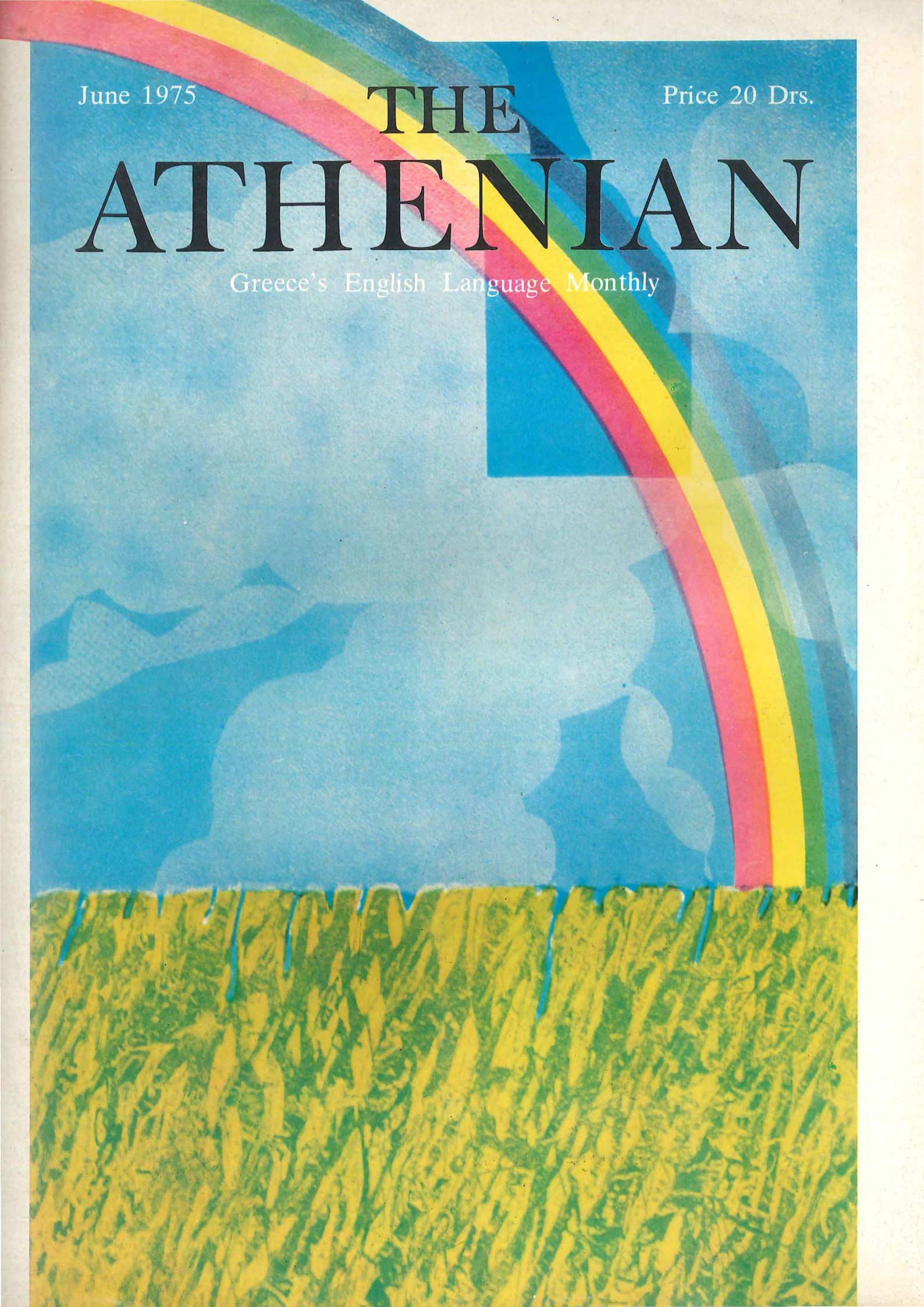


June 1975

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THE ATHENIAN

Greece's English Language Monthly



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community calendar

NAME DAYS OCCURRING DURING THIS MONTH:

It is traditional in Greece to send greetings to your friends on their Saints' days. These greetings may take the form of a phone call, a cable, or a gift of flowers, sweets, etc.

June 3 Martha
June 10 Alexandros
June 29 Peter, Paul
June 30 Apostolos

DATES TO REMEMBER

June 2 Italy — National Day
June 5 Denmark — National Day
June 10 Portugal — National Day
June 12 Great Britain — Official celebration of the Queen's birthday.
June 15 Father's Day

JUNE 1

German Community — Summer party. Sina 66, 8:30 p.m.

JUNE 2

Deree-Pierce College — Summer courses begin. For information, phone Mrs. Frouxides at 659-3250, ext. 359.

Hellenic International School — Registration for fall term and summer program (to be held in July and August — open to non-students of the school), through June 13. For information, phone Mrs. Diamandopoulou, Tel. 808-0717.

Film — *Aguirre — Der Zorn Gottes*. First in a series of new German films (in German with English subtitles, followed by discussion in Greek). Goethe Institut, 8 p.m.

Film — *To Be Young, Gifted and Black* (portrait of Black playwright Lorraine Hansberry). Hellenic American Union, 8 p.m.

JUNE 3

American Community Schools — Elementary School PTA meeting. At the school, 7:30 p.m.

Films — Dance films: *Alvin Ailey: Memories and Vision*, *Alvin Nikolais Dance Theatre, Rhythm: The Dance Theatre of Harlem*. Hellenic American Union, 8 p.m.

JUNE 4

Canadian Women's Club — Luncheon. For information, phone Carole Spyridakis at 818-472.

American Youth Club — Electronics classes begin, 4-6 p.m.

German Community — Coffee afternoon for the older members of the community. Sina 66, 5 p.m.

Film — *Die Sachverständigen*. Goethe Institut, 8 p.m.

JUNE 5

Plays — *Albee's Sandbox and The American Dream*, produced by Barbara Frey, directed by Marcia Taylor. Athens New Theatre production, sponsored by the USIS. Admission free. Hellenic American Union, 8:30 p.m.

JUNE 6

American Community Schools — Spring Festival: dancing, drama, choral group. Hellenikon Campus, from 10 a.m.

St. Andrew's Women's Guild — Installation Luncheon. Tickets \$4 or 120 Drs. For tickets or information, phone Mary Longe at 747-843 or Eleanor Manuso at 708-760. At the American Club, 12 noon. (If you have rummage for St. Andrew's, please phone Adeline Morsman, Tel. 801-9749.)

American Youth Club — Teen Pool Party for ages 13 years and up. 7:30 p.m.

Deree-Pierce College — Reception for graduating

students and their families. At the President's house, 7:30 p.m. By invitation only.

Concert — Athens Choral Group. British Council, 8 p.m.

Film — *Die bitteren Tränen der Petra von Kant*. Goethe Institut, 8 p.m.

JUNE 7

American Youth Club — Youth Council yacht trip. For information, Tel. 801-2556.

Plays — *Albee's Sandbox and The American Dream*. See June 5.

JUNE 9

American Community Schools — High School Graduation, 6 p.m. For more information, please phone 659-3200.

Deree-Pierce College — Commencement, 7:30 p.m. By invitation only.

Film — *Ich liebe Dich — ich tote Dich*. Goethe Institut, 8 p.m.

Plays — *Albee's Sandbox and The American Dream*. See June 5.

Concert — Greek Contemporary Music Group playing new works by Greek composers. Under the auspices of the Goethe Institut's Contemporary Music Workshop. Theatro Stoa (Biskini 55, Zografou, Tel. 777-0145), 8 p.m.



JUNE 10

American Community Schools — Awards Day, Hellenikon Campus, 9 a.m.

Lions Cosmopolitan Club — Meeting. Athenée Palace Hotel, 2:15 p.m.

Plays — *Albee's Sandbox and The American Dream*. See June 5.

JUNE 11

German Community — Coffee afternoon for young German women; Children's party. Sina 66, 4:30 p.m.

U.S. Boy Scouts — Court of Honour for U.S. Boy Scout Troop 343. American Club, Kifissia, 7:30 p.m.

Film — *Nachtschatten*. Goethe Institut, 8 p.m.

JUNE 13

School ends — American Community Schools, Hellenic International School.

Film — *Die Moral der Ruth Halbfass*. Goethe Institut, 8 p.m.

JUNE 14

American Youth Club — Bowling, at Nea Makri, 2-4:30 p.m. (Every Saturday.)

JUNE 16

Film — *Die Sachverständigen*. See June 4.

JUNE 17

American Youth Club — Graduating Class Yacht Trip.

Film — *Die bitteren Tränen der Petra von Kant*. See June 6.

JUNE 18

Propeller Club — Luncheon. Hilton Hotel, 1:30 p.m. For information, Tel. 951-3111.

American Youth Club — Roller Skating, 4-6 p.m. Film — *Ich liebe Dich — ich tote Dich*. See June 9.

Lecture — *The Influence of American Literature on Greek Poets*. Th. Frangopoulos. Hellenic American Union, 8:30 p.m.

JUNE 19

Film — *Nachtschatten*. See June 11.

JUNE 20

Concert — Athens Centre for the Creative Arts ensemble playing music by American composers. Hellenic American Union, 8:30 p.m.

JUNE 21

American Youth Club — Carpentry classes begin, 2-6 p.m.

JUNE 22

Dog Show and Fête — Hellenic Animal Welfare Society. Gift stalls, Children's sideshows, refreshments. American Community Schools,

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SUMMER ACTIVITIES IN PIRAEUS

LYRIKON DIMOTIKON THEATRE — *The Democrat*, a Greek comedy presented by the George Pantzas company. At Passalimani, Tel. 428-853. Until June 15.

THE DELFINARION — Greek popular songs, sung by well-known performers. At Neo Faliron, Tel. 426-340. Starts June 14.

DIMOTIKON AMPHITHEATRON KASTELLAS — 'Brazil Tropical' presents *Carnival in Rio*. At Kastella, Tel. 425-498.

Agias Paraskevis 129, Halandri, 10 a.m. - 6 p.m.

JUNE 23

American Youth Club — Teen's six-day trip to Patras, leave 10 a.m. (return June 28, 6:30 p.m.).

Athens College — Commencement. At the School, 7 p.m. By invitation only.

JUNE 24

Lecture — *Ezra Pound*. Alan Ansen. Hellenic American Union, 6 p.m.

JUNE 25

Lecture — *Ezra Pound*. See June 24.

JUNE 26

Deree-Pierce College — High School Commencement. School Auditorium, 7 p.m. By invitation only.

JUNE 27

Concert — Beethoven, Schubert, Martinu; Barbara Wirth, cello, Shirley Pithes, piano. Hellenic American Union, 8:30 p.m.

JUNE 28

Play — Campion School production of Sophocles' *Antigone* in modern Greek (translation by Gryparris). At the open-air theatre, Papagou. There will be several performances, but the exact dates, and the times, have not yet been fixed. For more information, phone the School, 671-8194.

JUNE 30

Campion School — Holiday courses begin, 8:30 a.m. - 1 p.m.: all School subjects from Remedials to 'A' level. Applications to Mr. E.S. Carrick, Campion School, Paleo Psychico, Tel. 671-8194.

American Youth Club — Beach bus leaves 9:30 a.m. (Every Monday.)

The YWCA (XEN), Amerikis 11. Tel: 624-291, has opened a 'Women's Centre' which has books, articles and other publications of interest to women, in several languages. It will also function as an information centre. Open daily 9 a.m.-9 p.m., Sats. 9 a.m.-2 p.m.

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PUBLISHER AND EDITOR

Helen Panopalis Kotsonis

EDITORIAL DIRECTOR

Sloane Elliott

PRODUCTION EDITOR

Stephanie Argeros

ADMINISTRATIVE ASSISTANT

Despina Sevastos

EDITORIAL ASSISTANTS

Margaret Du Bois

Youlie Theoharidou

BOOKS

Kimon Friar

THEATRE

Platon Mousseos

ART

Nikos Stavroulakis

MUSIC

Robert Brenton Betts

Roderick Beaton

CINEMA

Andy Horton

AN ATHENIAN SYLLABUS

Basil Kazandzis

SPECIAL FEATURES

Alec Kitroeff

RESTAURANTS AND NIGHTLIFE

Angela Haggipavlou

THE ATHENIAN ORGANISER

Lorraine Batler

CONTRIBUTORS

Vassilis Andonopoulos, Jeffrey Carson, Costas Couloumbis, Antony M. Economides, Drossoula Elliott, Christian Filippucci, Ingrid Fritsch, Steve Held, Joan Henley, Elsie Hirsch, Paul Kronfield, Haris Livas, Willard Manus, Brenda Marder, Maria Mavromichali, Otto Meinardus, Mary A. Nickles, Susan Rotroff, Sally Rutter, Anne St. Martin, Theodore Sampson, Don Sebastian, George Dillon Slater, Paul Valassakis, Thanos Velloudios, Allan Walker, Menelaos Kyriakidis (Montage).

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publisher's note

When Stephanie Argeros set out to do an article on the American Community Schools in Halandri, she was not prepared for what met her. The complex of buildings that house a kindergarten, elementary school, middle school, administration offices and media centre is only the beginning of the story while the school's name gives no indication of the cosmopolitan student and faculty she met there. In *That Paradox In Halandri*, Ms. Argeros, who holds a Master's Degree in Education, focuses on the distinctive features and some of the attainments of this most unusual of institutions. In *Prelude and Preparation*, William Ammerman describes some of the steps and procedures necessary for university entrance.

Some houses have such strength of character that they leave an imprint on the lives of their inhabitants. Twenty-five years after it was vacated by the Durrells, the *Snow-White Villa* in Corfu became for many years the home of Linda Dillaway-O'Connor and her two children. In *The Snow-White Villa* she describes some of her more erratic experiences in the house and on the island.

If you have been thinking of chartering a yacht, Willard Manus provides the in's and out's in *Getting Afloat in the Aegean*.

If your vision of escaping the madding crowd involves something more ascetic... and if you are a man... Douglas Babington describes what it is like to retreat to Mt. Athos.

Our cover is by Hilary Adair. A member of the Printmakers Council of Great Britain, she has exhibited her work in Europe, the U.S.A. and Japan. She has lived in Greece since 1971.

goings on in athens

MUSIC AND DANCE

PARNASSOS HALL, Agiou Georgiou Karitsi 8, Tel. 323-8745. Admission free. June 2: Helen Cotsambasi, piano recital, 8:30 p.m... June 3: Nafsika Voutyra-Kyriakopoulou, classical music, 7:30 p.m... June 4: Recital by musicians from the National Council of the Blind: Antonios Zachopoulos, violin; Anetta Vozini, piano, 9 p.m... June 5: Quartet of Blind Greek Musicians, 9 p.m... June 8: Afternoon concert (time not yet fixed)... June 10: Ethnikon Odion, 5 p.m... June 16: Orfion Athinon, 5:30 p.m. and 9 p.m... June 29: Orchestra of Blind Greek Musicians, 11 a.m. Student Concerts: June 1 at 7 p.m... June 7 at 8:30 p.m... June 26 at 5 p.m... June 28 at 7 p.m... Student Dance Recital: June 22 at 10 a.m.

DORA SIRATOU DANCE COMPANY — Greek folk dances, costumes, instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. At Philopappou Theatre (near the Acropolis), Tel. 914-650. performances nightly at 10:15 p.m.; two performances on Sundays at 8 p.m. and 10:15 p.m. Admission 40, 60 and 80 Drs.

MISCELLANY

MEDRANO CIRCUS, Syngrou Ave. (bus stop: 'Ford'). Tel. 923-6936. Performances daily at 7 p.m. (admission 130, 110, 80, 70 Drs.) and 10 p.m. (admission 150, 130, 100, 70 Drs.). Tickets available at the Circus box-office and at the Pallas Cinema, Voukourestiou 1.

KARAGHIOZIS, George Haridimos' Shadow-Puppet Theatre, Platia Lysikratous (off Adrianou, behind the Monument of Lysikrates). Every evening in good weather at 9 p.m. Admission 25 Drs. The dialogue is in Greek, but the traditional puppets are lovely, the humour is slapstick, and the plots are international (maidens in distress, etc.). Karaghiozis himself is the eternal 'little man' who gets into seemingly hopeless trouble but always comes out on top.

SOUND AND LIGHT. Pnyx Hill. Daily, including Sundays, except nights when there is a full moon. Performances: English 9 - 9:45 p.m.; French 10 - 10:45 p.m.; German, Tuesday, Thursday, Saturday 8 - 8:45 p.m. General admission: 50 Drs., students: 25 Drs. For information, phone the National Tourist Organization, Tel. 322-3111, ext. 350. There will be no performances June 21, 22, 23, 24 (full moon).



THE PLANETARIUM, Syngrou Avenue (near the Race Course). June 1 (12 noon): *The Summer Sky*... June 2-22 (Wed., Fri., Sun. at 7 p.m.): *Five Centuries of Astronomical Discoveries*... June 8, 15, 22 (12 noon): a talk on astronomy or space. In Greek but of interest to all. Foreign language programs may be arranged by contacting Mrs. Vereketi at 933-3333.

SUMMER FESTIVALS

FESTIVAL HIGHLIGHTS FOR JULY

Athens

Berlioz, *The Damnation of Faust* (July 6, 10, 13, 16); Paris Orchestra, Daniel Barenboim directing (July 18, 20); Athens State Orchestra (July 21); Aeschylus, *Seven Against Thebes* (July 25, 26, 27); Stanislavsky Theatre Philharmonic Orchestra, Moscow (July 29, 30); Stanislavsky Theatre Ballet, Moscow (July 31, August 1).

Epidavros

Sophocles, *Oedipus at Colonus* (July 6); Euripides, *The Trojan Women* (July 12, 13); Euripides, *The Bacchae* (July 19, 20); Aristophanes, *Lysistrata* (July 26, 27).

Philippi and Thasos

Sophocles, *Electra* (July 12, 13, 23, 26, 27); Sikilianos, *The Death of Diyenis* (July 19, 20).

For information about all Festivals, contact the Athens Festival Office, Stadiou 4, in the stoa, Tel. 322-1459.

The Corfu Festival has been cancelled.

ATHENS FESTIVAL SPECIAL EVENT

June 23-28: Royal Ballet-Covent Garden, with Margot Fonteyn; Barry Wordsworth directing the Athens Festival Orchestra.

June 23-24

Shostakovich
Hérodol

*Concerto
La Fille Mal Gardée*
(pas de deux)

Minkus

Berlioz

*Don Quixote
Love scene from Romeo
and Juliet* (pas de deux)

Mendelssohn

June 25-26

Adam
Glazunov

*Giselle
Raymonda*

June 27-28

Chopin
Prokofief
Glazunov

*Les Sylphides
The Prodigal Son
Raymonda*

All performances take place in the Odion of Herodes Atticus and begin at 9 p.m. Tickets: 450, 280, 150, 80 Drs. (Students 50 Drs.), from the Festival Box Office, Stadiou 4, in the stoa, Tel. 322-1459 (daily 8:30 a.m.-1:30 p.m., 6-8:30 p.m.; Suns. and holidays 9 a.m.-1 p.m.) or at the Odion, Tel. 323-2771, before each performance, 6:30-9 p.m.

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NATIONAL GARDEN (entrances on Amalias, Vas. Sophias, Irodou Attikou, and from the Zappion). Not just another city park — almost a labyrinthine jungle with unusual or interesting plants, and animals. There are nice shaded areas set aside with benches. A nice place to stroll on a hot day. Open 7 a.m. to 7 p.m.

THE ANCIENT AGORA is open every day from 7 a.m. to sunset.

THE ACROPOLIS is open every day from sunrise to sunset. On nights when there is a full moon it is open from 9 - 12 p.m.

THE EVZONES — On Sunday mornings at 10:50 a.m. the Evzones, led by a band, emerge from their barracks (diagonally across from the Palace on Irodou Attikou) and march in full regalia along Vas. Sofias to the Parliament Building at Syntagma Square.

If you would like to get out of the city for a short break during the summer, why not visit one of these monasteries? They are historically and artistically interesting, situated in pleasant areas and easy to reach by car or bus.

KAISARIANI. An eleventh-century monastery among the pines at the foot of Mt. Hymettos. There are 17th and 18th century frescoes in the church. Open every day 9 a.m. - 7 p.m. Bus 39/52 to the terminal and then a short walk; by car, take Leoforos Vas. Alexandrou and follow the signs for the monastery.

PENDELI. The monastery was founded in the sixteenth century. There are Byzantine paintings in the chapel, a small museum, monk's cell and 'secret school' (the three latter open daily 8:30 a.m. - 1 p.m. and 4-7 p.m.). The monastery grounds are open all day. There is a taverna near-by. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.

DAFNI. The eleventh-century Byzantine church has world-famous mosaics and some frescoes. Open daily 7:30 a.m. - 8 p.m.; Sundays and holidays 10 a.m. - 1 p.m. and 3 - 7 p.m. There is a Tourist Pavilion. Bus to Eleusis or Aspropyrgos from Koumoundourou Square; by car, take the road for Eleusis and follow the signs.

TOURIST POLICE

For questions or problems of any kind, from information about festivals hotels, beaches, shops, etc., to thefts, losses and other emergencies. All languages spoken. Open 24 hours. Tel. 171.

RECREATIONAL

EXCURSIONS

There are several clubs which organize interesting and reasonably - priced excursions (walks, day and weekend trips, mountain-climbs, etc.). Please contact them for complete information.

The Greek Touring Club, Polytechnion 12, Patissia, Tel. 548-600. Annual membership 200 Drs.; enrolment 30 Drs. Members are entitled to a 10% reduction on the price for excursions, which are also open to non-members.

The Greek Alpine Club, Kar. Servias 7, Syntagma, Tel. 323-1867. Open 10 a.m. - noon, 6:30 - 8 p.m. Annual membership 450 Drs.; enrolment 100 Drs. The Club has several mountain refuges for the use of its members.

TENNIS

Athens Tennis Club, Vas. Olgas, Athens (Tel. 910-071). Five courts, restaurant, TVroom. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to one year (750 Drs. per month). Open daily 8 a.m. - 7:30 p.m.

Attica Tennis Club, Philothei (Tel. 681-2557). Nine courts. Initial membership fee: 5,000 Drs. for adults, 3,000 Drs. for minors. Annual fees: 2,400 Drs. for adults, 1,600 Drs. for minors. Temporary residents of Greece may acquire special membership for up to three months (500 Drs. monthly). Open daily 8 a.m. - 12 noon and 5 p.m. - 8 p.m.

AOK, Tatoiou, Kifissia (Tel. 801-3100). Five courts. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to six months (1,200 Drs. for adults, 500 Drs. for minors per six months). Open daily 8 a.m. to sunset.

Ekali Club, Ekali (Tel. 803-2685, 643-2236). Five courts, table tennis, swimming pool, restaurant. Telephone for further information.

RIDING

The Riding Club of Athens (Ipiikos Omilos Athinon), Geraka (Tel. 659-3830). Initial fee: 4,000 Drs. Yearly membership fee: 4,000 Drs. Non-members: 150 Drs. per hour (mornings only).

The Hellenic Riding Club (Ipiikos Omilos Tis Ellados), Paradisos (Tel. 681-2506, 682-6128). Initial fee: 10,000 Drs. Yearly membership fee: 3,000 Drs. Non-members: 200 Drs. per hour mornings or afternoons.

HORSE RACING

Hippodrome, Faliron, Tel. 956-6511. Races every Wednesday and Saturday from 3:30-7:15 p.m. (These times may change, however, so check before going.) Prices: Pavilion, men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs.

BEACHES

Astir, Glyfada (Tel. 894-6461). Open 8 a.m. - 6 p.m. Adults 30 Drs., children 20 Drs., cars 20 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini-golf, snack bar, restaurant, hairdresser. Bus: 84 (Ano Voula), leaving every 15 minutes from Vas. Olgas.

Astir Laimos, Vouliagmeni. Open 8 a.m. - 5:30 p.m. Adults 50 Drs., children 25 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour. Restaurant and water-ski school. Bus: 89 (Vouliagmeni), get off at the terminal and walk for about 10 minutes.

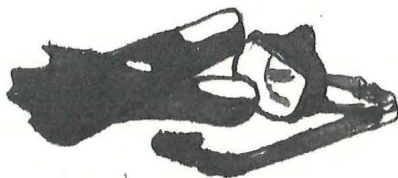
Lagonissi. Open 9 a.m. - 5 p.m. Adults 20 Drs., children 10 Drs. Changing cabins, restaurant and snack bar, showers and umbrellas. Bus: Sounion bus, leaving every hour (from 6:30 a.m.) from the junction of Leoforos Alexandras and Patission.

Varkiza (Tel. 897-2402). Adults 20 Drs., children 5 Drs. Changing cabins, showers and umbrellas. Private cabins may be hired for 250 Drs. a day. Bus: 90 (Varkiza), leaving every 15 minutes from Vas. Olgas.

Voula A' (Tel. 895-3248). Open 8 a.m. - 8 p.m. Adults 8 Drs., children 5 Drs. Changing cabins, showers and umbrellas. Canoes 20 Drs. an hour, tennis courts 40 Drs. an hour. Bus: 84 (Ano Voula) or 89 (Vouliagmeni), leaving every 15 minutes from Vas. Olgas.

Voula B' (Tel. 895-9555, 895-9547). Open 8 a.m. - 7 p.m. Adults 10 Drs., children 6 Drs. Changing cabins, showers, umbrellas, volleyball courts, children's playground. Bus: 89 (Vouliagmeni), leaving every 15 minutes from Vas. Olgas.

Vouliagmeni (Tel. 896-0906). Open 8 a.m. - 8 p.m. Adults 12 Drs., children 6 Drs. Changing cabins, showers and umbrellas. Canoes 40 Drs. an hour, tennis courts 40 Drs. an hour. Snack bar. Bus: 89 (Vouliagmeni) or 90 (Varkiza), leaving every 15 minutes from Vas. Olgas.



SAILING

The Glyfada Sailing School, Glyfada Marina (Tel. 894-2115). Run by Mr. Karonis, National Olympic Sailing Coach. Four types of sailing boat: Optimist (8 ft.) 70 Drs. an hour, Zef (11 ft.) 120 Drs. an hour, Flipper (13 ft.) 140 Drs. an hour, Ponant (17 ft.) 180 Drs. an hour. Lessons provided free to those not qualified. A recognized diploma in sailing may be obtained after 10 to 20 hours of instruction. Open 10 a.m. to 7:30 p.m. daily including Sunday.

The Hellenic Offshore Racing Club, Papadiamantou 4, Tourkolimano (Tel. 423-357). Membership requires two regular Greek members as sponsors. Initial membership 2000 Drs., annual fee 1500 Drs. The Club has a Swan 36 for the use of members and students. Open daily 9 a.m. - 12:30 p.m., 3-9:30 p.m.

The Piraeus Sailing Club, Tourkolimano (Tel. 417-7636). Initial membership 300 Drs., annual fee 600 Drs. The Club owns a number of Lightnings, Dragons and Solinz for the use of members. Open daily, except Tues., 9 a.m. - 1 p.m.; Mon. and Wed. also 5 - 8 p.m.; open Sun. morning.

The Yacht Club of Greece, Tourkolimano (Tel. 417-1823). Membership requires

two regular Greek members as sponsors. Initial membership 14,000 Drs., annual fee 2500 Drs. Members of yacht clubs abroad may use the club's facilities for up to ten days. There are a bar, restaurant and mooring facilities. The Club owns a number of sailing boats for the use of members. Open daily from 9 a.m. to midnight. For information, phone Mr. Mersiniadis.

The Seahorse Sailing School, Glyfada Marina (Tel. 894-8503). Two types of sailing boat: Sangria (26 ft.) and Safari (27 ft.). A ten-hour course in offshore sailing costs 3000 Drs. for up to three students. Experienced sailors are given a short test before being allowed to sail on their own. Dutch, Swedish, German, French, English and Greek spoken. Open 9 a.m. to sundown daily including Sunday.

ART GALLERIES

Galleries are open daily Mon.-Sat. 10 a.m. to 1 p.m. and 6 p.m. to 9 p.m. except where otherwise indicated.

ASTOR GALLERY (Kar. Servias 16, Tel. 322-4971). Oils by Andonis Glinos (through June 30).

ATHENS GALLERY (Glykonos 4, Dexamini, Tel. 713-938). Group show: seventeen Greek artists from here and abroad including Stamos, Sorongos, Kapralis, Apergis, Parmakelis (until September).

GALLERY DESMOS (Syngrou 4, Tel. 910-521). Group show: Greek artists will exhibit their designs for educational toys (until September).

DIOGENES INTERNATIONAL GALLERY (Kydathineon Street, Plaka, Tel. 322-4618. Open Sundays). Salvador Dali, *Changes in Great Masterpieces* (until June 30).

DIOGENES INTERNATIONAL GALLERY (Diogenes 12, Plaka, Tel. 322-6442. Open Sundays). Permanent group show.

GALLERY IOLAS-ZOUMBOULAKIS (Kolonaki Square 20, Tel. 608-278. Closed Sundays and Mondays). Max Ernst (through July. Closed in August).

NEES MORPHES (Valaoritou 9a, Tel. 616-165. Closed Saturdays from 2 p.m.) Paintings by Lena Doulyeraki (through June 9); paintings by Argyro Karipata (June 10-26); group show: paintings, engravings, sculptures by contemporary Greek artists (until the end of Sept.)

URSULINE SCHOOL (Amarousi, Tel. 802-0285. Open 9 a.m. - 3 p.m.). Gene Damas (Head of the School's Art Department): 50 watercolours and sketches of the Delphi Area (June 9 - 14).

BRONZES BY CONTEMPORARY ITALIAN SCULPTORS, including works by Arturo Martini, Francesco Messina, Giacomo Manzù, Emilio Greco, Lucio Fontana, Gio Pomodoro and many others. The exhibit, organized by the Quadriennale d'Arte di Roma, will appear in Athens under the auspices of the Istituto Italiano di Cultura, at the National Picture Gallery (Vas. Konstantinou, opposite the Hilton Hotel, Tel. 211-010) from the end of June or beginning of July. For more information, please contact the Istituto Italiano di Cultura, Patission 47, Tel. 529-294.

GALLERY ORA (Xenofondos 7, Tel. 322-6632). Paintings by Xenos (June 5-25); paintings by Petroutsi (June 9-28)

GALLERY PARNASSOS (Agiou Georgiou Karitsi 8, Tel. 322-5310. Open daily 9 a.m. to 1 p.m. and 5 p.m. to 9 p.m. Open Sundays). Oils by Milanos, Gasparatou, and Yablokov (through June 16)

GALLERY ZOMBOULAKIS-TASSOS (Kriezotou 7, Tel. 634-454. Closed Mondays, Wednesdays and Saturdays from 2 p.m.). Kadzourakis' panels for a boat interior (through June 4); Man Ray: sculptures and multiples (through June 30)

FINE ARTS CENTRE (Kentro Ikastikon Tehnon, Zaimi 18). Engravings by artists born or living in Hamburg, Germany. Exhibit organized by the Goethe Institut in conjunction with the 'Lichtwerk-Gesellschaft' (until June 11). For more information, contact the Goethe Institut, Tel. 636-086.

MUSEUMS

Some museums will be changing to summer hours Check before visiting them.

- THE AGORA MUSEUM, in the Stoa of Attalos, entrance from either Platia Thession or Adrianou 24, Plaka (Tel: 321-0185). The Stoa was reconstructed in 1953-56. Used in ancient times for promenading, retail trading, etc., it now houses the finds from the Agora excavations many of which were the everyday paraphernalia of the bustling market place. Originally built for the city by Attalos II of Pergammon (159-138 BC). Open daily: 9 a.m. - 5 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.
- THE ACROPOLIS MUSEUM, located on the Acropolis (Tel: 323-6665). This museum contains all the portable objects discovered on the Acropolis since 1834 save for bronzes and vases which are housed at the National (see below). Open daily: 9 a.m. - 5:00 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.
- ATHENS NUMISMATIC COLLECTION, first floor, National Archaeological Museum (Tel: 817-769). One of the world's finest collections of tokens, coins and seals from the 7th century B.C. to the present. Open daily: 7 a.m. - 1:30 p.m. Closed Sundays.
- BENAKI MUSEUM, Vassilissis Sophias and Koumbari St. (Tel: 611-617). A treasure of art — predominantly Greek — from prehistoric times to the present, housed in a fine neo-classical building. A unique collection of folk costumes and handicrafts, historical relics of Modern Greece, Byzantine and post-Byzantine icons, manuscripts, church vestments, etc., an unusual display of Chinese porcelain, to name a few. Open daily: 8:30 a.m. - 2 p.m. Closed Tuesdays.
- BYZANTINE MUSEUM, Vassilissis Sophias 22 (Tel: 711-027). In the Florentine-style villa built in 1848 for the Duchess of Plaisance. Byzantine and post-Byzantine icons; frescoes; illuminated manuscripts, church vestments with remarkable examples of the art of embroidery; church plates and jewellery. Open daily: 8 a.m. - 1 p.m., 3 p.m. - 6 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.
- THE GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia (Tel: 801-5870). The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Exhibition halls open daily and Sundays from 10 a.m. - 1:30 p.m. and 5 - 8:30 p.m. Closed Fridays.
- KERAMIKOS MUSEUM, Ermou 148 (Monastiraki) (Tel: 363-552). Located in the ancient cemetery, it houses the finds from the excavation of the cemetery. Archaic and classical funerary sculpture and a collection of pottery from the pre-Mycenean period down to the Roman period. Open daily: 9 a.m. - 5 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.
- MUSEUM OF GREEK POPULAR ART, Kythathineon 17, Plaka (Tel: 321-3018). A limited but excellent collection of embroideries, traditional folk costumes, wood-carvings, jewellery, metal-work, and pottery attesting to the craftsmanship and traditions of pre-industrial Greece. Open daily: 9 a.m. - 1 p.m. Closed Mondays.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Tossisa and Patissson Street. (Tel: 817-717). The world's finest collection of ancient Greek art - from the prehistoric Geometric period down to the Hellenistic. Finds from Santorini are on display on the first floor up. Open daily from 8 a.m. - 1 p.m., 3 p.m. - 6 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Mondays.
- NATIONAL HISTORICAL MUSEUM, on Stadiou St. (near Syntagma) (Tel: 323-7617). Housed in the old Parliament Building, designed by Boulanger and built in 1858. A collection of relics, mementoes and memorabilia from the wars and revolutions which created the modern Greek nation. Open daily: 9 a.m. - 1 p.m. Closed Mondays.
- NATIONAL PICTURE GALLERY, Vassileos Konstantinou (opposite the Hilton Hotel) (Tel: 711-010). Works by Greek painters from the 18th century to the present. A few El Grecos and a collection of works by Italian, Flemish and Dutch masters. Of special interest: a collection of sketches, including drawings by Rembrandt, Van Dyck, Watteau and others, and the exhibit of engravings - from Durer and Brueghel to Braque and Picasso. Open daily: 9 a.m. - 6 p.m. Sundays and holidays 10 a.m. - 2 p.m. Closed Tuesdays.
- NAVAL MUSEUM Freattis, Akti Themistokleous (Tel: 451-6264). A collection of relics, models and pictures showing the history of Greek naval warfare, with the emphasis on the War of Independence. Open daily: 9 a.m. - 12:30 p.m., Wednesdays and Saturdays also 6 p.m. - 8 p.m., Sundays and holidays 10 a.m. - 1 p.m., 6 p.m. - 9 p.m. closed Mondays.
- cripts and pictures. (Mon. - Fri. 9 a.m. - 1:30 p.m. and 5 p.m. - 8 p.m., Sat. 9 a.m. - 1:15 p.m.)
- ATHENS COLLEGE LIBRARY — Psihiko. Tel: 671-4628 ext. 60. Mon. - Fri. 8:30 a.m. - 4 p.m.; Sat. and Sun. 9:30 a.m. - 1 p.m., 2:30 - 7 p.m. By permission only. After June 15 closed on weekends.
- BENAKIOS LIBRARY — Anthimou Gazi 2 (off Stadiou Street, near Kolokotroni's statue) Tel: 322-7148. Mon.-Sat. 8:30 a.m. - 1 p.m., 5 p.m. - 8 p.m. Closed Sat. afternoon. Newspapers, journals, periodicals. Books in several languages. For reference use only.
- BRITISH COUNCIL LIBRARY — Kolonaki Square Tel: 633-211. Mon.-Fri. 9 a.m. - 1 p.m., Mon. and Thurs. 6 - 8:30 p.m. Books, periodicals, records, and reference. In English.
- BRITISH EMBASSY INFORMATION DEPARTMENT LIBRARY — Karageorgi Servias 2, Syntagma Square. Tel: 736-211 ext. 227. Mon. - Fri. 8 a.m. - 2 p.m., Tues. and Wed. 4 - 7 p.m. For reference use only.
- FRENCH INSTITUTE LIBRARY — Sina 29. Tel: 624-301. Mon.-Sat. 8 a.m. - 2 p.m. Books, periodicals, reference and records. In French.
- GERMAN ARCHAEOLOGICAL INSTITUTE — Fidiou 1, Tel. 620-270. Archaeological research library. (Mon., Thurs., Fri. 10 a.m. - 1 p.m.; 5 p.m. - 8 p.m., Wed., Sat. 10 a.m. - 1 p.m.) By permission only.
- GOETHE INSTITUTE LIBRARY, Fidiou 14-16, Tel: 608-111. Mon.-Fri. 10 a.m. - 2 p.m., 5 p.m. - 8 p.m. Closed Saturdays. Books, periodicals, reference, records. In German.
- HELLENIC ANIMAL WELFARE SOCIETY LENDING LIBRARY — Pasteur 12. Tel: 643-5391. Mon.-Sat. 8:30 a.m.-2:30 p.m. Mostly books in English and French; paperbacks for sale.
- HELLENIC AMERICAN UNION GREEK LIBRARY — Massalias 22. Tel: 607-305 (4th floor). Mon.-Sat. 9 a.m.-1 p.m., Mon.-Fri. 6-9 p.m. Annual fee 30 Drs. Books in Greek, some periodicals in Greek and English, books about Greece in English, records.
- ITALIAN INSTITUTE LIBRARY — Patissson 47. Tel. 529-294. Mon.-Fri. 10 a.m. - 1 p.m. Closed Saturdays. Books, periodicals, newspapers and reference. In Italian and Greek.
- NATIONAL RESEARCH CENTRE LIBRARY — Vasileos Konstantinou 48. Tel: 729-811. Mon.-Fri. 8:30 a.m. - 2 p.m., 4 p.m., - 8:45 p.m., Sat. 8 a.m. - 2 p.m. Scientific journals and periodicals in all languages except Greek. For reference use only but photocopies made upon request.
- NATIONAL LIBRARY — Panepistimiou Ave. Tel: 614-413. Mon.-Sat. 9 a.m. - 1 p.m., 5 p.m. - 8 p.m., closed Sat. afternoon. Reference library. Books, periodicals, etc. in several languages, primarily related to modern Greece.
- NATIONAL THEATRE LIBRARY — Agiou Konstantinou. Tel: 525-037. Books and periodicals on drama and theatre. Mon.-Sat. 8:30 a.m. - 1:30 p.m.
- DEREE-PIERCE COLLEGE LIBRARY — Agia Paraskevi. Tel: 659-3250, ext. 334. Mon.-Fri. 8:30 a.m.-4 p.m. By permission.
- PARLIAMENT LIBRARY — Vass. Sofias Ave. Tel: 323-8350. Mon.-Sat. 8 a.m. - 2:30 p.m.
- POLYTECHNIC SCHOOL LIBRARY — Patissson St. Tel: 611-859. Books on architecture, engineering, etc. Mon.-Fri. 8 a.m. - 7:45 p.m., Sat. 8 a.m. - 1:45 p.m. For reference use only.

LIBRARIES

AMERICAN LIBRARY — Massalias 22, 4th floor of the Hellenic American Union. Tel: 638-114. Mon.-Fri. 8:30 a.m. - 1:30 p.m., 5:30 p.m. - 8:30 p.m. Closed Saturdays. Books, periodicals, records, and reference. In English. The H.A. Union has a Greek library on the 7th floor.

AMERICAN SCHOOL OF CLASSICAL STUDIES — GENNADIUS LIBRARY — Souidias 61. Tel. 710-536. a research library on Greece of all periods, from antiquity to the present. Permanent display of rare books, manus-

Y.W.C.A. LIBRARY — Amerikis 11. Tel: 624-291. Mon.-Fri. 9 a.m. - 9 p.m., Sat. 9 a.m. - 1 p.m. Books in several languages, primarily Greek and English.

THEATRE

Many theatrical productions move out-of-doors in the summer. Opening times may vary, so check with the individual theatres before going.

A GREEK OF TODAY — Young director Dimitri Kollatos, who has become well-known in Paris where he studied, presents this recent play of his own at a new theatre built by actor-producer Rizos. (*Louzitania*, Evelpidon)

A WORLD UPSIDE DOWN — A musical comedy by Pretenderis which provides a vehicle for Lambros Konstandaras, Anna Fonsou, Yannis Voyandzis and Kostas Prekas. Errica and Margaret Broyer sing. Music by K. Dimitriou and sets by George Patsas. A. Kostopoulos directs. (*Vebo*, Karolou 18, Tel. 523-453)

ATHENS, DECEMBER 1944 — George Michailidis' play deals with the first round of the Civil War. The author is also the producer, the director and the star. Composer Stavros Xarhakos has added twelve of his own songs to the old, well-known songs of the Resistance. (*Satyra*, Trikorfon 3, Tel. 822-696).

THE BARBER OF KING OTHON — This musical comedy by authors Karayannis, Kambanis and Tsefronis stars Stavros Paravas with Vassilis Diamandopoulos, Smaro Stefanidou and Betty Arvaniti in supporting roles. George Hadzinassios has composed the music and the choreography is by M. Kastrinos. This theatre located in the National Garden was closed in the first year of the Junta and has been returned to its former producer, Bournellis. (*Ethnikos Kipos*, entrance on Leoforos Amalias).

EACH ONE IN HIS OWN FOOLISHNESS — Famous comedian Thanassis Vengos stars in this revue by Lazaridis, Eleftheriou and Filippoulis, along with Nikos Stavridis, Anna Kalouta, Maria Ioannidou, Eleni Anousaki. The sets are by Maridakis, costumes by Pavlou and music by Spyros Papavassiliou. Dimitri Nikolaidis directs. (*Minoa*, Patission 91, Tel. 810-048)

THE MAN, THE BEAST AND VIRTUE — Xenia Kaloyeropoulou and Yannis Fertis continue in their successful mounting of this Pirandello comedy. (*Athina*, Derigny 10, Tel. 837-330) *Reviewed in April issue.*

THE MARRIAGE-GO-ROUND — Charles Boyer and Claudette Colbert in New York and Takis Horn, Vera Zavitsianou and Maro Kondou here in Athens made a hit with this comedy by Leslie Stevens over a decade ago. This revival co-stars Anghelos Antonopoulos and Lila Pappayanni. Director Andreas Filippidis also acts and Eleni Erimou plays the Swedish beauty. The Greek adaptation is by Platon Mousseos and sets are by Yannis Karydis. (*Attikon*, Kodringtonos 16, Tel. 826-777)

MAY GOD HELP US — A new comedy by Alekos Sakellarios features Stavros Xenidis and Yannis Gionakis who is the director. The play has political connotations and quite a lot of music by Jacques Menahem. The sets are by Yannis Petropoulos (*Apollon*, Patission 62, Tel. 839-222)

CINEMA

During June the outdoor cinemas open and the re-runs of recent and 'ancient' films begin. Most change their programs several times a week (usually on Mondays, Wednesdays and Fridays). Only by keeping an eye on the faded movie posters can one really know what films are around. Greek titles are listed in newspapers, of course, but they often bear scant resemblance to the originals and are therefore difficult to identify.

The following are critic's choice of some of the best releases of 1974-75 which should re-appear during the summer. For your convenience, Greek titles are given in parentheses and films are classified as restricted (R) or general audience (G).

AMARCORD (Thimame) Like a good wine, Fellini mellows as he grows older. *Amarcord*, which means 'I remember,' is a collage of memories of his childhood in a small Italian town in the Thirties. One of his best works and certainly one of his most intelligible, the film blends humour, nostalgia, confusion, and even a touch of fear as fascism is glanced in-passing. Fellini buffs will find his usual array of unusual characters. The early classroom scenes are brilliant comedy and the final wedding scene by the sea with a 'Paradiso' sign in the background, is a human yet gently absurd wink at Dante's *Divine Comedy*. All shot with the warm, glowing colours of a favourite faded photograph. (R)



BRING ME THE HEAD OF ALFREDO GARCIA (Ferte Mou to Kefali tou Alfredo Garcia) Sam Peckinpah, the director of this taut, violent and peculiar minor masterpiece, once commented that all stories are Westerns, including his *Straw Dogs* set in England. All of the familiar Peckinpah Western themes. Like *Getaway* it takes place in our times. A mercenary gringo named Bernie (Warren Oates) tries to collect on a murder contract which leads to a bloodbath. Visually a brilliant film.

CHINATOWN Roman Polanski, now working in America, has fused his technical fluency with an uncanny grasp of American style and subject matter to direct a near perfect detective entertainment about Los Angeles in the 1930's. Jack Nicholson is the glib, suspicious, professional private eye; J.J. Gittis has the cinematic charisma of Bogart at his best. Robert Towne (*The Last Detail*) has scripted the story which involves a neurotic Faye Dunaway and a talented John Huston. The film is Polanski's tribute to Huston who directed perhaps the best detective film of them all, *The Maltese Falcon*. Polanski noses his way into the film in a Hitchcock-like appearance. (R)

THE CONVERSATION (E Synomilia) Winner of the 1974 Cannes Film Festival, Francis Ford Coppola's story of an expert wire tapper (Gene Hackman) who is haunted by guilt and afraid of losing his own privacy, is a chilling tale reflecting the moral dangers of electronic surveillance. Coppola (*The Godfather*) began his film before Watergate was a national issue, but such echoes (as well as those of the late junta in Greece) add a touch of frightening immediacy. (R)

FAT CITY (*Vromiki Polis*) A small gem of a movie perfectly suited to director John Huston's temperament and capabilities. Based on the novel by Leonard Gardner (who also scripted the film) this 1972 flick follows the seedy tragedy of a has-been, small-time boxer, Tully (flawlessly acted by Stacey Keach) in Southern California. *Fat City* is easily a better film with a more human story than Huston's greatly praised first effort, *The Maltese Falcon*. Susan Tyrell as a barfly, Jeff Bridges as Ernie, the young punk turned boxer, who appears as a younger Tully headed for the same defeat in that bigger ring known as life. The last scene is not only pure cinema, but a beautifully muted message of despair. (R)

LA GRANDE BOUFFE (To Megalo Fagopoti). The plot of this modern parable concerns four men from different walks of life who carry out a pact to die by eating in a Paris mansion belonging to one of the group. To describe the film in detail is to reduce the beauty, humour and horror of this fascinating work directed by Marco Ferreri (*Wedding March, Dillinger is Dead*). Marcello Mastroianni is a jet pilot with a mania for sex and an old Bugatti car; Ugo Tognazzi plays the chef who helps his friends to die through his art; Michel Piccoli performs memorably in a 'comedia del farte' style as a TV personality; and Philippe Noiret is a mamma's boy with a sad dog face. Andrea Ferreol, however, is the surprise star, who as a voluptuous Mother-Earth figure (Chaucer's Wife of Bath fleshed out by Rubens) tenderly nurses these men to their death.

LACOMBE LUCIEN — (Lakomb Lucien, Praktor Tis Gestapo) Louis Malle who last year brought us the provocative *Murmur of the Heart* about a mother / son affair is back this year with an action film.

THE LAST DETAIL (To Teleftaio Apospasma) Two American career sailors (Jack Nicholson and Otis Young), one white, the other black, are chosen for SP duty to escort a young sailor from Norfolk, Va., to the Marine Prison in Portsmouth, New Hampshire. In the course of the five-day trip Nicholson manages to show the frightened boy a slice of life in Washington, New York and Boston. Although the prisoner-sailor begins to have confidence in himself, he is left at the end to face an eight year sentence behind bars. Nicholson dominates this subtle story with a script by his friend, Robert Towne, capturing the surface bravado but hidden anxiety of a swabbie without a future but never without a joke, a gesture, and an excuse for adventure. Directed by Hal Ashby.

SERPICO — Continued proof that the new American cinema is still very much alive. One supposes that Haskell Wexler's (*Medium Cool*) script had as much to do with the substance and pacing of the film as Sydney Lumet's (*Pawnbroker*) direction. Al Pacino (*The Godfather, Scarecrow*) is moving and convincing as an honest cop fighting a Don Quixote battle against a corrupt New York Police Department. Based on a true story. The phoney Italian-Americanish music is by Mikis Theodorakis.

SLEEPER (O Ipnaras) Woody Allen writes, stars in and directs his latest comedy. Woody takes a satiric look at the world two-hundred years from now and creates some of the best current American cinematic humour in the process.

restaurants and night life

LUXURY RESTAURANTS

The Athens Hilton Starlight Buffet. With its twinkling, panoramic view of Athens, fine array of Greek and international specialities and delicious sweets, it is a favourite with Athenians. Dancing to Alekos Laskarides and his Four Stars. *Every Tuesday night* from 8:30 p.m. - 2 a.m. A complete selection from the buffet for 295 Drs. per person. For reservations: Tel. 720-201.

Ta Nisia, Athens Hilton. Tel. 720 - 201. A very luxurious restaurant with Greek atmosphere. Spacious and elegant. Service and food excellent. A fabulous selection of Greek hors d'oeuvres and specialties (roasted lamb with oriental rice). Guitar music in the evening. Expensive. Mr. Fondas is the maitre and one of the best. Open daily: 12:30 - 3:30 p.m., and 7:00 - 11:30 p.m.

Tudor Hall, King George Hotel, Syntagma, Tel. 323-0652. One of the most beautiful restaurants in Athens but unfortunately the cuisine is not usually up to its former standard, and the trio has been replaced by a pianist. The Tudor decor remains impressive and the view of the Acropolis spectacular. Expensive. Daily 1 p.m. - 4 p.m., 8 p.m. - 1 a.m.

The Grill Room, Astir Vouliagmeni, Tel. 896-0211. For opulent dining, few surpass the gracious restaurant of the lovely Astir Vouliagmeni hotel complex. Well prepared French cuisine served with elegance. George Miliaras at the piano. Entrees from 150 Drs. Call for reservations.

Club House, Astir Vouliagmeni Complex, Tel. 896-0211, 896-1504. Restaurant and coffee shop on a hill by the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Entrees from 150 Drs. Open daily Noon - 3:30 p.m., 8 p.m. - Midnight.

Grande Bretagne — Syntagma Square. Tel. 323-0251. Stately and genteel with palm-court atmosphere in Athens' oldest and best known hotel. Open daily from 1:00 - 3:30 p.m. and 8:00 - 11:00 p.m. Lunch and dinner from 220 Drs. (Also a gracious place for afternoon tea or coffee).

Le Grand Balcon, Dexameni Square, Kolonaki. Tel. 790-711. The roof garden of the newly built St. George Lycabettus Hotel is an ideal spot to enjoy your dinner as it offers a panoramic view of Athens, with a most welcome breeze on hot Athenian nights. Excellent grill. Gildo Reno and his piano create a pleasant atmosphere. Two French chefs and a Swiss maitre present various specialties. The steak au poivre is excellent. Entrees from 130 Drs. Open daily: 8:30 p.m. - 12:30 a.m.

Bagatelle, K. Ventiri 9 (next to the Athens Hilton). Tel. 730-349. One of Athens' older international restaurants. Very pleasant environment, candle light, soft colors. The downstairs has a more rustic atmosphere and piano music in the evening. In the summer they move the tables onto the sidewalk. Accent on French food with a variety of dishes and

good service. Entrees from 100 Drs. Open daily: 1 p.m. - 4 p.m., 8 p.m. - 1 a.m. Closed Sundays.

Pamela's, Voula (on the coastal highway). Tel. 895-2105, 895-9901. One of the most pleasant restaurants for either lunch or dinner. Luxurious modern decor with a fountain in the center, surrounded by plants. Weather permitting, tables are moved onto a spacious terrace overlooking the sea. In the evenings Lucas at his piano and the trio 'Michel' (harp, bass and guitar) create a most agreeable atmosphere. Pleasant bar. Expensive. Open daily from 12:30 - 3:30 p.m. and 8 p.m. - 1 a.m.



INTERNATIONAL CUISINES

Balthazar, Tsoha and Vournazou 27 (close to the residence of the U.S. Ambassador). Tel. 644-1215. An old mansion converted into a restaurant. High ceilings, spacious rooms, decorated with paintings. Very interesting collection of glasses, bottles and karafes. Relaxing bar with comfortable chairs. A small but good variety of national cuisines. The hosts, Mr. and Mrs. Paleologou, are set on keeping their clientele satisfied. Special luncheon menu. Entrees from 90 Drs. Open daily: 8:00 p.m. - 1:30 a.m. Closed Sundays. Garden in the summer.

Blue Pine, Tsaldari 27, Kifissia. Tel. 8012-969. Enchanting, elegant country club atmosphere with woody, rustic decor. Exceptional garden. Red tablecloths, comfortable arm chairs, candlelight and soft taped music. Excellent formal service. Consistently high standard. Offers excellent cuts on charcoal. Entrees from 120 Drs. Open daily: 8:30 - 1:00 a.m. Closed Sundays.

Le Saint Tropez, Vassileos Konstantinou 4, Glyfada Square. Tel. 894-0027. A French restaurant in the centre of Glyfada. Attractive country decor. Simple but good taste. A great variety of French dishes. Expensive. We recommend the *champignons a l'escargot* 20 Drs. and *la terrine maison*, 80 Drs. The *Tournedos Henry IV* and the *sauce Bernaise* were superb (150 Drs.) For dessert try the *crepes maison*. Open daily from 8 p.m. - 1 a.m.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with wood panelling, fireplace, pelts on the walls. Mainly game and steaks. Calf's feet soup. Good food and service. Daily: 8 p.m. - 1 a.m. Sundays for lunch as well. Closed Mondays.

L'Abrevoir, Xenokratous 51. Tel. 729-061, 729-106. the oldest French restaurant in Athens. A pleasant atmosphere with a rather large variety of French dishes to tantalise your palate. Maitre Alexi will

gladly help you in choosing one of the specialties: frog's legs, *coq au vin* and *steak au poivre*. Very good red house-wine. Reserve in advance. Prices from 100 Drs., wine excluded. Open daily: 12:00 - 4:00 p.m., 7:30 - 1:30 a.m. Summer dining by candlelight under the mulberry trees.

Le Calvados, Alkmanos 3 (four blocks north of the Hilton). Tel. 726-291. Arcaded rooms reminiscent of the white houses on the Normandy coast. Somewhat informal (paper placemats, some booths) but offering a fine selection of well-prepared dishes: frogs legs, *escargots*, kidneys flambé, prawn croquettes, crepes, etc. *Vin maison* very good. Entrees from 100 Drs. Open daily 7:30 p.m. - 2 a.m.

Lotophagus, Aharnon 30-32 (on a cul-de-sac close to the railway station in Kifissia). Tel. 8013-201, 8010-046. Mr. and Mrs. Saliveros (he is a publisher, she a ceramic artist) are the owners of this restaurant set in a beautiful garden. The menu consists of delicious appetizers devised by Mrs. Saliveros and a main dish, home-made and seasonal, all served on Mrs. Saliveros's lovely pottery creations. The atmosphere is warm and carefree because the owners are the cooks and hosts. Frequented initially by their friends, this unpretentious place has acquired a loyal clientele and new customers become friends after the first visit. A full-course, including 4 or 5 appetizers, main dish, salad, and wine, costs 120-150 Drs. Call for reservations. Open daily: 9 p.m. to midnight. Closed Tuesdays.

The Bowling Center Restaurant, Piraeus. Tel. 420-271. A restaurant with panoramic views of Athens and the Saronic Gulf serving Greek and French specialties. Open daily 1 p.m. - 5 p.m. and 8 p.m. - 1:30 a.m.

The Steak Room, Aeginitou 4 (close to the Hilton Hotel). Tel. 717-445. A cosy split-level candle-lit room. Excellent cuts cooked on an open charcoal grill and served with baked potatoes or french fries. Tasty salads with imaginative dressings. The owner, Mr. Papapanou is a charming host. Entrees from 145 Drs. Open daily and Sundays 6:30 p.m. - 1:00 a.m. The Steak Room has opened an Annex cocktail lounge almost adjacent to the restaurant. Open daily 6:30 p.m. - 2:00 a.m.

Ritterburg, Formionos 11, Pangrati, Tel. 742-919. An unpretentious cafe restaurant in rustic style, serving a variety of German dishes. The specialty is Ritterburg (schnitzel served with sausage and sauerkraut) 160 Drs. for two, Zigeuner schnitzel (served with a spicy sauce) 72 Drs., crêpes flambées 25 Drs., apple pie 20 Drs. Daily 7 p.m. - 3 a.m.

Tabula, Hatziyanni Mexi 7 (near the Hilton). Tel. 716-134. Below street level, very cosy, rustic decor, dim lights. Joanna and Fotios, graduates of the Ecole de Tourism offer French and Greek specialties. The *plat du jour* usually worthwhile; the Tabula salad, special; very good onion soup. Entrees from 90 Drs. Open 9 p.m. - 4 a.m. Closed Sundays. At the end of May they move to their summer

garden at Pondou 40 (parallel to Mihalakopoulou), Tel. 779-3072.

Pagoda, Bousgou St. 2. Tel. 602-466, 643-1990. The first Chinese restaurant in Athens, with branches in Beirut, Cyprus, and Nairobi. Pleasant atmosphere with a touch of Chinese decor. Offers quite a variety of dishes that are not exceptional but quite acceptable to the taste. In the summer, they move out onto the sidewalk which is fringed with geraniums; red lanterns on the tables. Sweet and sour pork, 68 Drs. Chicken with bamboo shoots, 75 Drs. Beef with mushrooms, 70 Drs. Spring rolls, 45 Drs. Fried rice, 35 Drs., and Jasmine tea, 10 Drs. Open daily: 12:00 - 3:00 p.m. and 7:00 p.m. - 1:00 a.m.

Mitchiko, Kydathineon 27. Tel. 322-0980. Well-prepared oriental dishes served in a lovely Japanese-style garden decorated with artificial pools, bamboo bridges and lanterns. Entrees from 175 Drs. Open daily: 1 p.m. - 3 p.m., 8 p.m. - 1 a.m. Closed Sunday noon.

Au Falaise (same management as Papakia), Karageorgi Servias 8, Castella (near the Yacht Club in Tourkolimano). Tel. 417-6180. A converted old mansion situated on a rocky hill by the sea. The downstairs is a solarium with a breathtaking view, lovely bar and sitting room. Tables and bar on a beautiful two-level terrace under magnolia trees during the summer. The service is rather slow and the food has not been up to standard in the past. Filet au poivre, 130 Drs. Open daily: 12 p.m. - 4 p.m., 8 p.m. - 2 a.m.

Flame Steak House, Hatziyianni Mexi 9 (next to Hilton). Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Delicious garlic bread, Caesar salad. Irish coffee. Candlelight atmosphere. Bar open for cocktails. Lunches from 50 Drs. Dinner from 110 Drs., wine excluded. Open daily: 11:00 - 3:00 p.m., 6:00 - 2:00 a.m. Sundays open from 6:00 p.m.

Peacocks, Kifissias 228, Psychiko. Tel. 671-9629. Cafeteria, snack bar, and grill room dressed in pleasant, colorful garb, with bright blue tablecloths. Situated on the roof of the Alpha-Beta super-market in Psychiko. Open air terrace in the summer. The entre cote usually very tender, french-fries crispy and roquefort dressing just to your taste. Sauce Bernaise so-so. Fluffy, spicy omelettes. Entrees from 100 Drs. Cafeteria operates from 9:00 a.m. Lunch from 12:30 - 3:00 p.m. Dinner 8:00 - 12:30 a.m. Closed Sundays.

Moorings, Yachting Marine, Vouliagmeni (across from the Asteria Beach). Tel. 896-1310, 896-1113. Elegant atmosphere, soft stereo music in a modern setting with balconies overlooking a small picturesque bay. (Weather permitting we suggest that you ask for a table near the illuminated bay when making reservations) Approximately 400 Drs per person including wine. International cuisines. Open daily for lunch and dinner 12 noon - 3:30 p.m. and 8 p.m. - 1 a.m.

Bouillabaisse, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Avenue). A very ordinary looking sea food restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shell fish. Bouillabaisse 35 Drs, lobster salad 64 Drs, lobster 320 Drs per kilo, red mullet 252 Drs per kilo. Open daily 8 p.m. to midnight. Sundays open for lunch.

MAINLY GREEK CUISINE

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. Wide selection. A view of the yachts anchored in the marina and the activity on the boardwalk. Attentive service. Medium to high price. Daily 12 - 4:30 p.m., 8 p.m. - midnight.

Fatsios, Efroniou 5, Pangrati (south of the Hilton). Tel. 717-421. Attractive murals, painted ceilings, cheerful atmosphere. Choose delicious Greek and oriental specialties, with the help of Mr. Fatsios, from display counter. Moderately priced. Good variety of dishes. Daily 12:30 - 4 p.m., 8 p.m. - midnight. Closed Sunday evenings.

Gerofinikas, Pindarou 10. Tel. 622-719, 636-710. Taverna style, offering a great variety of Greek and Turkish specialties. Oriental desserts exceptional. Businessmen's luncheons. Moderately expensive. Open daily: 12:30 - 4:00 p.m., 7:30 - 12:30 a.m.

Delfi, Nikis 15. Tel. 323-4869, 323-8205. Formerly a taverna, now a full-fledged restaurant whose high standards have not only been maintained but actually improved. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A fine choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and *plat du jours*. Entrees from 55 Drs. Open daily from 11:30 a.m. - 1 a.m.



Corfu, Kriezotou 6 (next to the King's Palace Hotel). Tel. 613-011. A typical city restaurant in the centre of Athens (one block from Constitution Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. Spacious wood panelled room, filled with businessmen and tourists. Quick and attentive service, reasonable prices. Veal stewed with fresh beans, 67 Drs. Pork cutlets in wine sauce, 73 Drs. Pudding a la Corfu, 14 Drs. Open daily from noon to 1:00 a.m.

TAVERNAS WITH MUSIC

Xynou, Angelou Yerondos 4, Plaka. Tel. 322-1065. One of the oldest and best known tavernas in Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals representing the life of old Athens. Pleasant garden. Spicy appetizers, very good cooked dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Entrees from 120 Drs. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

Palaia Athena, Flessa 4, Tel. 322-2000. A well known taverna in Plaka with picturesque interior and summer garden. Show begins at 11:30 p.m. Food edible. Entrees from 200 Drs.

Mostrou, Mnisikleous 22, Tel. 322-5558. A well known taverna. The terrace gives a beautiful view of the city. Show starts at 11:30 p.m. Entrees from 200 Drs. Closed Mondays.

TAVERNAS

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool). Tel. 895-2411. In warm weather tables are set out under fruit and olive trees in a spacious garden, while in the winter a rustically decorated room with a fireplace offers a warm welcome. Attentive and speedy service. A great variety of Greek appetizers: eggplant salad, 30 Drs; fried squash, 24 Drs; soutzoukakia (meatballs seasoned with cumin in tomato sauce), several tasty casserole dishes, boiled tongue, 52 Drs. Open daily from 8:30 - 1:00 a.m.

Taverna Pitsios (To Balkoni Tou Imitou). Pavlou Mela 3, Terma Karea (on the slopes of Hymettos). Tel. 764-0240, 765-5908. Just ten minutes by car from Sintagma. Difficult to find but worth the search. A large country taverna with huge fireplaces at both ends. Exceptional atmosphere. Salads, cheeses, excellent broils of meat or game, yoghurt with honey. Veal 57 Drs., pork 49 Drs., souvlaki 57 Drs., quail 46 Drs., woodcock 167 Drs., *garthoumba* 29 Drs. Daily from 8 p.m. Sunday, all day.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna famous for its broils, the only cooked food served here is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Meat balls 22 Drs., veal chops 50 Drs., *souvlaki* 50 Drs., *stamnaki* 44 Drs. Daily 8 p.m. - 1:30 a.m.

To Pithari, Paliyenias 2 (on the peripheral road of Lycabettus). No phone. Cosy in Cycladic style, decorated with earthen casks. Spicy appetizers, broils (served on wooden platters), pork and green peppers (a specialty), yoghurt with honey and nuts. Reasonable. Daily: 12:30 - 3 p.m., 8 p.m. - 2 p.m.

To Tzaki, Vas. Konstantinou 8, Glyfada (near Congo Palace Hotel). Tel. 894-6483. Spacious, wood-panelled with huge fireplace. Large assortment of appetizers (stuffed spleen, sausages, fried squash, garlic sauce, etc) Moderately priced. Daily: 6:30 p.m. - 1 a.m. Sundays: 10 a.m. - 2 a.m.

Kanakis, Lavriou Avenue 76, Liopesi (on the inland road to Cape Sounion). Tel. 664-2385. A well known country taverna in operation since 1910. Lovely summer garden and spacious rooms with rustic decor and a huge fireplace. Excellent slightly resinated kokinelli at 20 Drs per kilo. Starters include spiced pickles 6 Drs, country sausages 12.50 Drs, small tasty meat balls 20 Drs. From the various charcoal broils we chose lamp chops 53 Drs and pork shish-kebabs 49 Drs. Open daily 8 p.m. to midnight. Sundays open for lunch as well.

Kavalieratos, Tatoiou 36, Metamorfofis. (Off the Nea Filadelfia Road, within easy reach of Kifissia.) Tel. 279-8780. An unspoiled taverna. Three rooms divided by window panes. Lanterns and paper tablecloths. Country sausage, tripe a la Grecque, broils, country salad, yoghurt. Inexpensive. Daily: 8 p.m. - 12:30 a.m. Open Sundays for lunch.

Leonidas, Corner of Aeolou 12 and Jasonos Streets (parallel to the coastal road, across from Argo Beach), Vouliagmeni. Tel. 8960-110. Pleasant outdoor eating; two verandas and a courtyard. Taverna-like atmosphere; warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh fish in an

otherwise modest spot. Choose your fish (fried or broiled only 260 Drs a kilo) from the kitchen. Appetizers such as eggplant salad, 26 Drs; fried green peppers, 17 Drs; fresh boiled shrimp 60 Drs. Open daily: 11 a.m. - 4 p.m. and 8 p.m. - 1 a.m.

Taverna Ton Theon, Pafsaniou 7, Pangrati (across from Truman Statue, near Stadion Hotel), Tel. 739-498. An unadorned but roomy neighbourhood taverna with pleasant courtyard in warm weather and a diverse, inexpensive menu with main dishes about 40 to 55 Drs. In addition to the usual broils, specialties include lamb *exohiko* (roast lamb, potatoes and cheese baked in paper), veal chop in wine sauce, stuffed grape leaves, *spetsofai* (spicy sausage and peppers in tomato sauce), *tiropita*, *moussaka*. Simple food, well cooked by Apollon. Open daily 8:30 p.m. - 1:30 a.m.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. A very simple taverna but one of the oldest in Plaka. Weather permitting, tables are set out under the plane trees. Beside charcoal broils there is usually a *plat du jour* such as lamb with noodles 44 Drs or veal with eggplant in tomato sauce 42 Drs. Open daily 8 p.m. to midnight. Closed Sundays.

Ta Pedia Tou Pirea, Milioni 4 (Kolonaki), Tel. 615-803. A popular taverna serving good Greek food. A wide choice of hors d'oeuvres, pastas, various roasts and broils, vegetable dishes and some Turkish sweets. Prices are moderate and the service is good. Open daily and Sundays from 12 noon until well after midnight.

Rodia, Aristipou 44 (near the Lycabettus funicular), 729-883. An old house converted into a taverna decorated with family memorabilia. A miniature garden covered with vines and holding only nine to ten tables. You can choose from a great variety of appetizers in addition to two to three cooked dishes. Quick service. Very reasonable prices. Open daily from 8 p.m. - 2 a.m. Closed Sundays.

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to the main road of Kifissia: turn right just before the Mobile station at Nea Erithrea. Excellent hors d'oeuvres: aubergine stuffed with walnuts and wrapped in ham, 10 Drs; eggplant salad, 11 Drs; stuffed vine leaves, 23.50 Drs. Entrees (mostly broils) from about 50 Drs. Open from 9:00 p.m. and for lunch on Sundays and holidays.

Vassilena, Etolikou 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. Sit back and enjoy a parade of about 18 delicious Greek delicacies, brought to your table. Yiorgos, the son of the founder, successfully continues the picturesque tradition. No menu — one price: 150 Drs., drinks excluded. Daily: 7:00 - 10:30 p.m. Closed Sundays. Call for reservations. In the summer they move to the terrace.

Babis, Poseidonos Avenue 42, Old Faleron, Tel. 981-6426. This very pleasant, old style, vine-covered taverna surrounded by concrete buildings, is still able to offer the coolness of an oasis, especially during the hot summer days and nights. Mr. Babis has his own fishing boat and so the fish he serves are always fresh. There are

also various charcoal broils and a *plat du jour*. Very reasonable prices. Open daily from 11:30 a.m. - 3:30 p.m. and 8 p.m. - 1 a.m.

TOURKOLIMANO

A very picturesque corner squeezed between Neon Faleron and Castella about twelve kilometres from the centre of Athens. In the olden days it used to be one of the three harbours of Piraeus. The hill above was used as a fortress because of its geographical position, hence its name Castella.

Today Tourkolimano is a colourful recreation and yachting centre with many seafood restaurants dotting the shore where lunch or dinner can be a relaxing and delightful experience. Roving flower sellers, photographers, and guitarists are all part of the scene. In Greece do as the Greeks do and follow the waiter into the kitchen to choose your own fish.

Considering the cost of fresh fish, prices are reasonable—unless you select lobster or cray-fish. Fried squid is a great favourite with children especially and is very inexpensive. The specialty of the area is *giouvetsi*, shrimp with feta cheese and tomatoes cooked in an earthenware pot.

The restaurants are usually open from 12 - 3:30 and from 8 to 11:30 p.m. During the summer they remain open until well after midnight.



Mourayio — Tel. 420-631. The fish is flown in daily from Crete. Open daily from 10:30 a.m. - 2:00 a.m.

Ta Prasina Trehandiria — Tel. 417-564. Fish from Parga and Mytellini. Open daily from 11:00 a.m. - midnight.

Kanaris — Tel. 422-533, 417-5190. Established in 1922, it is one of the best known. Open daily from 11:00 a.m. - 1:00 a.m.

Zephyros — Tel. 417-5152. Besides *giouvetsi*, a delicious fish soup (*psaradiki*), lobster broiled in fresh butter sauce. Fish comes from Ermioni, Skiathos or Kavala. Open daily from 10:30 a.m. - 1:00 a.m.

Zorba No. 2 — Tel. 425-004. Famous for its large and delectable assortment of Turkish appetizers. The owner's two other restaurants by the same name serve fish as well. Open daily from 12 noon - 4:00 p.m. and 7:00 p.m. - 1:00 a.m.

Kuyu — Tel. 411-1623, 423-315. The cuisine is Greek and Turkish with some French dishes. Red snapper baked with shrimp, mushrooms and whiskey, a speciality. A great snapper baked with shrimp, mushrooms and whiskey, a speciality. A great variety of hot and cold appetizers, a rice-cheese soufflé and, for dessert, a delicious chocolate soufflé with

creme fraiche. Open daily from 12 noon - 1:00 a.m.

Kaplanis — Tel. 411-1623. Under the same management as the Kuyu, this is a more elaborate restaurant. Soft background music. The same cuisine as Kuyu but at prices about 15% higher. Open daily from 12 noon - 1:00 a.m.

Aglamair — Tel. 411-5511. Incorporating several restaurants in one building and offering European and Greek cuisine as well as delicious pastries. Mrs. Hadzitheodorou is a very pleasant hostess. Open daily from 12 noon - 4:00 p.m. and 7:00 p.m. - 1:00 a.m.

Mavri Yida — (Black Goat or Marco Antonio) Tel. 427-626. A favourite rendezvous for yachtsmen, decorated in the style of a typical old taverna with 'frescos' by Mr. Kremos. Fresh fish arrives daily from Ermioni. The maitre is Marco Antonio. Open daily from 9:00 a.m. - 1:00 a.m.

BOITES

Those listed will probably remain open all summer, but check in case of last-minute changes.

Rigas, Afroditi 9, Tel. 322-3702. Dimitra Galani, Themis Andreadis and the orchestra of Kostas Papadopoulos in the summer garden. Show daily at 10 p.m. and midnight. Minimum charge 150 Drs. Arhontissa, Adrianou 134, Tel. 322-6015.

NIGHT CLUBS AND BOUZOUKIA

The following clubs should be open all summer, but the programs may change without notice. Check before going.

Ta Dilina, almost across from the West airport on the way to Glyfada, Tel. 894-5444, 894-7321. Modern bouzouki music without the traditional 'flavour', but the lighting, sound-effects and modern setting are pleasant. Minimum charge 300 Drs. Open daily from 10:30 p.m. Closed Mondays. The summer show includes Dakis, Jean Rober, Gisolmina, Stratos Dionisiou, Philipo Nikolaou and Nelly Gini. Nikos Ignatiadis' orchestra.

Fandasia, across from the West airport, Tel. 981-0503. Open daily from 7 p.m. Minimum charge 280 Drs. The orchestra starts to play at 11 p.m.; the show, with singers Stamatis Kokotas, Doukissa, Menidiatis and others, begins at 12:45 a.m. Closed Monday.

Neraida, Vasileos Georgiou, Kalamaki, Tel. 981-2004. Dancing to the orchestra and entertainment by Marinella, Dimitris Kondolazos, Marina Pavlakou and others. Minimum charge 280 Drs. Closed Sundays.

Copacabana, Othonos 10, Syntagma, Tel. 323-2061. Orchestra and good international floor show. Acceptable food. Minimum charge 200 Drs. Will remain open all summer. Air-conditioned.

Anabella, Agios Kosmas (West airport), Tel. 981-1164, 981-1124. Dancing to two modern orchestras. Minimum charge 120 Drs. Open daily from 10 p.m.

Harama, 11th-12th kilometre on the National Road to Lamia, Tel. 277-3686. Entertainers Vassilis Tsitsanis, Sotiria Bellou, Vangelis Filipeos, Mary Dalmas. Program begins at 11 p.m. Minimum charge unspecified.



our town

Feathered Friends

THERE IS a saying amongst Greeks that in June the swallows return — and by swallows they mean the foreign tourists. Indeed they come punctually each year in great flocks, clustering on beaches, perching on crumbling old columns, pecking at the local specialties and fluttering through museums in great droves.

We locals will be doubly pleased to see tourists this year, and, as always, delighted to see their money. Besides that, we have *missed* tourists. As a result of the Turkish invasion of Cyprus and the General Mobilization last year, all the swallows suddenly flew away in the middle of the summer, leaving 200- and 300-bed nests empty and many a nocturnal roost quite bare.

The reputation of tourists has, admittedly, suffered in the last twenty years throughout the world. Familiarity breeds contempt and with superabundance, the personal touch is lost. A generation ago every tourist was 'a lordos', a curious species of rare plumage. In those days whole villages turned out to take a look at him. Invariably the first question put to him was, 'What is your father's first name?' as if this might assist in the matter of identification. Today the tourist is a bird valued only for plucking. Yet this is all very much on the surface.

The fact of the matter is that xenophobia is a pose that is very hard for Greeks to keep up and it soon looks very affected. Sometimes Greeks grow angry with countries and their policies, but we cannot remain angry with individual persons. Greeks pride themselves on their shrewdness, yet they have curious lapses. Aware that our country is favoured by a fine climate, by a unique physical beauty and by imposing remnants of an extraordinary past, we rarely realize that the chief attractions to the tourists are the citizens themselves — when they are least aware of it. So at this point of personal contact — which is the most rewarding — 1975 should be a good year for the swallows

and their hosts, for the birds and the bird-watchers both.

Long Live the Ex-King! (Far, Far Away)

IF THE presence of the former King of Greece is ever to be missed by a majority of the population it will be on the twenty-first day of the fifth month of the year, which happens to be St. Constantine's Day and his Nameday. During his reign it was a national holiday. With democracy, however, it was just another work day this year notwithstanding the fact that our August Prime Minister is a Kostaki himself.

Royalists, however, loyally remembered the former king and, wishing that the people would, too, went about Athens on the eve of May 21 scattering *feuilles volantes*. For those who may be wondering what, indeed, they were scattering it should be explained that the upper strata of Athenian society, which account for the bulk of the royalists in the urban area, tend to pepper their speech with French words. The local press decided, therefore, that it would be more appropriate to refer to the royalists' billets-doux to the ex-king as *feuilles volantes* (flying leaves) rather than 'leaflets' — those handouts with which liberals and radicals litter the streets.

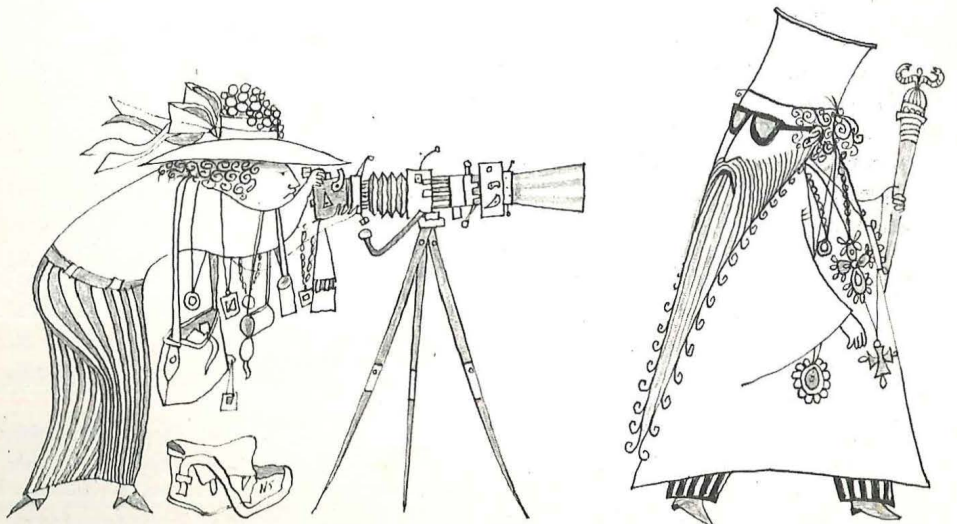
Nothing as mundane as prose would do and so for the occasion the royal-supporters composed a rhymed couplet which succeeded in reminding us once more that for some curious reason most of our poets nowadays are to be found amongst the Left. The ditty went something like this:

Happy Returns to the Great Absentee,
May He next year with us hopefully be!

The day was also commemorated by the formation of a new political party. Mr. Koudouras, a member of the Royalist Union Party formed just before last December's referendum, announced the inauguration of the Panhellenic Union of Royalists. The word 'panhellenic' was no doubt added to give the movement an ecumenical touch, suitable to a wandering, 'de-crowned' monarch, who some will argue, finds his greatest support among Greeks living safely abroad.

Perhaps Mr. Karamanlis can work out a compromise on this matter in his new constitution by declaring the former King's name day (and his own) a half-holiday. Certainly the leaders of the Opposition would be placed in a most awkward position if they dared to object to giving their constituents a holiday. (It would be very interesting to see how the workers' parties would try to get out of that one.)

Officials of the Athens police, by the way, declared that if they had been privy



to the distribution of these *feuilles volantes*, poetry or no poetry, they would have arrested the offenders for littering.

Pug, Peg, Pog

WHILE Greece was the cradle of Everything that Matters it is a wise man who bears in mind that it was also the cradle of Women's Liberation. One should not forget the celebrated fragment of Heddagablera of Knossos, who flourished during the Middle Minoan III-D period. Her inscription on a Linear-B tablet 'Male Ch..vin..t Pag' (or Pug, Peg, Pog or possibly Pig) is chanted by women all over the world today. Indeed, when one considers such milksop examples of masculinity as Jason, Agamemnon, Hippolytos, Orestes and Haemon, it becomes very clear that in the Age of Myth it was the men who were in need of Liberation. The Great Zeus himself was perhaps the most ridiculous figure of all time, forever throwing caution to the wind as he dashed off after every 'skirt' that crossed his path, and, worse, spending half his energy cringing from his wife's wrath.

His wife, Hera, by contrast, was a sensible woman who, it may be said, laid the foundation for Women's Lib. She valiantly did battle to protect her interests and investments, usually exacted a tribute in the form of her *own* temple (strategically placed near old Zeus's) and left no doubt that she was a force to be reckoned with. While she had the odd affair here and there, she never allowed her dalliances to interfere seriously with her responsibilities.

Then, of course, there were fictional figures such as Aristophanes' Lysistrata, for whom he drew inspiration no doubt from the women he knew, as well as historical figures such as Aspasia, the woman behind Pericles, and Cleopatra. The latter traced her ancestry back to Macedonia which is where Mr. Karamanlis is from but as far as we know his ancestors and hers were not related. In modern times Bouboulina roamed the seas, sending the nation's enemies scattering, a mere one hundred and fifty or so years ago. This gallant lady, who captained her own ship during the War of Independence, had to her credit the sinking of several Turkish vessels that had, to their misfortune, crossed her path. Although our recent history has not recorded women of such stature, we are certain that women of fine mettle are still to be found among Grecian ladies of today. We cannot help but wonder, as a matter of fact, why it

has not occurred to Mr. Karamanlis to replace some of the Pugs, Pags or Pogs on his cabinet with latter day Heras, Lysistratas, Cleopatras and Bouboulinas. With one of *them* as Admiral of the Navy, there would be no doubt in anyone's mind as to who, indeed, has exploration rights in the Aegean.

Meanwhile as the Prime Minister struggles along as best he can with his all-male cabinet, and Parliament quibbles over details of the rights of women in the new constitution, Kolonaki is smouldering with revolution. This became clear on the night of May 19 when a group of women held a meeting there. The occasion for the gathering was the presence in Athens of Karen De Crow, the President of NOW, the National Organization for Women (probably the largest women's rights group in the world) founded some years ago by Betty Friedan and other women activists in the U.S. The meeting in Athens was attended officially by a large number of Greek and non-Greek women and unofficially by several alarmed males eavesdropping from an adjoining room. Most of the foreign women have a long standing association with this country and many are married to Greek men. It was interesting to note how little agreement there was between these two groups (we will ignore, as the ladies did, the third group lurking in the next room) as to what exactly *is* the status of women in Greece.

To begin with, there is a problem of definition of terms. Concepts such as 'family', 'mother', 'father', 'child' carry different meanings depending on the class or culture. Even more complex is a word such as 'abortion' which is emotion-charged in most western countries. In Greece, where 'abortion on demand' has been in effect for years — even though it is still technically illegal — it is not an explosive issue. The word 'dowry', apart from the degrading implication that it 'puts a price on a woman's head', may carry a negative meaning for women of modest means for whom it is a necessary prerequisite to marriage, but a positive meaning for privileged women who may regard it (and they are legally entitled to do so) as an 'advance' on their rightful inheritance and a source of financial independence and security. Contrary to popular belief, a dowry is rarely a direct transfer of money or property to a husband, but remains in the wife's name.

Cultural and semantic differences may alter the meaning of the issues, but Greek women are becoming increasingly aware of *their* rights, as evidenced by

the growing number of activist groups. As with most revolutions, this particular, relatively quiet one is an activity of the elite. For the moment its effects have not seeped down to rural women. Perhaps the good ladies of the countryside, as they go off to tend the fields while the men languish over their ouzo at the *kafenion*, draw comfort from the knowledge that if *they* ever went on strike they might well bring to a screeching halt our economy which still depends heavily on income from agriculture.

The Woes of the Taxitzis

OFFICIALS say that there are more taxis per capita in Athens than in almost any other European city. The reason is not difficult to uncover. During the Junta, the government liberally and enthusiastically handed out taxi permits to their political informers who served as valuable and inexpensive eavesdroppers. Up until a few years ago, license plate numbers used to be issued in consecutive numbers. Passengers, in Junta Times, always looked at the plates before entering a taxi and if the number was under 250,000 they felt safe to talk about something other than the weather within earshot of the driver.

Now with an economic recession, more private cars and a great increase in the price of petrol, cab drivers are suffering from a lag in their work. A group of them now have formed a committee to investigate the possibility of decreasing the number of taxis. No doubt they have some legitimate complaints, but the cab drivers may encounter considerable public opposition: recession or not at the first drop of rain it is still almost impossible to find an empty cab.

Mike Deme DDS., M.D., M.S.D.
Professor of Orthodontics
University of Pittsburg, U.S.A.
Practice Limited to Orthodontics
86 Michalacopoulou St., Athens 611
Tel. 777-4880 by appointment

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Athens 117 Tel. 322-1004

UNTIL the question is definitely resolved as to whether Constantine Karamanlis will remain on as Prime Minister, once parliament has voted on the New Constitution, or name himself President of the Republic, uncertainty will continue within the ranks of both the New Democracy Party and the Opposition.

Mr. Karamanlis governed Greece as the leader of ERE (the National Radical Union) continuously from 1955 to 1963. That he wanted at the time to change the constitution promulgated in 1952 was known not only to his collaborators but to the Greek people as well. Today many maintain that his failure to achieve this end partly accounted for his self-imposed exile in Paris.

The present Constitution was passed by parliament in 1952 with a margin of two votes, those of the Mohammedan deputy, Hamdis, and of the left wing Karamaounas. The government at that time was a coalition of Plastiras's National Progressive Union of the Centre and the Liberals. Mr. Karamanlis was then a member of the major opposition party, General Papagos's Greek Rally. While it was generally agreed that the 1952 Constitution was far from perfect or particularly pioneering, parliaments during Mr. Karamanlis's 1955-63 Prime Ministry believed that to have changed it would have been to indulge a whim of the leader of the right wing.

Times have changed. Today Greeks and foreigners alike believe that the state machinery suffers from many weaknesses. (There are probably few Greek citizens unable to cite their adventures and frustrations when dealing with the Public Sector.) To correct these inefficiencies Mr. Karamanlis has decided to reinforce the Executive at the expense of the Legislature.

According to all constitutions of the democratic world, public administration is divided into three branches: the Executive, the Legislative and the Judicial. It is a basic principle of democratic constitutions that these three authorities are distinctly separate and independent of each other. This distinction, affirmed in the 1952 Constitution, results in an excessively sluggish state machinery when combined with the *sui generis* nature of Greek reality.

The emphasis on executive authority is one of the Prime Minister's aspira-



tions presently being realized to a greater or lesser degree in the new constitution. How will Mr. Karamanlis respond, however, when the Constitution has been passed and implemented? Will he remain Prime Minister or opt for the Presidency?

(The current President of the Republic, Michael Stassinopoulos, is a member of the Judiciary. The relationship vis à vis these two men defies understanding, if one thinks of the President rather than the Prime Minister as the Leader of a Republic — and if one takes into consideration the fact that President Stassinopoulos was appointed by Mr. Karamanlis from within the ranks of the New Democracy's parliamentary party. Those unaccustomed to the eccentricities of Greek reality may find this somewhat confusing, but thus it is.)

One thing seems to be certain: Mr. Karamanlis wishes to be President and he also wishes to be in command. If he becomes President, however, he must relinquish the leadership of the New Democracy Party, which presents him with a dilemma.

It is a widely held belief among the Opposition that in the absence of Mr. Karamanlis' leadership his party will disintegrate. Already within the ranks of the NDP several conflicting groups have formed. Generally speaking, there are two cliques: the 'traditionalists' and the 'progressives'. The former, consisting of the old-guard, are deeply committed to the traditional right-wing

principles of Mr. Karamanlis's former party, ERE, the National Radical Union. (Essentially, ERE was the new name adopted by the Greek Rally Party shortly after Mr. Karamanlis assumed leadership of the latter.) They are represented mainly by the Ministers of Public Order, Mr. Ghikas, and of Defence, Mr. Averof. The 'progressives' who constitute a 'new breed' are represented by individuals such as Messrs. Lambrias (the Deputy Minister of Press and Information), Vassiliou and Savvouras (the latter deputies from Athens); they are all noted for their resistance to the dictatorial regime that ruled Greece from 1967-74. For the time being, both groups have adopted a wait-and-see attitude. Mr. George Rallis, the Minister to the Prime Minister, has been assigned the role of 'policeman' and overseer of party discipline. Thus far he seems to have been very successful in this role.

If Mr. Karamanlis becomes President, however, who will assume leadership of the party and become Prime Minister? Of the many would-be suitors there are only a few serious contenders: the Minister of Defence, Mr. Averof; the Minister of Coordination, Mr. Papaligouras; and, keeping it somewhat in the family, the Minister to the Prime Minister, Mr. Rallis. (Mr. Rallis' daughter is married to Mr. Papaligouras' son.)

It is impossible to predict with certainty, however, that the choice will be made from this restricted group. Mr.

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Karamanlis is famous not only for his outbursts of anger but the summary manner in which he sometimes makes decisions; he may very well spring a surprise on everyone. Those who know him well would not be astonished if he were to decide to anoint as leader of the New Democracy a relatively unknown man, such as the Minister of the Interior Konstantinos Stefanopoulos (not to be confused with Stefanos Stefanopoulos, the old-time politician and sometime Prime Minister). There is also some 'precedent' for such a move in Greek Politics. At the death of the right-wing Papagos in 1955 the Palace summoned the relatively unknown Minister of Public Works to be Prime Minister. It was an unexpected choice. The Minister of Public Works was Constantine Karamanlis.

Another possibility being mentioned is the 'Kanellopoulos Solution'. Panayiotis Kanellopoulos (a relative of Karamanlis's through marriage: his niece is the Prime Minister's former wife) is a historian and academician. He assumed leadership of the right wing when Karamanlis went into self-imposed exile in 1963, and would have led the country to elections in 1967 had the April 21 coup not intervened. During his long participation in the country's politics he has won the people's confidence in his integrity and their respect for his resistance to the Junta. (He declared before a Military Court that after the 21st of April 1967 his public appearances consisted of attending funerals and appearing before Military Courts as a defense witness.) Inside and outside the Parliament this man is considered a national asset.

Barring unforeseen developments between now and the final vote on the 1975 Constitution, it seems likely that Mr. Karamanlis will remain Prime Minister and that Mr. Kanellopoulos will be crowned President of the newly born Greek Republic. This may well be the ideal combination for Greece, but one that will not be achieved easily primarily because of the discord that is known to exist between these two top right-wing politicians. It dates back to 1963-67, following Mr. Karamanlis' departure from the scene. When Mr. Kanellopoulos assumed the leadership of ERE he attempted to extricate himself from the blindly fanatical pro-Karamanlis elements who were inevitably placing obstacles in his path. This is something that Mr. Karamanlis has not forgotten.

— TAKIS PROKAS

The 'Walk' Home

Dear....., The enclosed pamphlet is an invitation to you to join us in the walk of the refugee women of Cyprus to their homes on April 20, 1975. The tragedy of Cyprus transcends the boundaries of this small island, it involves men and women everywhere. The United Nations General Assembly Resolution 3212 seeks to uphold the fundamental right of the people of Cyprus to live in safety in their homes. If this resolution is allowed to be blatantly ignored the affront will be against the World Organisation and mankind itself.

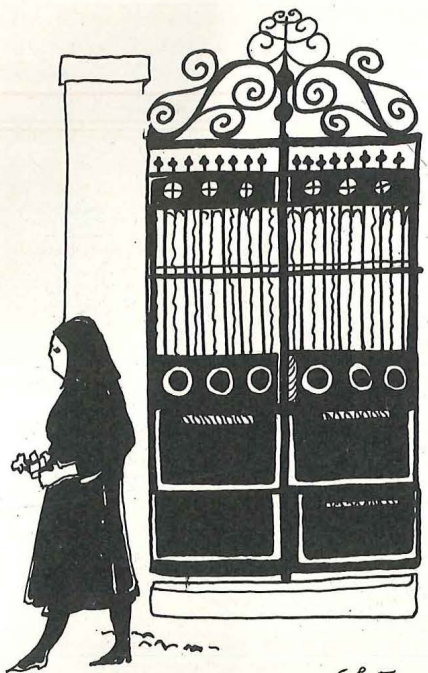
This was the call that brought more than one hundred and thirty women from all over the world to Cyprus.

At Larnaca Airport, the only airport now open, we were met by a committee of Cypriot women. Tension was acute, emotions high. We were driven to the Kennedy Hotel, situated a few yards from the Turkish barrier line, now surrounding Nicosia on three sides. There is a narrow corridor, six miles wide, leading south to unoccupied Cyprus.

My companion was Professor Winifred Alston of Brock University who in the past had visited Cyprus to dig at archaeological sites. We had asked to stay with a Cypriot family and were driven to the home of Mr. and Mrs. D.B. Stephanides who design jewellery and have a workshop and store in Nicosia. Their original workshop near the Green Line was destroyed by Turkish mortar shells. Betty Stephanides took part with us in the 'Women Walk Home'.

On Sunday, April 20 at 8:30 a.m., a great caravan of buses started out from Nicosia and headed toward a vineyard near the village of Phrenaros. Here, those of us who had come from Nicosia were joined by others. Cypriot women were arriving from the length and breadth of the island: country women, city women, tens of thousand of them refugees.

At Phrenaros the foreign women took up the flags of their countries. Waves of press reporters and cameramen appeared with tape recorders, television microphones — a veritable storm of journalists. A silent walk had been agreed upon, and the 30,000 women were quiet. Speeches were made from the platform erected in the middle of the grapefield, some of them impassioned, but these were given mainly to accommodate the media.



S. Rutter

The moment had come for the walk to begin. The platform was deserted. The press scurried to their vehicles. The marshalls called to the women to form their lines.

The women went forward in close rank and with a common purpose, walking for the cause of humanity and the simple dignity of home. First went the flag-bearers. Behind came the rest of the foreign women and after them a great surge of Greek-Cypriot women moving in orderly fashion. They poured out of the grapefield, thousands upon thousands. A white dove was let loose. There was no singing. There were no lamentations. The women walked in silence.

Looking back we could not see the end of the column. Farmers riding mules through the distant fields waved, two bronze-gold oxen raised their heads and stared at the procession. Country people gathered by the roadside, waving, clapping, cheering and weeping. A young man, perhaps thirty years old, blinked back tears.

When we arrived at the village crowds lined the streets, the balconies, the roof tops. Derenia is the last outpost before the Turkish barricade, a little village that stands on a wind-swept slope within sight of Famagusta.

The villagers thrust flowers into our hands and scattered petals on the road as we passed. 'On no account step off the road!' we had been told. Perhaps the marshalls were afraid of land mines. Red Cross trucks were on hand at the

end of the road for emergencies, ready for possible feminine breakdowns, but none occurred.

The final checkpoint was reached. We were greeted by sand bags piled high, seventeen barbed wire barriers, trenches dug in the fields between the UN Checkpoint and the Turkish lines. One hundred women went forward, stopping a few yards from the Checkpoint to indicate their peaceful intention. Ten women advanced, passed the UN Checkpoint and entered a small 'no man's land' at the end of which was a table — the meeting place. There was no meeting, however. The Turkish authorities refused any communication.

The area was alive with hidden soldiers. Spread out over the bare fields, they peeped from their trenches, their steel helmets barely discernible above the high stacked sandbags. Later, during a sudden rain squall, hundreds of them suddenly emerged and ran for cover in the whitewashed buildings beyond.

A handful of Turkish women — four or five at the most — stood for a while in the distance. They, too, refused any communications but the Cypriot women accepted a message from them which turned out to be a formal protest about the Turkish soldiers killed during the invasion.

A heavy downpour of rain brought proceedings to a conclusion. The women, downcast, returned. They left their flags on the first barbed wire barricade, mute testimony to futility.

A number of Cypriot women — some could see their homes from where they sat — remained on vigil for three days, determined not to withdraw until their message concerning UN Resolution 3212 was accepted. Finally someone suggested that the message be telexed to the Turkish Embassy in London. The answer came: 'Message Received'. The Women's Walk was over.

Jubilation, tears, and a joyful rush to the coffee shops of Derenia. Already anecdotes were circulating. Indelible memories of a deeply shared experience were slipping into the subconscious. But what had been accomplished? Perhaps just another documented illustration of man's inhumanity to man.

— RENEE MACKENZIE

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WHERE PYTHIA LEFT OFF

HIGH UP on the southern slopes of Mount Parnassus, thousands of faithful flocked in ancient times to visit the colonnaded temple of Apollo at Delphi, some of them to consult the Oracle. Thousands of tourists flock to the same site today to admire the ancient ruins, which for centuries lay buried and forgotten. Having come to light again, in a unique setting of awe-inspiring natural surroundings, the ruins tell a tale of faith and prophecy, insight and diplomacy, that is at the very heart of the history of ancient Hellas.

The young and old, the great and not-so-famous used to come from far away to climb up the zig-zag Sacred Way amid fabulous shrines laden with gold and silver offered by all the city-states of Hellas and flanked by hundreds of statues. At the upper end of the Sacred Way stood the magnificent sanctuary of Apollo, built over what was thought to be the 'navel' of the Earth. Standing beneath often grey, misty skies, they beheld the chasm amid the Phaedrian Rocks and implored the Oracle for advice and inspiration.

There were several oracles in ancient times, but the one at Delphi was by far the most famous of them all. Its origins are lost in legend. It was said that a shepherd had once stumbled upon a cavern on Mount Parnassus that emitted intoxicating vapours. He fell into a trance and began to utter incoherent prophecies. The story spread far and wide and in time a temple was built over the cavern and a priestess called Pythia uttered what were regarded as the inspired words of Apollo, the god of prophecy (among other things). Thus religion blended with magic in a haunted natural background that worked strongly on the imagination of spell-bound visitors.

Originally, Pythia had to be a local virgin maiden who was not allowed to marry. This was because virginity was thought to be the proper vehicle for divine inspiration. However, after an affair between a Pythia and a young visitor was hushed up as unfortunate for the Oracle's public relations image, the qualifications were revised and henceforth a woman over fifty was selected for the job, though she still was required to dress like a maiden.

The questions had to be put by the visiting applicant (whether king or commoner) to the Oracle in writing. There were sometimes questions about

the past, but more often they were requests for advice regarding future action.

Three days before the time appointed for divine inspiration, Pythia prepared herself by fasting. Then she descended into the cavern below the temple, chewed leaves of the sacred laurel, drank water from the underground stream of Cassotis and seated herself upon a tripod. Inhaling the mystic vapours that arose from the cavern, she went into a trance and uttered mostly unintelligible murmurs. The utterances were taken down by 'prophets' or priests who sat around the tripod and interpreted Pythia's words. The reply was then set down, usually in hexameter verse, signed, sealed and delivered to the applicant in a vase.

Unless the question or request for advice was an easy affair to deal with, the Oracle's message was in most cases a riddle and it carried no official interpretation. It was a masterpiece of ambiguity and the applicant was left on his own to figure out what it meant. The Oracle was always on the safe side of prophecy. It is said, for instance, that King Croesus of Lydia, concerned about the Persian invasion, sought the Oracle's advice about what to do. The reply was that if he crossed his river frontier,

an empire would crumble. His interpretation was that the Oracle offered him the green light to cross the frontier. His guess was apparently wrong, however, as it was his own empire that was destroyed. And yet no one doubted the Oracle's wisdom and Pythia could not be sued for damages.

The Delphic Oracle may sound today like amusing superstition, and yet in its time it was a highly respected institution that exerted a profound influence over the politics, wisdom and religion of ancient Hellas for more than a thousand years. No Greek city-state took an important decision without consulting the Oracle. No Greek colony was ever founded without advice from the Oracle as to the propitious timing and location of the new undertaking. Thus the Oracle's fame and influence extended to the far away colonies of Greek city-states, which in their turn left a deep imprint on the cultural history of Europe and Asia.

The political influence of the Oracle was dealt a blow with the conquest of Hellas by Philip of Macedon. For several centuries thereafter, it retained a shadow of its former glory, specializing in counselling individuals rather than political rulers. With the spread of Christianity, appeal to the Oracle became unfashionable. By the Fourth Century A.D., most of the Delphi shrines had been plundered and the Oracle had become silent. Then the Emperor Julian the Apostate thought of Apollo and sent an emissary to Delphi inquiring how he could restore the Oracle. But Pythia's weary reply to the emissary was: 'Inform your Emperor that the Sanctuary is crumbled and the god Apollo has no longer where to lay his head. The laurel of his divination is withered and the water spring that spoke with voices is dry.' This was the last recorded oracle — and it was not ambiguous. Delphi fell into oblivion for about fifteen hundred years.

Looking at it from the practical point of view, the history of the Delphic Oracle implies the probable existence of an extensive research department at the sanctuary. It is also assumed that the temple priests had organized and employed a network of agents in various city-states who were quick to inform the sanctuary's central intelligence authority about the local state's forthcoming application for an oracle as well as about the prevailing political, social and economic situation. Between the time the application was formally filed, the required complicated procedural ceremonies and delivery of the Oracle, there was ample opportunity for the priests to



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Oracles, prophecies and fortune-telling are older than recorded history, with certain people becoming professional at trying to interpret the unknown and foretell the future. These were practices often carried out under the auspices of religions of the past as divine authority was supposed to lend them credence and respectability. Inevitably the increase of scientific knowledge subsequently reduced oracles to sheer superstition.

And yet there is one field of prophesying the future which is nowadays assuming scientific respectability — besides becoming fashionable. It is generally called 'futurism' (or 'mellontology', to use its Greek equivalent) and is widely patronized by corporations, colleges, learned societies and even government agencies on both sides of the Atlantic.

Many industrial corporations are curious about obtaining an insight into marketing and consumption patterns one, two or three decades hence. Other institutions are concerned about future trends in cultural, social, demographic or even religious practices and are forming committees or institutes about the year 2000 and so on. Government agencies are trying to foretell the framework of communications, transportation, energy consumption, etc., in the future. Five-year plans (like one for Greek industry that is expected to be announced soon), which are based on assumptions derived from past and present trends, are being drawn up to map out government and private action in the economic and social fields.

The techniques of forecasting used by futurists assume a variety of forms. These do not include science fiction (where novelists from Jules Verne to H.G. Wells and George Orwell employed their vivid imagination in projecting their scientific knowledge into a utopian future, often quite inaccurately but at times with remarkable predictability) or public opinion polling (where samples of opinions about future events, such as election results, are often gathered).

One technique, which is the simplest of all and is used by a major California-based corporation, uses computers and limits forecasts to cautious extrapolations of past and present trends. Another technique (probably inspired by science fiction) involves the creation of a 'model' of what society — or rather a specific social

sector — is expected to look like in the future, whether in politics, business, technology, education and so on. In creating a social model of the future, both the changing factors and the factors that are likely to remain constant are taken into account, as well as the possible relationships between them.

Some futurists contend that political and other events as well as scientific and technological inventions are almost impossible to predict but that sociological predictions are relatively easy to make. The latter include population trends, development of life span, growth of national income, working hours, leisure time, spread of mass communications, etc. Perhaps futurists will offer an important service to sociology if they can discern what is unknowable about the future and what is relatively knowable and to what extent.

It appears, however, that the most useful function of futurism would be not merely the prediction of the future, in whatever sphere, but the presentation of moral choices. As military strategists prepare for a whole range of future eventualities, so futurists can predict certain possible social patterns of the future out of which people can select what should be the more favourable pattern and thus take the proper decisions leading to it, while avoiding the unfavourable pattern — which is in essence a warning against the wrong decisions. (For instance, as reported in the May 1975 issue of *The Athenian*, the Greek Minister of Culture and Science recently presented a bleak forecast of the Greek environment in the year 2000 — assuming of course that the present pollution situation is left unchecked and no immediate measures are taken.)

Thus, in our day, computers with their hardware and software have replaced Pythia and her tripod. But back at Delphi, hotel keepers this spring posed a question to the Oracle that their predecessors must have asked Pythia time and again in ancient times. The question went like this:

Will tourists flock again this year
From over the mountain range,
And bring along with them
Much needed foreign exchange?

Pythia went through her routine ritual and the high priests, after consulting eurodollar quotations as well as telex messages from Nicosia all the way to New York, delivered this oracle, in classical ambiguity:

'Tis all a written book,
A word on every page;
You cannot tell the coming word
Until you turn the page.

—ANTONY M. ECONOMIDES



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THE SNOW-WHITE VILLA



WHEN we first went to live in Corfu eight years ago, it seemed to me, wistfully, that from Athens there were three possible ways of reaching the verdant shores of this Greco-Italianesque masterpiece, which, like an exquisite scimitar, curves away from the Albanian mountains into the deep waters of the Ionian. Covered by a thick vegetation of cypress, three million olives, oak, kumquat, and pine, and perpetually strewn with wild flowers — it beckons the traveller to enter its magical world of Prospero and *The Tempest*.

Two approaches to the island had seemed logical: the first by land and sea, through the wilds of Epirus and Western Greece; the second by DC-4 mail plane, which rattled in out of the morning and evening sky, in the fairest or the most astoundingly inclement weather imaginable! A third approach, though improbable, came, with time, to take on an obsessive appeal. It was easily the least painful — that of parachuting out at 37,000 feet from any international flight bound for Europe as it flew over Corfu. This obsession was reinforced as I came to know the other two routes more intimately. The land approach was hampered, not only by threat of natural disaster, herds of goats, numerous booby traps indescribably Greek in nature, but also by the sort of company I was forced to keep. Next to me in the Fiat 850 would sit my six-year old son Erin, inquisitively babbling and gesticulating in Greek, while in the back

seat his little sister, Dana, dressed in her raccoon hat and green galoshes, would struggle with our giant Labrador, Justine, for a comfortable seat. Euripides would wowl plaintively from within the dark recesses of his cat box. Favorite hamsters, bugs and snails had to be transported, along with an imperilled mainland tortoise or two, which would be 'much happier', in the lushness surrounding our Corfu 'Snow-White Villa'.

On the air approach, there was always the threat of 'an act of God'. In those days, the old DC-4 out of Ellinikon would thunder up into the Athenian sky with no more than three of its four propellers operational, jerk and vibrate out over the Saronic and, banking steeply at the Isthmus, follow the shimmering waters of the Gulf of Corinth westward. This route afforded magnificent views of Mount Parnassus rising out of the billowing clouds, the alpine ranges of western Epirus and, finally, Corfu, lying in a wide arc on the emerald-green Ionian Sea with the snow-capped mountains of Albania beyond.

Always my heart trembled in unison with the plane as it bucked into its descent across the wide gulf of the scythe, 'Thank God, we are nearly home...'. Under the worst conditions the plane would rattle in, a wing brushing past the observation terrace of Yanni's Restaurant, traverse the little convent island, skim over the stone walkway which, crossing the eel beds of the Lagoon, connects Perama to Kanoni, and skid in on the tarmac. Thumping on wheels, loud squeaking of seat springs. On occasion, when a total electrical failure prevented us from reaching the terminal, the passengers sat reverently in the growing darkness, waiting to be towed in to the tiny, gay, Corfu airport, passing the time contemplating a slowly decaying cargo plane which had not been so fortunate.

UPON arrival one always had an impulse to rush into the centre of the town to reassure oneself it was still there in all its excitement and magic. We loved everything about Corfu town: the tall, elegant Venetian townhouses, multi-storied, with wrought-iron balconies and arched doorways opening out on the Green; the impressive profiles of the Old and New fortresses, visible for miles along the coast; Napoleon's miniature Rue de Rivoli, with cafés, ouzeries, checker-and-backgammon tables, restaurants spilling out onto the street and spreading across under the trees; the narrow, twisting

back streets filled with fruit, cheese, meat and vegetable stalls and shops; bread stores with the fine odour of baking; the fish market with *kalamaria*, sea bass, mussels, and lobster. There were churches everywhere, richly painted and carved — notably Agios Spyridon, in which the tiny body of the Corfiot patron saint lay in splendour, awaiting his annual four jubilant tours around the town. We often visited him, coming away with packets of magical dust swept from the tiny patron's slippers! We loved the busy port, too, with its brightly painted fishing boats, schooners and yachts; the horses with their broad straw hats festooned with flowers pulling antique carriages; and everywhere the handsome faces and the brilliant smiles of the Corfiots. The incongruities of the town delighted us: cricket on the green, gingerbeer, the Sino-Japanese museum, qualifying it — at least among Greek Islands — for some unsung distinction among oddities in the *Guinness Book of Records*.

How can one ever describe the merriment, the sheer festival excitement, the immense elegance of this town? Henry Miller, in his *Colossus of Maroussi*, expressed his dislike of it, but surely on the eve of the Second World War the time was inappropriate to discover its genial mood. In Corfu only the arts of peace are cultivated. To experience the verve and mood of the place, one must find oneself, for example, hurrying along Nikiforou Theotokou Street, just about noon on a hot, seemingly lazy summer's day, laden with bags of food and household necessities, and suddenly have them blasted out of one's arms by the first loud strains of Vivaldi, booming forth from the practice rooms of the *Philharmoniki*.

It is a town disposed to elegant dinner parties, devoted to salmis of wild birds, fine cheeses and wines from the old Venetian country estates. The company is cosmopolitan, educated at the University of Padua or Paris or Mexico City, and cultivated conversation on hunting, music and politics animates the four-hundred-year-old rooms of these Corfiot townhouses. The formal business of the evening is a game of bridge at several felted tables accompanied by local brandy and Havana cigars drawn from silver humidors, set against a background of smoky mirrors, family portraits in the English style and tall windows opening onto balconies that look out over the fortress and the port to the twinkling lights of the Greek mainland — gently dismissed as 'the Balkans'.

HOME was once Durrell's house, a magnificent old relic on the slopes of Perama, built for Lord High Commissioner Adam during the Ionian Protectorate, variously but best described for posterity, I think, by Gerald Durrell, who along with brothers Lawrence and Leslie, sister Margo, and the imperturbable Mother Durrell, spent some magnificent and hilarious days in the 'Snow-White Villa' just before the war. In *My Family and Other Animals*, Gerald describes his first impressions of the house.

Perched on a hill-top, among olive trees, the new villa, white as snow, had a broad verandah running along one side, which was hung with a thick pelmet of grapevine. In front of the house was a pocket-handkerchief-sized garden, neatly walled, which was a solid tangle of wild flowers. The whole garden was overshadowed by a large magnolia tree, the glossy dark green leaves of which cast a deep shadow. The rutted driveway wound away from the house, down the hillside through olive groves, vineyards and orchards, before reaching the road.... It [the villa] stood, decrepit but immensely elegant, among the drunken olives, and looked rather like an eighteenth-century exquisite reclining among a congregation of charladies. Its charms had been greatly enhanced, from my point of view, by the discovery of a bat in one of the rooms, clinging upside down to a shutter and chittering with dark malevolence.

Life in the 'Snow-White Villa' was indeed very close to nature. The surrounding hills, fields, and olive groves were constantly a-hum with human, animal and insect activity. The peasant Nikoli and her dark-eyed daughters arrived each morning carrying jugs of water on their heads, warm bread, fresh brown eggs, milk cheese and olives from the village. Then they set about polishing brass kerosene lamps, trimming wicks, whitewashing the five fireplaces and filling them with olive wood. The girls sang melodiously in their unearthly voices as they went about their work.

Erin was out early collecting giant mantids and walking sticks, inspecting a new birds' nest, or stalking the lizards which darted in and out of the holes in the olive trees. Euripides ate these geckos with relish and considered them a delicacy despite their horned appearance and a loud case of hiccups which generally ensued. Dana busied herself sweeping with the girls or accompanying them in search of sweet-smelling sprigs of lavender and flowering herbs. These decorated the gilt mirrors and mantelpieces in the house or ornamented the interior of the pillared chapel which stood like a small Monticello out beyond the eucalyptus trees and the unkempt lawns strewn with wild flowers.

What Gerald Durrell failed to mention were the two Grecian goddesses which stood in the pocket-

handkerchief-sized garden looking out into the surrounding woodland. They gave the house a startling impression on first approach. Inside the house was airy and light with tall windows looking out on one side from the heights of Perama towards the lagoon. Far below, women in bright handkerchiefs worked and sang in the tall cane along the Venetian canals in the *livadi*, against a backdrop of robin's egg blue water, the splendid outline of the old and new fortresses at Corfu town, and the wild and remote mountains of Albania beyond. Edward Lear drew this very view from high up on the ridge behind the house. On the woodland side, the island rolled and undulated away, a landscape of olives, thickly-wooded ravines criss-crossed by *monopatia*, and whitewashed villages clustered beneath Italian belfries.

Sometimes, in early summer, masses of butterflies whirled in through the tall windows like windblown petals. They covered the walls and ceilings or fluttered about the airy rooms in a magical sort of mating dance. Dana raced about delivering a multi-coloured specimen to its mate in some neighbouring room and seemed delighted with her matchmaking! After dark large, ex-

quisitely-patterned gypsy moths hovered about the kerosene lamps on the terrace and the flying squirrels started chittering in the giant oak. The children brought out their pillows and lay down on the stone wall to watch them romp and soar among the branches. Then, gazing up through the thick foliage, they talked about the stars until their eyelids closed.

DESPITE the beauty of the house and all that surrounded it, things were not always idyllic. Bats, which sometimes careened in the upstairs bedroom window, forced a hasty withdrawal and were observed, safely, through the holes in a loosely crocheted bedcover. Thunderstorms hovered over the hilltop, stopped in their progress by the Mountain of the Ten Saints (Aghii Deka), hurling earsplitting thunderbolts which sounded like cannon balls being shot through the roof. Lightning cracked on every side. The house shook on its foundations. One dared not breathe for fear the house would split. During our first night in the villa, I was awakened by a stampede of animals in the attic — interpreted in my dreams as large bulls

trying to break down the solid oak doors of the house. Fortunately, this herd of whatever-they-were vacated the house shortly after we moved in.

It was only after we had lived in the house for some time that I learned for certain it was indeed *the* 'Snow-White Villa'. Count P. paid us a visit one afternoon and mentioned a poor family of magpies which had returned during the Occupation to peck on the pantry windows begging to be let in again. The realization hit me with some force. This surely was the Durrell house — the very terrace on which the notorious Captain Creech had wooed, or at least attempted to woo, the prim and unflappable Mother Durrell; where the magpies had become inebriated on a broken bottle of beer which had been knocked off a gaily-set party table. The pieces flew together. The magnificent four-legged porcelain bathtub in the reception-sized bathroom was, indeed, the same one in which Gerry had kept his watersnakes; and the brightly painted bread cage in the pantry was the fitting home for those two mischievous magpies!

The longer we lived in the house, the more life took on the feeling of history repeating itself. One bedroom was promptly vacated to a mother swallow who had built her nest atop a curtain rod. Euripides listened at the closed door with saucer-sized eyes as the fledgling brood plunked on the wooden floor during solo practice flights about the nursery bedroom. I found myself puzzling over how Mother Durrell had managed to bake scones in the kitchen's walk-in sized oven. My admiration for her grew enormously as I bolted down the breezy staircase in winter, slid over the icy flagstones of the giant bathroom, jammed the copper water heater with logs and splashed on the petrol to get a blazing fire in a hurry for the morning bath, frost forming in my nostrils!

I found myself laughing at the memory of Margo Durrell counting all the straight-backed, wobbly-legged chairs in the house and perversely speculating just how many more the house could conceivably hold. With the addition of my own relics, the count was up to forty-four chairs and thirteen beds! These vital statistics made it extremely hard to turn down unwanted visitors ready to move in and prolong their vacation at the slightest hint or provocation. They did, however, bring to us a great many loved friends and unforgettable times during summer in the 'Snow-White Villa'.

— LINDA DILLAWAY - O'CONNOR

(This is the first of two parts.)

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Ekali Club.....	803-2685
Federation of Bridge Clubs in Greece	
Amerikis 6.....	625-510
Go-carting, Agios Kosmas.....	981-3340
Golf Club, Glyfada.....	894-6820
Greek Alpine Club, Kar. Servias 7.....	323-1867
Greek Touring Club, Polytechnion	
12, Patission.....	548-600
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Panhellenic Gymnastics Club,	
Mavromateon & Evelpidon.....	833-720
Riding Club of Greece, Paradissos.....	681-2506
Riding Club of Athens, Gerakas.....	659-3830
Sports Centre, Agios Kosmas.....	981-5572
Table Tennis Federation,	
Menandrou 36.....	538-022
Target Shooting Club of Greece,	
Stadiou 10.....	322-4506
Underwater Fishing, Agios Kosmas.....	981-9961
XAN (YM-YWCA) of Kifissia.....	801-1601
Yacht Club, Tourkolimano.....	417-1823

CULTURAL ASSOCIATIONS

British Council, Kolonaki Square 17.....	633-211
Escuela de Espanol, (private), Koumbari 8.....	634-931
Goethe Institut, Fidiou 14-16.....	608-111
Hellenic American Union, Massalias 22.....	629-886
L' Institut Francais, Sina 29.....	624-301
Branch: Massalias 18.....	610-013
Istituto Italiano di Cultura, Patission 47.....	529-294
Jewish Community Centre, Pireos 44.....	527-997
Lyceum of Greek Women, Dimokritou 14.....	611-042
Parnassos Hall, Karitsi Square.....	323-8745
Professional Artists Chamber, Mitropoleos 38.....	323-1230
Society for the Study of Modern Greek Culture, Sina 46.....	639-872
YMCA (XAN), Omirou 28.....	626-970
YWCA (XEN), Amerikis 11.....	624-294

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest in the Athens area:

Agia Irini, Aeolou, Monastiraki (Mass sung in harmony).....	322-6042
Agiou Dimitriou, Panormou, Ambelokipi (Byzantine chant).....	646-4315
Agiou Georgiou, Lycabettus Hill.....	712-206
Agiou Sotiros, Kidathineon, Plaka (Byzantine choir accompanied by organ).....	322-4633
Chrisospiiotissa, Aeolou 62, Monastiraki (Byzantine chant).....	321-6357
Mitropoleos (Cathedral), Mitropoleos St., (below Syntagma).....	322-1308

Other Denominations:

St. Dennis (Roman Catholic), Venizelou 24.....	623-603
Beth Shalom Synagogue, Melidoni 6.....	525-227
Christos Kirche (German Evangelical), Sina 66.....	612-713
St. Andrews Protestant American Church, Sina 66.....	707-448
St. Paul's (Anglican), Filellinon 29.....	714-906
St. Nikodimos (Rusian Orthodox) Filellinon.....	323-1090

CHILDREN & PETS

BABYSITTERS - AGENCIES

Miterna Organization, Fokionos 3 (English spoken).....	323-7190
Mrs. Ioannidou, Mantzarou 8, Kolonaki (9 a.m. - 2 p.m. & 6:00-8 p.m. English spoken).....	635-197

PETS

Hellenic Animal Welfare Society (English spoken).....	643-5391
GSPA: The Greek Society for the Protection of Animals (pets only).....	883-3583
Vet Clinic & Kennels, Iera Odos 77, (English spoken).....	770-6489
Vet Clinic, Halkidonas 64, Ambelokipi.....	770-6489
For the export and import of pets: Ministry of Agriculture, Office of Veterinary Services, Aelou 104.....	321-9871

MARINAS

Vouliagmeni.....	896-0012
Zeas.....	451-1480
Glyfada.....	894-1967

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XAN (YMCA) Omirou 28.....	626-970
XEN (YWCA) Amerikis 11.....	624-291
Agiou Meletiou 1.....	825-860
Kallipoleos 20.....	766-4889
Alexandras 87 and Drosi.....	646-3669
Patission 97.....	820-328
Kipselis 57 and Agiou Meletiou 1.....	825-860
Hamilton 3.....	820-328
Karitsi.....	322-8437
Panepistimiou 46.....	622-071

STREET MARKETS

MONDAY

Nea Erithea (Anakreontos, Evangelistrias) Neo Psihiko (Xanthou, - Ionias) Patissia (Hansen, Byzantiou, Theotokopoulou) Zografou (opposite bridge)

TUESDAY

Halandri (Mesologiou) Pangrati (Damareos, Laertou, Liaskou)

WEDNESDAY

Ano Patissia (Tralleon, Christianoupoleos) Kifissia (Pindou) Nea Smirni (Omirou)

THURSDAY

Aharnon (Yiannari, Papanastasiou, Simvrakaki) Glifada (Agiou Gerasimou) Papagou (Kyprou, Elispontou)

FRIDAY

Kallithea (Andromakis, Dimosthenous, Menelaou, Dimitrakopoulou) Kolonaki (Xenokratous) Pal. Psihiko (near the church)

SATURDAY

Ambelokipi (Riankour) Marousi (Salaminos, Moshou, 25 Martiou) Strefi Hill (Kallidromiou)

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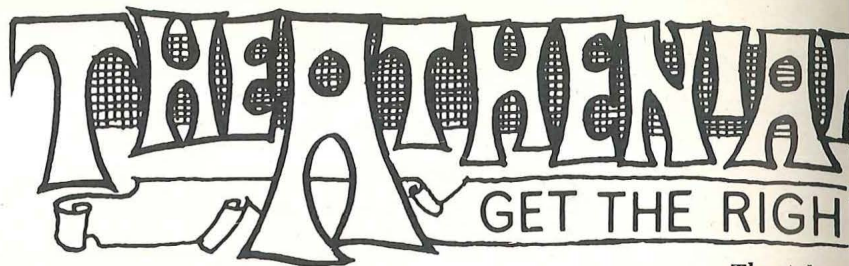
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GARBAGE COLLECTION:.....	512-9490



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BANKS

All banks in Athens are open from 8 a.m. to 1 p.m. Monday through Saturday. The following banks, however, are branches that either re-open in the afternoon (for partial services) or remain open all day:

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IONIAN & POPULAR BANK OF GREECE, Venizelou 45 ... 322-5501 (Mon-Sat: 8 a.m. to 1:30; Mon-Fri: 5:30 p.m. - 7:30 p.m.)
Mitropoleos 1 ... 322-1026 (Mon-Sat: 8 a.m. - 7 p.m.)

GENERAL HELLENIC BANK, Stadiou 4... 322-5338 (Mon-Sat: 8 a.m. to 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

COMMERCIAL BANK OF GREECE, Sofokleous 11 ... 321-0911. Venizelou 25 & Amerikis ... 323-0911. Patriarchou Ioakim 5, Kolonaki ... 737-227 (Mon-Sat: 8 a.m. - 1:15 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

CREDIT BANK, Pezmazoglou 10 324-5111
Venizelou 9... 323-4351 (Mon-Sat: 8 a.m. - 2:30 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.). Kifissias 230... (in the A&B) 671-2838 (Mon-Sat: 8 a.m. - 7:30 p.m.)

FIRST NATIONAL CITY BANK, Philikis Etairias 2, Kolonaki Sq. ... 618-619 (Mon-Sat: 8 a.m. - 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

FIRST NATIONAL BANK OF CHICAGO, Ymettou & Iphikratos, Pangrati... 766-1205 (Mon-Sat: 8 a.m. - 1 p.m.; Mon-Fri: 5:30 p.m. - 7:30 p.m.)

CONTINENTAL ILLINOIS NATIONAL BANK & TRUST COMPANY OF CHICAGO, Stadiou 24 ... 324-1562/7. Akti Miaouli 25, Piraeus... 481-971/5 (Mon-Sat: 7:45 a.m. - 2:15 p.m.)

The following banks observe the normal hours:

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AMERICAN EXPRESS, Venizelou 17 323-4781

BANK OF AMERICA, Stadiou 10 323-4002

BANK OF NOVA SCOTIA, Venizelou 37 322-0032

BANQUE INTERNATIONALE POUR L'AFRIQUE OCCIDENTALE S.A. Filellinon 8 324-1831

CHASE MANHATTAN, Vass. Sofias 2 735-311

CONTINENTAL BANK, Stadiou 24 324-1562

ETEVA*, Sofokleous 6 321-2701

ETVA*, Venizelou 18 323-7981

FIRST NATIONAL CITY BANK, Othonos 8 322-7471

FIRST NATIONAL BANK OF CHICAGO, Venizelou 13 602-311

GRINDLAYS BANK, Syntagma 324-7015

NATIONAL WESTMINSTER BANK, Filonos 137-139, Piraeus 452-2853

THE INVESTMENT BANK*, Omirou 8 323-0214

WILLIAMS AND GLYN'S BANK, 61 Akti Miaouli, Piraeus 452-7484

* Investment banks.

Basic Business Guide

Mayor of Athens (Public Relations Office)	324-2213
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Ministry to the Presidency, Palea Anaktora	322-7167
Foreign Affairs, Zalokosta 2	610-581
National Defense, Hologargos (Pentagon)	646-5201
Interior, Stadiou & Dragatsaniou	322-3521
Coordination & Planning, Hippokratous 3-5	323-0931
Finance, Kar. Servias 10	322-9643
Justice, Piraeus & Zinonos	525-903
Cultural Affairs, Aristidou 14	322-2973
Education & Religion, Mitropoleos 15	323-0461
Social Services, Stournara & Aristotelous	532-821
Public Works, Har. Trikoupi 182	618-311
Transportation & Communication, Syngrou 49	918-140
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Ministry for Northern Greece, Government House, Thessaloniki	031-264-324

CHAMBERS OF COMMERCE

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International Chamber of Commerce, Kaningos 27	610-879
British Hellenic Chamber of Commerce, Valaoritou 4	620-168
French Chamber of Commerce, Vass. Sofias 4	731-136
Hellenic American Chamber of Commerce, Valaoritou 17	636-407
Hellenic German Chamber of Commerce, George 34	627-782
Italian Chamber of Commerce, Patroou 10	323-4551
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Professional Chamber of Athens, Panepistimiou 44	610-747
Shipping Chamber of Greece, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar Servias 4	3236-652
Japan External Trade Organization, Akadimias 17	630-820

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Federation of Greek Industries, Xenofondos 5	323-7325
Hellenic Export Promotion Council, Stadiou 24	323-0035
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
Secretariat of Press and Information, Zalokosta 1	630-911
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Foreign Press Club, Valaoritou 15a	637-318
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Propeller Club, Syngrou 94	951-3111
Rotary Club, Kriezotou 3	623-150

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MAIN POST OFFICE, Aeolou 100. 7 a.m. - midnight, Mon-Sat 321-6023

BRANCH: Syntagma Square 7 a.m. - 10 p.m., Mon-Sat 323-7573

BRANCH: Koumoundourou 29, next to National Theatre, 8 a.m. - 7 p.m., Mon-Sat 549-568

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These services are offered ONLY in Greek	

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Shop Hours

The summer timetable is scheduled to become effective June 1. However, at the time we went to press, the new hours had not yet been established.

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New Olympic Adventure 41

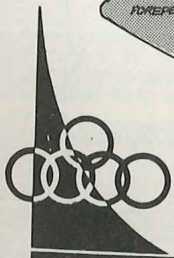
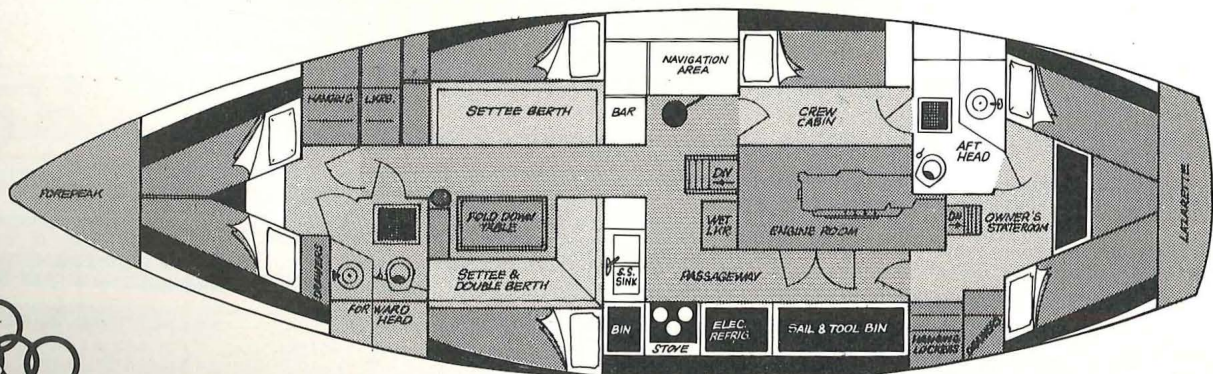
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Getting Afloat in the Aegean

IT USED to be that chartering a yacht in the Mediterranean automatically brought to mind France or Italy, the Cote d'Azur or Portofino — fancy places with prices to match. But recently the game has undergone some changes. Less than a decade ago, people began to discover the beauty and magic of the Greek islands. They also learned that one doesn't have to be a shipowner to enjoy a private boat in the Aegean.

Even today, at the crest of the yachting boom in Greece, it is still possible to charter a yacht—say a 57-footer—with four friends, and it may cost each of you as little as \$30-40 a day. For about \$12 more per person, per day, you can have everything included (except booze).

There are as many possibilities to choose from as there are Greek islands. Hard-nosed sailors can hire 25-foot sloops (without captain) to lash their way through the *meltemi*; hedonistic landlubbers can loll naked on the top deck of a floating Hilton, with equally bare-fleshed lads and lassies to ply them with sweetmeats and duty-free Scotch.

That's no exaggeration, the bit about the nudity. As with many Mediterra-

nean beaches, cruising has gone topless, too. 'It's really an extension of what is happening everywhere in southern Europe today,' explained skipper John Burgess, a Scotsman who has been chartering in the Mediterranean for ten years. 'Nudism is a big factor in tourism today... but many people are still too shy or inhibited to do it in public. But on your own boat, anchored in some far-off, private cove, you can be as daring as you like, with no strange eyes to see you.'

Except the crew's, of course. It goes without saying that only a yacht with a foreign captain and crew would tolerate (and participate in) such sophisticated gambols. Greek sailors are just not ready yet to cope with two weeks of bare breasts and bottoms.

The point is, you can enjoy any kind of cruise you desire. The key to successful chartering lies in the planning. You must be discerning when you choose a boat and a route, and more so when selecting the people in your party. Remember you will be living pretty well cheek by jowl with your boat-mates. All too often the six or eight people who charter a private yacht together hardly

know each other, having met not long before at a convention or a party. The other big point to bear in mind is that even a 60-foot motor cruiser is not an ocean liner. Most neophytes don't seem to realise just how small boats are. If possible, you should have a look at a boat that compares in size to the one you intend to charter, in order to avoid that let-down feeling in July. Go aboard (with the owner's permission) and get the feel of it, especially what it's like to curl up in a bunk bed located in a cabin as big as a king-size clothes closet.

Chartering starts with the choice of a yacht, a matter that needs careful consideration. You must be perspicacious about the boat you hire. Basically, there are three categories of yachts: motor yachts (without sails); motor sailers (primary power by motor, auxiliary power by sails); sailing yachts (primary power by sails, auxiliary by motor).

If you are a keen sailor, you are going to choose from the last category, but Emmanuel Cotis, who has been captaining sail and power boats in the Aegean since 1965, points out, 'In Greece, the wind blows hard or not at

all. Either way, you need a boat with a strong engine to get you through at times'.

As the *meltemi* (the prevailing summer trade wind, usually northerly) blows hardest in July and August, particularly in the Cyclades Islands (Mykonos, Tinos, Paros, etc.), it is wise to avoid that route and pencil in the Dodecanese Islands. Another choice is the western waters of Greece, around the Ionian Islands (Corfu, Cephalonia, Ithaca). It's like playing field hockey: being in the right place at the right time depends more on foresight and experience than luck.

Be knowledgeable too, about the length of time you charter for. Experienced charter captains like Mannie Cotis believe that the ideal cruise is one of twenty-one days. 'I've had successful four week charters, too, but usually by then everybody is getting on everybody else's nerves,' Captain Cotis said, adding that a cruise of ten days should be considered a minimum.

'But even when a party has twenty-one days, they shouldn't plan too much of an itinerary,' he went on. 'In my experience, the English who

come aboard to cruise the islands all too often treat it as a part of the Grand Tour of Europe. They want to see too much, an island a day, sometimes even more. Anybody with that kind of need would do better taking a cruise ship around Greece. The true beauty of being able to hire your own yacht, surely, is in having the time to relax, swim, snorkle, sunbathe, and sample the real life of the islands.'

Obviously, the type of boat you select and the length of time you spend afloat will be influenced by how much money you can spend. Daily charter rates begin at \$140-160 a day. Most boats, though, are in the \$250-350 a day range. From there, the prices go up to \$350-550 a day — and sometimes even more. Naturally, when the fee is high the client has a right to expect the most comfort and service.

What do you get for your money? Well, aboard a typical luxury yacht like Burgess' (which is based in Rhodes), you and your party of six can expect the following for \$170-250 a day (depending on the season): vessel, crew, all running expenses, fresh water, half board, wine with meals, all port dues,

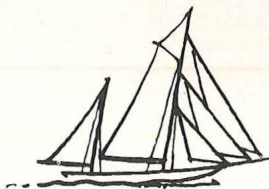
sufficient fuel for six hours cruising per day, ship's laundry. Not included are: one main meal per day, which, if taken on board, costs \$6 per person per meal; fuel for outboard motors; recharging of diving bottle; and extra persons to a total of eight, which runs about \$225 per person per week, regardless of the month. The rates include use of the yacht's ski boat, diving equipment, fishing gear, etc. Duty-free spirits, wines, cigars, cigarettes are available on board.

Unfortunately, there is no uniform pricing system in effect in chartering. A yacht like Cotis' may price things a little differently, even though it, too, like Burgess's, is based in Rhodes. For example, it charges separately for all meals and wine, and includes only Greek port taxes in the basic fee. Most of the Greek boats for charter in the Mediterranean work this way.

All right, so now you've decided that chartering in Greece sounds like a good idea, and that it's within your means. But where do you find a list of yachts available for charter?

That's easy: start with a list of Greek yacht brokers obtained from the Greek

Month-by-Month Cruising in the Aegean



April: Start of season, recommended to those gung-ho about sailing. Make Piraeus (Athens) your point of departure, concentrate on the Apollo Coast (Glyfada, Lagonissi, Cape Sounion) and the islands of the Saronic Gulf (Aegina, Poros, Hydra, Spetses).

May and June: One of the best times to be afloat in the Aegean especially for the Cyclades islands (Mykonos, Delos, Paros), as the *meltemi* has not reached its peak peak this time of year. Just about any place in the southern and eastern sectors of the Mediterranean offers good cruising.

July and August: The *meltemi* is most unpredictable. A week of winds of Force 8-10 may alternate with a day or two of dead calm. Stay in the Dodecanese or along the Turkish Mediterranean coast, or go west through the Corinth Canal to the Ionian Sea.

September and October: Two more ideal months, especially after the Autumnal Equinox on September 21. The Ionian Sea tends to become rainy, but the eastern Mediterranean and the Turkish coast offer balmy days and cool nights — perfect holiday weather.

The Mechanics of Chartering

Ideally, you should book your cruise a year in advance. Always give your agent alternate starting dates should he not be able to meet your primary requirement. It is possible to pick up a charter at the last minute, but don't expect to get what you want regarding price and boat.

You will be expected to pay 50% down when you sign the contract. (Early signers can sometimes reserve a charter for the following year with an initial 25% deposit, followed by another 25% on Jan. 1.) The other 50% must be paid when you join the boat, preferably in cash or hard currency. No personal cheques accepted.

Tippling

If the captain owns the boat, he should not be tipped. As for members of the crew, \$5-10 a day each (shared by all the passengers aboard) should cover all needs.

Things to bring

The less the better. Life aboard charter boats is casual: no evening dresses or high heels. For easy stowage, luggage should be either the folding or collapsible type. Always check whether or not the boat will provide foul weather gear. Some things you will need: slacks, shorts, skirt (which is essential for the women if you visit churches or monasteries when island-hopping), cotton or terrycloth shirts or blouses, sweaters (one light, one heavy), several changes of underwear, tennis shoes, tennis or golf socks, at least two bathing suits, 1 cap or sunhat, nightwear, toilet articles, sewing kit, suntan cream (not oil), lip aid, insect repellent, soap powder, sun glasses, wet weather gear (pants, jacket), shoulder bag or carryall, camera, binoculars, flashlight (optional).

Charter Information

To obtain a list of Greek yacht brokers write or telephone the Greek Yacht Brokers and Consultants Association, Skra 94 and Thesseus, Kallithea, Athens, Greece. Tel. 956-3712

At Sea

Be flexible in your itinerary. Trust your captain to give you a good cruise. Don't be afraid of the *meltemi*, even when it hits: there is always a place to escape rough weather, but it may mean changing course.

If you are an experienced sailor, the captain will undoubtedly be happy to let you take over the helm, help out with the sails, etc. You can be involved with the daily running of the boat, but don't expect to take her over. She belongs to the captain, not you.

If you have special food or dietary needs, make sure you alert the captain well in advance of the trip.

Be polite with the captain and considerate of the crew: it will work out in your favour.

A happy crew will work extra-hard to make you happy.



Living conditions at sea can even resemble those you left behind. The sitting room and bedroom are on a 200-foot yacht which also has ten bathrooms. The rate: \$4000 per day.



Representing a more modest category, this 35-foot sailing yacht sleeps six and can be chartered for approximately \$120 per day.

Yacht Brokers and Consultants Association, Skra 94 and Thesseus, Kallithea, Athens, Greece, Tel. 956-3712. Next try contacting your local travel agent; he may have all the information you require. If you live abroad you may contact a London and New York yacht broker with branch offices all over the world. These big, famous agents (like Sparkman and Stevens, John Alden, Northrup & Johnson) often have been able to personally check out every boat on their lists.

The agents and brokers work like this: First they collect all relevant data from the charter skippers offering themselves for hire. Then they put together a complete booklet, which they will send you immediately upon request. This booklet not only carries photos and prices of all the boats at your disposal, but contains such technical details as: '...air-conditioned and stabilised. Length 87', beam 18', tons 102, two Rolls Royce 500 H.P. each engine. Speed 14 knots. Accommodation: 6 guests in 3 two-berth cabins, with own baths. Luxurious dining room, saloon, sun deck. One ski-boat. Crew: 6, including cook... etc.'

'The agent should be an agent only', warns Capt. Burgess. 'Make sure the document you sign, once you've decided on a boat, is between you and the boat owner only. Do not sign directly with the agent'.

Burgess once had a bad experience at sea with a family that had done just that. 'From the time they came aboard, they manifested a hostile attitude toward me', he confided. 'I thought it strange, because we'd tried to jolly them



A 66-foot motor yacht accommodating eight passengers and four crew members can be chartered for \$700 per day.

along, make them happy. Something had gone wrong, but what was it? The parents had young children with them, but none of them ever seemed to want to eat on board. It went on for about a week like that. Finally, the weather turned bad and we had to lay over in Hydra for a while. The mother told the cook that they'd have breakfast on shore. "But why not have breakfast here?" I asked. "No," she said, "not for \$4.50 per person". "What do you mean? You don't have to pay anything extra for breakfast".

It turned out that the woman had signed a contract with the broker that was different from the one Burgess had signed with him. Burgess's contract quoted a fee of \$1,200 for an eleven-day charter, but the actual fee the woman was paying was \$5,000 plus extras on

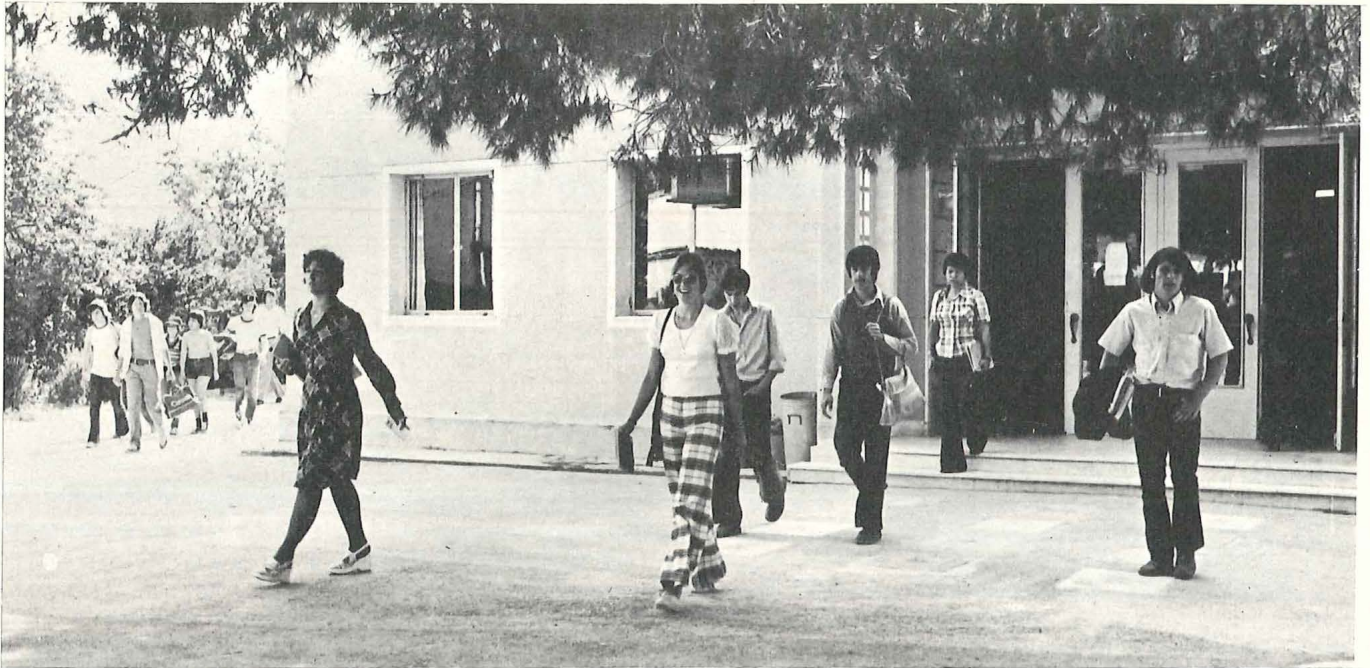
just about every service. Fortunately, that kind of dodge is the exception rather than the rule in Greek chartering.

Most people who charter boats in the Aegean end up feeling good about the experience and often come back, year after year, to cruise with the same captain, the identical boat. Charter captains like Cotis and Burgess do about fifty percent repeat business every year.

After all, as Nikos Kazantzakis, author of *Zorba the Greek*, once wrote, "To sail the Aegean murmuring the names of the islands is the greatest joy that sinks the heart of man into paradise".

—WILLARD MANUS

The photographs are courtesy of W. Lefakinis, the Secretary General of the Yacht Brokers and Consultants Association.



THE VIEW of the grounds from the Agia Paraskevi Road is unimpressive. A seemingly disordered collection of low-level buildings is scattered behind a long gravel parking lot. There is little hint of vegetation. If you happen to pass by while classes are in session, the buildings seem empty of any human activity. Once beyond the exterior, however, one's impression changes dramatically. The lively, chaotic buzz of Greek and English in accents often carrying echoes of England, Australia, the U.S.A. or you-name-it, can be heard in and out of the classrooms. Lockers, posters, bulletin boards line the corridors. Classrooms alternate with offices in a seemingly schizophrenic floor plan.

There is no cafeteria *per se* and on a sunny day, students settle themselves outside on anything flat. Visitors attempting to cross the 'outdoor cafeteria' zone during lunch hour must navigate a course between hamburger and sandwich-eating students and a variety of impromptu ball games: English football (soccer), American football, baseball, basketball (or 'basket' as some of them call it, in Greek fashion). Other students may be spotted sitting beneath a tree poring over their Greek readers under the guidance of a native-speaking instructor. Or a German or French or Spanish reader, for that matter.

The frequent visitors on campus sometimes even include the police. On the road that separates the two halves of the campus, a police car draws up, two *horofilakes* climb out and enter the business office, while the uninitiated speculate about what they are doing there. They emerge a few minutes later

That Paradox in Halandri

carrying stacks of paper. They have come to use the school's mimeograph machine.

The faces, the dress, the shouting, the giggling of the assembled knots of students might be those found at any number of schools, but this is the American Community Schools of Athens and the similarity is only surface. The name is something of a misnomer unless one thinks of 'American' in the broad sense, as a society composed of many ethnic groups.

A member of the faculty with an Anglo-Saxon sounding name may be from New Jersey, Cairo or Germany and refer to his or her 'village' in the Peloponnisos. A call to the home of an 'American' faculty member may be answered by a Greek husband, a Greek mother-in-law, or an 'American' mother who, after many years in America, is still more comfortable in her native Greek. These are probably the more permanent members of the faculty. Others are here for a brief sojourn to add another chapter to their curriculum vitae: the experience of teaching abroad. In return, they bring fresh ideas and stimulation.

The American Community Schools of Athens are something of a paradox. Their 'image', as all will agree, is

unfortunately misleading. Placed in the middle of Athens where children — even boys in the lower schools — traditionally wear smocks to attend classes, the liberal dress of the students of A.C.S. is startling. This factor, perhaps more than any other, accounts for the unjustified reputation it has in certain circles (belied by the results and the facts).

ONE OF the most outstanding features of A.C.S. is the faculty. They must meet the standards set by the most rigid state school systems: at least two years of teaching experience and certification by a state board of education. Their actual record surpasses these minimum standards, however. Some can boast up to thirty years of teaching experience and sixty-five percent hold M.A.'s or Ph.D.'s. One parent pointed out recently, 'We have had our children in schools in various parts of North America and England but we have rarely encountered a faculty as well trained, as consistently dedicated to the principles of education and as responsive to the needs of the children. Those at A.C.S. try to *apply* all those principles, methods and tolerant intellectual attitudes we hear so much about these days. If students do not perform well it is probably their own fault.'

In the Elementary School, children may be seen learning their 'Alfa, Beta, Gamma' while nearby others will be learning about the American Indian using the latest audio-visual aid. Dr. Elizabeth Howard, the principal, was a Professor of Education at the Universities of Chicago and Rochester. During those years she served as a consultant to

many school systems. She gave up her tenure and is now happy to be applying the fruit of her thirty years of experience at A.C.S.

Over in the Middle School, children are working in the labs, following courses on Ancient Rome and Greece, or sitting around tables in a large, informal math laboratory. The principal here is Dr. George Pimenides, a Greek born in Istanbul (his father was Professor of Biology at Roberts College) who speaks English with a British accent. He is a graduate of Edinburgh University and Peabody College. He taught at the British Council and, in the Greek system, at Anavrita (the school attended by former King Constantine), before coming to A.C.S.

Next door at the Academy students are moving from one class to another, perhaps planning their next theatrical production or field trip, or waiting to see the Principal, 'Chip' Ammerman. His association with Greece goes back many years. A graduate of the University of Connecticut, he holds an M.A. in Literature from the University of North Carolina (Chapel Hill), has done post-graduate work in Administration and Psychology and is the co-author of *Peanut Butter and Yoghurt*, a short, perceptive book examining the problems and adjustments of youngsters in a foreign country.

Coordinating the various activities from the administration offices are Dr. Stanley Haas, Superintendent of the school system and Dr. John Dorbis, the Assistant Superintendent. Both men have an impressive professional and academic background in Comparative and International Education.

Dr. Haas graduated from San Francisco State College in California and received his Ed.D. from the University of California at Berkeley. After serving as an elementary school principal in the Palo Alto Unified School District in California, he became Headmaster at the Overseas School in Rome. Eight years later he assumed his present position with A.C.S. He maintains an active interest in international education as Chairman of the European Council of International Schools.

Dr. John Dorbis, educated in England and France, holds a Ph.D. from the Sorbonne and has completed a year of post-doctoral work at Harvard University. He taught Psychology and Education at the Egyptian State University and the American University in Cairo before coming to A.C.S. in 1957 as Chairman of the Language Department. A specialist in International Education, Dr. Dorbis will be a Visiting

Professor at Michigan State University this summer.

CONCRETE evidence of the quality of the system is also to be found in the results of the standardized tests administered to the students. Seventy-five percent of the graduates, as compared to the fifty percent average in the U.S., go on to higher education.

Perhaps the tendency to pay more than lip service to those principles accepted worldwide in educational circles as 'ideals', to introduce new concepts in learning, as well as a reluctance to apply older and more formal notions of discipline, account for the uneasiness felt by some of those who view the school from a distance. While people may admire schools such as Bedales in England or the theories behind progressive schools in other parts of the world, many are not prepared to face the non-traditional or informal approach regardless of proven results. An Austrian woman who visited the school recently noted disapprovingly that in her time, 'children wore uniforms and sat quietly at neat rows of desks, rising only with permission'.

A.C.S. has not gone 'Summerhill', however, and in some respects is almost puritanical in terms of actual rules and regulations regarding students' observance of proscriptions and prescriptions. (In England and North America many schools have abandoned rules against older students smoking on school grounds but at A.C.S. a student may be suspended for several days if caught smoking on campus.)

The progressiveness is to be found on the social level — in the absence of a dress code and in the informal relationship between students and teachers — and on the academic side. The teachers willing to help and guide the students, the material, the programs, the equipment and the incentives are all there. The notion that teachers must 'force' children to learn, however, is generally frowned upon. Despite the vast amount of evidence to prove that in the long run children cannot be disciplined into learning, many parents today still seek a school that they hope will perform that function. They will not find that at A.C.S. They will, however, find a faculty and administration unusually willing to devote a considerable amount of energy, empathy and effort to the needs of the students, and responsive to their queries. One startled parent told us that after requesting an appointment to discuss his son's progress, he arrived at the school and was presented with a carefully worked out schedule which

enabled him to see all his son's teachers during their free periods or between classes. The teachers appeared with grades, papers — and perceptive observations about 'Johnny', and voicing disconcerting questions such as, 'What do you think we could do to help?'

While the school is based on the American system, to consider it an American enclave in Greece is erroneous, as even a brief critical visit to the school soon reveals. From its inception in 1946 as a British School in Kifissia it has served a diverse community. As the British community diminished and the American grew, it became known as the 'American School'. By 1961 the primary, middle, and secondary schools were established on the Halandri campus. Evidence of its mixed origins and character is still to be found in the names of the schools, known as the 'Elementary' school, the 'Middle' school and the 'Academy', the second and last terms rarely encountered in North America today and the latter, 'The Academy' carrying with it echoes of classical colleges. A primary school near the airport at Hellinikon and a school on the island of Rhodes complete the complex.

TODAY the 2100 students come from thirty-three countries and a variety of family backgrounds. One liberal minded Greek-American parent pointed out that A.C.S. provides the cross section of society that was once to be found in the greater metropolitan areas of America before the upper and middle income groups fled to the suburbs. The majority of the students until now have been the children of the American military, some living outside the U.S. for the first time, others having experienced the transient military life in a number of other countries. In many respects their families, too, represent a microcosm of a mixed society. They come from many parts of the U.S., from various socio-economic strata (from the enlisted to the professional or highly educated officer class), and their mothers are often non-Americans. The remainder of the pupils are from the diplomatic corps and business community. Many of these represent different nationalities and some are of Greek parents who hold foreign passports.

The teachers are also drawn from varied backgrounds. Seventy-eight percent are American. Few, it would seem, trace their descent from the 'Mayflower'. Some are naturalized Americans, others retain the traditions of their ethnic inheritance. The rest come from



Greece and other parts of Europe and the Middle East.

The school is governed by an eight-member Board of Education elected by the parents. Colonel Everett J. Marder, the President of the Board for the last two years, has divided his diverse academic career between the U.S. and Greece. Fluent in Greek, he studied for a year at the Pantios Superior School of Political Science in Athens. He was the only foreigner in his class and perhaps the only American of non-Greek descent ever to study at the school. He studied for another year at the Greek Higher War College. A Master's Degree (in Later Greek Studies) from the University of Cincinnati was finally added to his collection. Demetrios Alexakos, the Vice President of the board, is a Lieutenant (Reserve) in the Greek Navy, and President of the Dolphin Maritime Corporation. He graduated from the Royal Naval College in Greece as a naval engineer and went on to Columbia University in New York to receive a Master's Degree in Mechanical Engineering.

This international and varied socio-economic mix has produced a distinctive school. It is, in the words of its own staff, a private school with a public school philosophy. There are no entrance examinations. The only requirements are fluency in English, a parent living in the area, and a sincere interest in attending school.

The students have access not only to a highly qualified and professional faculty but to a varied program. Computer Concepts, Mass Media,



Ethnic Literature and Photography are but a few courses that supplement the regular and traditional academic subjects. Advanced students may take courses at Deree-Pierce College. There are a bookstore on campus, a student newspaper, three guidance counsellors, a school psychologist, a school nurse. The school also offers evening courses for adults, a language program for Greek high school students, and seminars in Teaching Methods, organized in cooperation with the Greek Ministry of Education, for teachers working in the Greek system.

In the 'Media Centre', which resembles a large sitting room, there are 11,000 books, dozens of current magazines, records, film loops, film strips, cassettes, study kits, art reproductions, and paperbacks. A student wishing to research his studies may even consult the *New York Times*, as far back as 1864, on microfilm.

SOMETIME in March of this year another dimension was added to the conglomeration of multi-cultured and international students and faculty when a group of men and women from several capitals of Europe, the U.S.A., the Middle East and Greece appeared on the campus. They examined the fire extinguishers and counted the water fountains and perhaps even the books in the library. They listened attentively to the opinions of students as well as those of the school's bus drivers. They observed teachers conducting their classes. The seventeen men and women busy scrutinizing the Community Schools



represented the Middle States Association of Secondary Schools and Colleges from which A.C.S. first received accreditation in 1965. The M.S.A., one of the six official accrediting organizations in the United States, accredits 1500 secondary schools and 500 colleges in the U.S. and abroad. Appropriately, the Chairman of the committee was an American of Greek extraction, Kyriakos Constantinos, Superintendent of the Lenapee School District in New Jersey.

'Basically, we want to find out if a school is doing what it says it is doing,' he explained when he was in Athens, 'Accreditation is a voluntary process — a school must ask to be accredited.'

How does one 'evaluate' a school such as A.C.S.? The Middle States Association measures each school against the school's own goals and in terms of the community it serves, Mr. Constantinos explained. The result is not a rating of one institution above or below another, nor is it a negative, punitive process. By identifying its strengths as well as its weaknesses, a school will undergo constructive changes after examining itself within the guidelines of accreditation.

Accreditation is approached with a mixture of eagerness and anxiety when it involves an overseas school such as A.C.S. since the process of applying to a college or university from a foreign school system is further complicated when a school is not accredited. Perhaps its most valuable function, however, is the fact that it forces the administration and teachers to examine their goals and their own performance.

A.C.S. began preparing itself for accreditation approximately two years ago. Committees were formed and re-formed, an estimated 40,000 questions were answered. The official guide book was *Evaluative Criteria*, a 350-page manual published by the general committee of the national accreditation board, which enumerates in unsparing detail the major areas to be examined. The first step in the process was defining the philosophy and objectives of the school. From that base the other areas were evaluated: staff and administration, school plant and facilities, guidance services, student activities, media services and curriculum.

When it came time for the visit of the committee, the school had, in effect, done its 'homework'. The twelve-member committee which examined A.C.S. was familiar with foreign community schools. Some of the members are themselves teachers in international schools in Vienna, Paris, London, Rome, Madrid, Waterloo,

Isfahan, The Hague. It included such experienced educators as Harry Hionides of Athens College, Maricelle Meyer, the former Director of Studies at the Hellenic American Union in Athens, David Larsen, the Executive Director of the Fulbright Foundation in Greece, and George Salimbene, principal at Pierce College.

For the students, the visit of the committee was, outwardly, just a routine day. To the dismay of some teachers, the overly verbal and nonverbal, high-spirited as well as low-spirited students conducted themselves without pretense in front of the official visitors.

The findings of the committee have now been channeled to Kyriakos Constantinos. By next fall, A.C.S. will know the results of the final report and its conclusions as to where A.C.S. stands today in terms of established, scientific criteria.

The last time we were up there no one seemed to be unduly concerned. The graduating class had begun to

receive responses from universities and the results were reason for satisfaction. An International Dinner with contributions of culinary art from members of the foreign community at-large had gone off with great success. A 'Prom' was being organized by the Juniors in honour of the Seniors. Held annually at the Hilton, it is a signal for the students to astonish themselves and their parents as well as the faculty by shedding their jeans and appearing like pastel impressions of romantic youth. Meanwhile, the Drama Club, Student Chorus, Music Department and members of the Faculty were planning a production of *Pajama Game*. If one were to judge from the students' advance reports, the highlight was to be a jitterbug-cum-shimmy dance sequence performed by six notably staid members of the faculty.

— STEPHANIE ARGEROS
Photographs by Steve Strickland.

This is the first in a series of articles on English - language schools in Greece.

University Entrance: Prelude and Preparation

At this time of year many young people are facing the bitter-sweet prospect of leaving home and going off to university for the first time. Meanwhile, those with one or two years of secondary education still before them are beginning to consider their futures.

For students living abroad, the difficult process of gaining acceptance into college or university in Europe or North America can be greatly eased with guidance and assistance from teachers and administrators. In a school such as A.C.S. students can draw on the wide experience of a large, professional staff. William Ammerman, the Principal of A.C.S.'s Academy, explains how his school goes about helping its students.

IT IS of paramount importance that students early in their high school years have some basic understanding of their own aspirations about continued study even if it is only a hint or a germ of an idea. It is also important that juniors (students in their penultimate year) begin to make initial inquiries to some universities at this stage. If they are seeking early admittance to a particular institution, the paper work should begin in their junior year. 'Early admittance' is a program for academically superior students who wish to apply early in their senior years to a specific university or college in order to have an early indication of their chances of being admitted. Usually, the institution to which the student is applying sets rather stringent admission requirements for such a program.

In the senior year, the college selection and application process becomes more formal and time-consuming. Trained guidance counselors see students individually early in the year in an effort to define what

college choices are open to them. There are many questions which need answering if a student is to make realistic and wise selections. Is the school a large university or a small college? What is the setting of the school — urban or rural? How much money will it cost to attend the school? Does the college offer what the student believes are his interests and proper career choices? Ascertaining these answers and a myriad of others becomes a time-consuming but necessary process if the student is to be properly matched with the right school.

Recommendations must be obtained from teachers or other people who know the student. This is an extremely important aspect of the college application process. Those who know the student well will give frank and honest answers to a series of questions regarding the student's character and scholastic ability. These references are compiled into a statement which is recorded on the student's transcript of grades. Many colleges also require that

a special recommendation form be answered in addition to the standard one submitted by the high school. These recommendations and the student's transcript of grades must be sent to the university by the beginning of February. College admissions officers usually make their initial recommendation on the basis of seven semesters of high school work.

Generally, a student should apply to several colleges or universities. It is always wise to aim high and so applications should be made to one or two schools where the chances of being accepted are slight. The student should also apply to two or three schools where there is good likelihood of acceptance and, finally, to one where it is certain. This information is provided by counselors or other interested professional personnel. They use a wide variety of resources, including the most recent college descriptions and a compendium of colleges and universities in North America and their requirements.

One of the major factors affecting a student's admission to university is his score on the Scholastic Aptitude Test (SAT) which measures a student's abilities in two main areas: verbal and non-verbal. The test is a widely used tool which is standardized and validated by its constant revision. It is given several times during the academic year beginning in December. (A.C.S. is the official test centre in Greece for all

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standardized American examinations including a similar American College Test [ACT], widely required by colleges in the Midwest.) Trained counselors are available to brief students on the format of the tests, as well as to advise them when and how to apply for them. Achievement Tests, which measure a student's in-depth knowledge of an area, are given periodically throughout the year. Students must register for these well in advance to be sure they take the correct test on the right date. Both the SAT and the Achievement Tests are prepared, distributed and machine-scored by The College Entrance Examination Board (CEEB). The results are sent to universities specified by the student and to the student's high school.

In addition to grades, transcripts and standardized test scores, college placement directors will look at the high school from which the candidate is applying. Is it accredited? Does it have a wide variety of course offerings? What is the professional training of the faculty? Much of this information is available through a School Profile, which lists many characteristics of the school and its curriculum offerings, as well as a description of the school, faculty and student body. Have other students from this school matriculated at their university? How successful have they been?

Generally speaking, the school's function is to ensure that all supporting documents have been sent out, that the student has taken the necessary standardized tests and arranged that the score reports be sent to the appropriate universities, and that the recommendations are properly written. This year at A.C.S. we have made many telephone calls on behalf of our seniors and sent many letters inquiring about the status of their applications. We have found this 'personalized' approach to have been very helpful and believe it to have been effective in securing placement as well as some substantial scholarships for our seniors. The student, too, has a heavy responsibility: to register for the right tests on the right dates and to see to the necessary references. Once all the procedures have been attended to, the student must await the results. Universities do not usually make their decisions known until about mid-April.

Some students may find themselves in the delightful quandary of having to choose between two or three fine schools. Mitigating circumstances such as cost, family feelings, size of the student body, geographical proximity to friends and a review of the college's

course of study must then be reconsidered. Some students may find themselves placed on a waiting list for a particular college. This means that a college will send out many more acceptances than the projected size of their entering class, knowing that some of their acceptances will be refused. A waiting list of students is compiled and it is not unusual for students who have been placed on such a list to be notified during the summer of their acceptance to the school that was their first choice. Usually, however, students make a decision in early May and make an initial financial deposit to secure their place. Scholarships and financial awards are not generally announced until May. An indication as to whether or not financial assistance is available usually accompanies the acceptance letter to the candidate, however.

Placing students in an appropriate college where they will be happy is a role of which we at A.C.S. are very conscious. Some of our graduates will be among the entering freshman classes at Harvard, MIT, Dartmouth, Brown, Cornell, Columbia, Vassar, Pennsylvania State, Rensselaer Polytechnic, Mount Holyoke, the Universities of Rochester, Florida, Texas, Wisconsin, Vermont, George Washington University, Tulane, Tufts, Connecticut College, Bates, Colby, Ramberg School of Ballet (London), Northwestern, Boston, Northeastern, Fordham, USAF Academy, and Schiller College, West Germany. In addition, many students will be attending lesser-known but equally fine colleges spread across the United States and Canada, as well as Europe.

We have given emphasis to assisting students who wish to attend universities in Greece or Europe. The procedures are similar to those for American Universities. Many members of our faculty come from various European countries and a more personal procedure has been followed when making contact and submitting applications. Procedures vary from country to country, but A.C.S. graduates do exceedingly well in obtaining admittance to universities in England, France, and Germany as well as here in Greece.

Keeping track of a university application is not as simple as it might appear. Much thought, work, and time must go into making the wisest choice of school and following the correct procedure. The responsibility rests with the student and the school's professionally trained personnel.

— WILLIAM M. AMMERMAN

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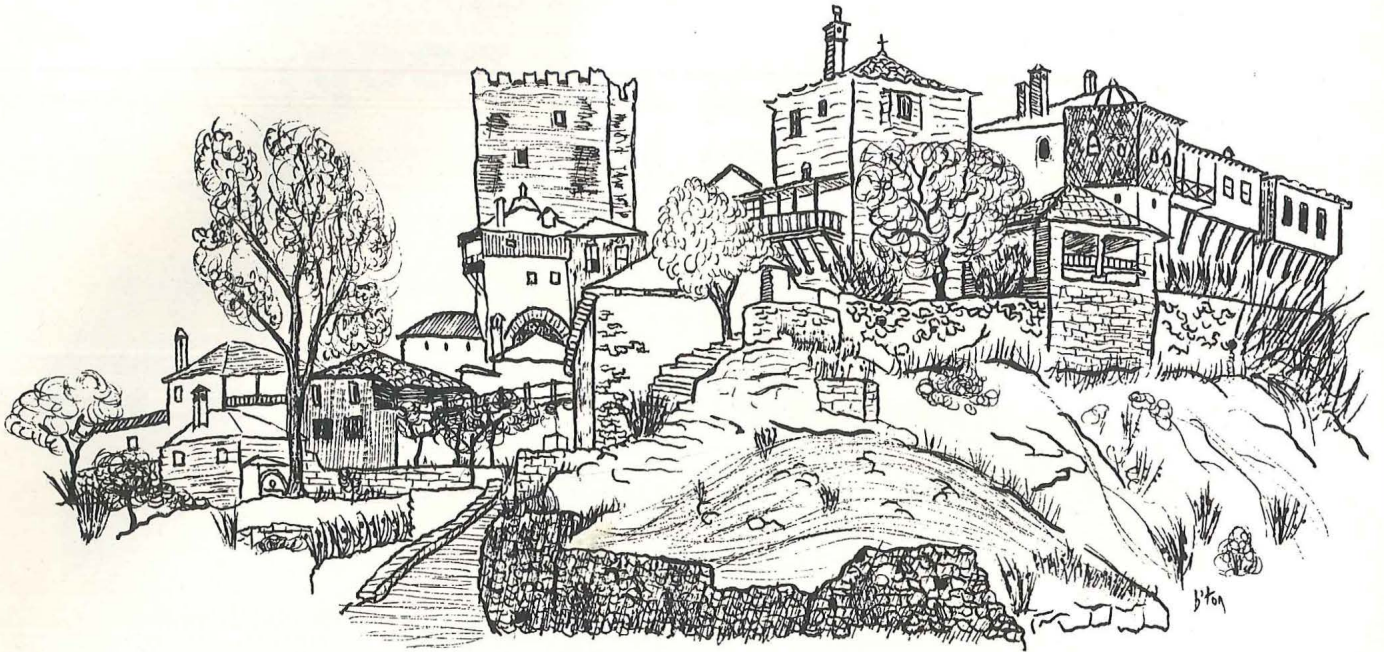


KATRANTZOSPORT

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ATHENS - PIRAEUS - THESSALONIKI - HERAKLION

In the Garden of the Virgin Mary



The Easter Week on Mount Athos

ALL THAT my companion and I had for sustenance on the road to Iviron was a quarter kilo of dried peaches. Chewing our way down towards the sea, we encountered an old gentleman on his fourth annual pilgrimage through the religious world of Mount Athos. From behind his bushy white moustache came these words of encouragement: 'Be in time for the monastery's Good Friday vigil tonight; you will witness the Miracle of the Kandili.'

By no means was this our first hint of extraordinary happenings on the Agion Oros, the Holy Mountain. Days before in Karyes, which serves as administrative centre for this independent colony, we had read a neatly framed announcement which said:

Dear Sir: You doubtless realize that you are now travelling towards a Monastic State, 'The Garden of the Virgin Mary', far from the secular world, a State where prayer, the constant praise of God, the purifications of the soul and spiritual asceticism are the main pursuits of life... we can thus repeat that 'this land is subject to miracles'.

Earlier that same day, a soft-eyed monk had leaned across the aisle of our crowded, struggling bus and advised us to greet the icon of the *Panagia Portaitissa* (The Virgin of the Gate) at Iviron so that the Virgin might assist us during our stay. My intention was to comply, out of respect if not out of faith, as I caught my first glimpse of the monastery's perch above the shore. *Panagia* is the Blessed Virgin Mary.

One day before reaching the peninsula of Mount Athos, we had come to the small village of Erissos. Inevitably, perhaps, the romantic temptation arises to view it as a final way station, this side of some dark, alluring unknown. I resisted this feeling until evening when two old fellows in the *kafenion* enthusiastically sketched the history of a golden icon which had floated from Constantinople to Mount Athos hundreds of years before — the icon of *Panagia Portaitissa*. That, then, was the first talk of miracles, when we were still able to classify it neatly as imaginative, harmless legend.

Setting out slightly before six o'clock each morning, the bus from Erissos proceeds towards the Gulf of Agion Oros in darkness. Its journey is brief, crossing a slender isthmus that joins Mount Athos to the greater peninsula of Halkidiki below Thessaloniki. The bus passes the ancient site of the canal cut by Xerxes, descends to the shore at Trypiti, and stops in front of a short, simple pier. From there a chugging caique extends the voyage, depositing some travellers, and all females, at Ouranoupolis before continuing on to Daphni, the point of debarkation into the richly forested world of spiritual stone fortresses.

Actually, much more than a fortress surrounded us at each of three monasteries that hosted us prior to Good Friday. Had I not known where I

was on approaching Vatopedi for our first night's rest, I might have guessed it to be a factory, chateau or castle. Robert Byron notes, in a windy book about Athos, that it '...has achieved the impregnation of the utilitarian... with a sense of something other than the present'. At such large, sprawling, monastic sites as Vatopedi and Great Lavra, this impression appears to result, primarily, from an eclectic piling-on of architectural flourishes over the decades. Thus a visitor may poke around through absolutely distinctive courtyards amidst a myriad of colours, building materials, arches, balconies, and staircases.

There are two types of monasteries on Athos, the idiorhythmic and the cenobitic, representing two life styles officially defined by the Synod at Karyes. The first implies that each monk may prepare his own food and rely on private resources. An outward sign of this is to be found in the abundant sprouting of chimneys at Vatopedi. At Pantokrator, an eccentric and jolly cook shuffles between balconies in his withered grey habit, mothering guests and fellow monks alike. A fondness for Pantokrator is largely engendered by human personalities, whose frailty may speak well for the cenobitic orders.

The Greek root of cenobitic means 'communal life', and its full implication is established by the procedure which is

followed during meals at the meticulous monastery of Stavronikita. Having succumbed to the lure of a sun-drenched Aegean, we arrived, after a swim, late and wet, at the refectory door. Sheepishly filling a vacancy at the near end of a long wooden table, I admired the sparse, attractive setting placed before me: a low-brimmed, wide, metal bowl filled with thick bean broth, a glass of dark wine, and a slice of black bread. Running down the centre of the table was an arrangement of bread baskets, dishes of halva, and hammered metal pitchers. Silence prevailed throughout the meal in deference to a monk reading the scripture from an adjacent rostrum. Sunlight from a large window at the far end of the room silhouetted the aged abbot seated at the head of the table and created a brown translucence through the long beards of the monks' lowered heads. Soup was consumed methodically and efficiently. A drone of lips and silver provided a basso continuo for the single hurried voice.

As my companion remarked, Stavronikita in its impersonality will likely remain unaltered by the passage of time. Perhaps such must be the goal of a purely ascetic order. As long beards and black habits suggest, all inhabitants are to look alike and to act in unison. Exactly *who* is upholding the submission before God is of limited importance provided that this human condition, this penance, is upheld.

Mindful of the advice given by our old friend with the bushy, white moustache, we entered the fat, wooden gates of Iviron, which are completely covered by horizontal bands of metal. We still had hours of Good Friday daylight to spare. Immediately, a garrulous visitor befriended us and volunteered a tour of the environs. His ensuing monologue filled in every detail concerning the *Panagia* of Iviron. We were shown the icon, told tales of its long life, and led to the spot where it was fetched from the sea. Throughout the afternoon another visitor, a gaunt old man, trailed behind us. Periodically he would punctuate the other's tales with a somber interjection, nodding his head slowly, jutting forth his lower lip, describing small clockwise circles in the air with his right hand. '*Vevea... thavma*,' he would say, 'No doubt... a miracle.'

The expert juxtaposition of colours and the refinement of facial expression achieved in Byzantine art are evidenced by chapel frescoes throughout the Athos peninsula. Unfortunately, icons such as the *Panagia Portaitissa* serve

more as testaments to extravagance. Three distinct layers of gold craftsmanship surround the faded faces of Virgin and Child which are the only visible areas of the original painted surface. Each face is roofed by a projecting, luxuriously - jewelled crown. Displayed within the glass-fronted casing is an assortment of watches and rings left in tribute by previous visitors.

Such a lavishing of gifts before the altar of the Protectoress may be meant to have a sedative effect on her periodic wanderings. Upon arriving within sight of the shore at Iviron, the icon allegedly withdrew at the approach of boats from the monastery. It was finally retrieved by the ascetic Gabriel who, instructed in a dream to walk across the waves, found the *Panagia* radiantly upright beneath a column of light. More than once, under cover of night, the icon has miraculously transported itself from inside the monastery to a station outside the main gate, reminding perplexed monks the following morning: 'I am here to guard you; you need not guard me'. Accordingly the monks of Athos hold that on the day the *Panagia Portaitissa* takes her final leave, catastrophe will envelop the entire peninsula.

As promised, the Miracle of the *Kandili* occurred during the Good Friday vigil. The nave of Iviron's church was majestically lit by the reflection of worshippers' candles off the lavish gold and silver decor. Older monks and visitors rested against the high wooden seats, or *stassidia*, and followed the rhythmic chant of the passion story, led by three groups surrounding the flower-laden bier of Christ. Incense and sweet waters scented the air. The abbot and elders appeared in beautifully embroidered robes while their underlings floated in and out of the darkness dressed in the customary black.

Suspended from the *iconostasis* (altar screen) was a row of thirteen *kandili*, holy lamps, each held by three thin chains that came together at the top where they were attached to horizontally projecting brackets. Shortly after midnight the central and largest *kandili* began to sway in an arc of about forty-five degrees. It continued this performance for the remainder of the service, eliciting a peaceful smile of satisfaction from one elder as he raised his eyes. Each year the *kandili*'s movement signals good fortune, provided it limits itself to a simple arc. In 1940, it reportedly whirled violently in circles and crashed to the ground, a harbinger of the Italian invasion. My companion and I left the church with wide eyes, theorizing quietly about the

sympathetic vibration of sound-waves.

The morning of our last full day on Athos was pure sunlight, and the lichen-covered roofs at the Lavra monastery shone richer than any golden treasures. After a boat ride up the northern shore, we were served a hearty meal of lamb, bread, and wine, much appreciated after the bean broths of Lent, by an elderly Iviron monk. As we ate, he explained his relationship to God over the past forty years which he had spent on Mount Athos as that of student to teacher. 'If you are attentive from day to day, the teacher will help you in times of need.' Asked about his commitment to the secular world he said, 'We wear black to express our sorrow over the condition of all men, and hope that visitors absorb not only the beauty of Athos but also a desire to tell others that we monks are setting a worthy and good example.'

Any careful observer will certainly sense a religion which inspires awe, with multi-headed monsters set to devour the faithless. However, the opportunity to live a week on Athos also reveals the human charms and failings that mark any community of people. Beside the small harbour at Vatopedi, workmen saw lumber from the forests and prepare it for shipment to Kavalla. A sign, written in Greek on one side, carries this slightly ambiguous translation on the other: *Forests are Gods Miracles. Take Care to be saved from fires.* 'I'll try,' I thought upon reading it, 'but I'm not promising anything.'

Five minutes by boat north of Daphni stands Panteleimon, home of a Russian order that is slowly dying for lack of new blood. A visitor takes his meals in a huge refectory, able to accommodate 1500 persons below the expanse of frescoes that adorn its spacious ceiling. Now five, perhaps ten, monks, ranging in age from sixty to ninety, scatter themselves here and there at the long, otherwise vacant tables and doggedly perpetuate their monastic traditions.

Kyrieleison, kyrieleison, kyrieleison... fires out an old voice as the dinner concludes. *ONE two three four ONE two three four ONE two ONE two ONE two three four* sounds the rhythmic mallet against the drum-like slab of wood, calling monks to prayer, as the morning caïque churns away towards Ouranoupolis.

— DOUGLAS BABINGTON

Note: Letters of introduction to visit Mount Athos may be obtained from the Ministry of Foreign Affairs, 2 Zalokosta Street, upon presentation of a letter from one's Embassy. The letter is easily obtained. Room and board are free at the monasteries on the peninsula and visitors are customarily granted one-week passes.

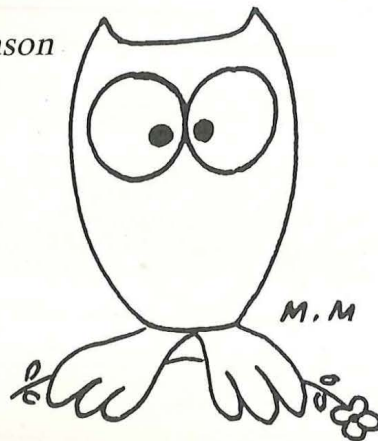
The Real Theatre of the Absurd

Thoughts at the End of the Season

THEATRE is supposed to be a living replica of our turbulent society. It is society which provides writers with the material — images of daily life and visions of the future — to be reshaped and transformed into theatre. But the images and visions are ephemeral and are all too often obliterated by events which render them obsolete overnight. The philosophies that nourished those who fought in World War II, for example — the dreams of a new world and the political ideologies that were supposed to transform them into reality — suffered the same fate as Hiroshima and its inhabitants. The notion that the 'Future' would bring peace and happiness proved to be senseless and the 'Present' became the only thing that mattered. The war, however, gave birth to a technology of terrifying versatility. A consumers' society composed of a mass of individuals concerned with how to best take advantage of the present emerged.

In an era marked by the breaking of the barriers of sound and distance, communication among men became a Herculean labour, a closed circuit, despite the spread of mass media and instant news. When the young emitted their first cries of protest, their elders, at first, could neither answer nor understand. It is only now, in the wake of waste and depletion, that people throughout the world have begun to realize that they had reached 'a square with many roads leading out to nowhere'.

How did playwrights respond to this realization? At first they limited themselves to reproducing what they saw and heard. They became



cameramen. This was good box-office as long as audiences were unfamiliar with what was going on in the world. As the mass media grew, however, they usurped this role of the playwright and were able to perform this function much more efficiently. The playwright's 'camera eye' became worthless. In response to this, playwrights amplified the evils of the present or became nihilistic. Lust, greed, brute-force, crime, permissive and sensational sex and language became the ingredients of modern social drama. As audiences grew familiar with these aspects of life in modern society, the playwrights turned to melodrama — to avoid eliciting a response of *dejà vu* in spectators — and to the pornographic and scatological — to avoid a response of *dejà connu*. In the realm of politics, playwrights have tended to belong to a specific camp and to offer one-sided criticism of the opposite camp.

Perhaps without being aware of it, modern dramatists cultivate the evils of present day society by desensitizing people to Evil. 'Character' is almost non-existent, men are indistinguishable, and eroticism is abstracted from human experience and narrowed down to a preoccupation with sexual organs. Social issues and Evil as presented in contemporary drama are uniform,

without shades and gradations. In the absence of characterization, dramas rely on the direction for 'mood' and 'atmosphere'. One of the consequences of these developments has been a reaction from young performers, some of whom have formed groups to present productions in which they have dispensed with the services of both playwrights and directors. Improvising on a rudimentary text is one of the most recent vogues — as seen in so-called 'café theatres' where the actors 'improvise' on a 'type' of character.

It begins to look as though modern theatre, unable to find a valid 'message', is disintegrating into its old historic and prehistoric forms, retracing its steps back to the *commedia dell'arte*, to the mimes and rituals of antiquity and to sex reduced to the ceremony of a tribal dance.

Year after year the 'new' waves of false novelty die out to be followed by 'new' new waves under the outrageous pretext that this is 'real modern theatre'. None of these waves, however, has succeeded in replacing the great dramatists of the past or recent past. Shakespeare and the ancient dramatists have been avoided or presented badly. And Strindberg and Pirandello have been made inaccessible even though their universal approaches to man's vicissitudes are better understood today than they were when first presented. Yet while today's audiences grasp the universal nature of modern man's anguish, it eludes the men and women of our theatre who are attracted by only the local implication to be drawn from plays.

We are living in a period of transition. People sense the need to move away from national habits, attitudes, and values that are parochial and to search for universal meanings. The time has come for artists and philosophers to trace and present new answers and hope to mankind. Our poets have begun to realize this. Let us hope the dramatists and the men and women of the theatre will, too.

—PLATON MOUSSEOS



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At the Galleries

AN ARTIST'S sketch-book is the equivalent to a writer's notebook. It reflects less self-conscious moments of experience than are normally found in his completed work. As ends in themselves, sketches have that immediacy of contact which is at times lost after they have been re-worked. They also tend to reveal the subtle interaction of mind, hand and object. Manousakis's sketches at the Tholos Gallery cover roughly a ten-year period and from his own observations they are the scattered remnants of what he calls the 'greater part of my work'.

For the most part these sketches are linear and capture some of the strange flatness to which the brilliant summer sun in Greece reduces perspective. Shadow and visual texture are virtually absent in most of them. The result is that they have a delicacy that is mostly lacking in some of his more finished work.

- If 'a happening' is to be defined as a sort of catalytic *rapport* between an artist and the public, then the exhibition of some representative works by Theophilos at the Athens Gallery in May was just that. Watching chic, *déraciné* Athenians cluck over the paintings of a man who had hardly any real contact with the contemporary scene in the early part of this century, was a good part of the show in itself.

Theophilos, the most famous and fashionable of Greek primitives, was a rare phenomenon. Un-educated, a romantic who played out his fantasies in both his paintings and in his real life, he had that touch of genius that was fortunately never marred by success or by a diversion from his inner world. In some ways he was in the tradition of itinerant medieval painters who wandered about painting where and what they could, although his subjects were a strange combination of clear-cut visual experiences rooted in a personality that defies category. In some of these paintings one can see clearly that he passed beyond the limits of a naive painter and reached a level of sophistication in technique and a sense of material that indicates the mark of a true painter, as opposed to a visionary who paints.

Despite this sophistication, however, there remains an element in all of

his paintings that reflects not simply a personal involvement but a strange depiction of himself as well. It is generally known that Theophilos wandered about a great deal in 'costume', dressing up at times as Alexander the Great, on other occasions as Karaiskakis or Athanassios Diakos. His 'drag' was part-and-parcel of his life and even in the triptych of a Russian officer who is posed against a Turkish Zeimbek, one has a feeling that Theophilos saw himself as both of them. This sense of the theatrical in life and his own changing 'role of hero' is a constant part of the work of Theophilos. It is caught especially well in a small photograph of the artist dressed as Alexander the Great, brandishing a sword with a look of great severity on his face as he stands over a group of children, all dressed in costume and part of his company of fellow-actors: I found that in a sense this picture caught the whole secret of the genius of this man who never grew up, who remained caught in the world of dream and fancy, and for this reason endeared him to children. This 'kinky' side of Theophilos has been very much a part of Greece since the war of Independence. Romantics, visionaries, dreamers and actors are all inter-woven into the national fabric. It is too sad to think that they are lost to us before they are found. Perhaps, however, this is the paradox that surrounds all true genius.

- The Ora Gallery has recently taken to organizing group shows as well as one-man shows of younger Greek painters who are either students or who have hitherto been working on their own without formal recognition. It is certainly a worthwhile endeavour, long neglected by most galleries. It is impossible to cover any one show adequately as one follows another quite closely. The best thing to do is to get one of the programs that outlines, with convenient biographical sketches, the shows for the month and follow on from there.

- Jean-Paul Cleran's work (Gallery Seven in May) is a straight sex trip that



Theophilos, Odysseus Androutsos

neatly bends trees, landscapes, arid vistas and pregnant eggs to a single message. One can say no more than that without going into what I personally find quite boring: a Freudian analysis of the motives that determine an artist's behaviour and interests. Cleran's work, nonetheless, is of great interest. When he really gets cracking, he really does paint, though his work is hampered by a rather limited vocabulary of images and positions. But isn't there something a bit prudish about shaving one's nudes?

- The group show at the Iolas-Zoumboulakis Gallery in early May covered the work of several painters who have shown there in the past year: Ghikas, Tsarouchis and Droungas, among others. The Tsarouchis painting of two women, dating from the Fifties is worth the trip in itself.

— NIKOS STAVROULAKIS

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Athens Festival '75

THE 1975 Athens Festival (July 6 — September 14) promises a balanced offering of opera, ballet, symphony and ancient drama, highlighted by such outstanding artists as Daniel Barenboim, Gina Bachauer, Colin Davis and the celebrated ballet team of Fonteyn and Nureyev (though the latter's appearance at this writing is still not confirmed).

The opera schedule is much more rewarding this year than last (which saw one production — and a mediocre one at that — of Verdi's *Simone Boccanegra*), and will culminate at the end of August in two especially interesting and topical productions of Mozart's *Abduction from the Seraglio* and *The Greek Passion* by the Roumanian composer Bohuslav Martinu.

The Athens State Orchestra (whose

programs are not as yet announced) will be joined by the Orchestre de Paris, the Royal Philharmonic and the Stanislavsky Theatre Philharmonic of Moscow for an impressive array of symphonic works replete with piano concerti.

What is really worth waiting for, however, is the imposing schedule of ballet performances by the Covent Garden, Prague National Opera, and Stanislavsky Theatre companies, offering a glittering repertory of classic works of Beethoven, Borodin, Khatchaturian, Strauss and Tchaikovsky.

All in all it is a good program we are being offered, one which promises a full range of musical experience and artistic rewards. Let us only hope that nothing happens this year to mar the presentation.

— ROBERT BRENTON BETTS

cinema

Thus Cyprus was Betrayed

A GOOD documentary film should be both informative and persuasive. Emile de Antonio's *The Year of the Pig* and this year's Oscar-winning *Hearts and Minds* set out to inform the public about the nature and proportion of the United States' tragic blunder in Viet Nam. For most people, these films are persuasive because of their scope and the strong factual bases — in terms of narration, interviews and film footage — assembled by the filmmakers. The recently released Cyprus documentary, *Thus Cyprus Was Betrayed (Etsi Prodothike E Kypros)* by Yorgos Philis, on the other hand, succeeds in neither clearly informing the viewer nor in arousing more than vertigo and/or emotional hatred and frustration.

The few virtues of Philis' film also suggest the weaknesses. It is certainly timely. Almost a year after the Turkish invasion of Cyprus no full-length Greek documentary daring to unravel elements in the complex knot of events on that war-torn island, has appeared except for Michael Cacoyannis' recently released (and excellent) *Attilas 74*.

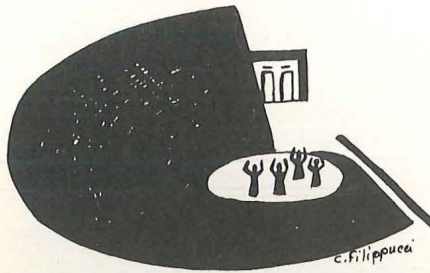
Cacoyannis, however, focuses on the results of the Cyprus invasion instead of the causes. Philis attempts to fill the gap by tackling the decisions and indecisions which led to the initially unopposed Turkish landing.

In this sense, regardless of how poorly the film has been made, it is guaranteed a certain degree of success. People do want to see what happened. We are treated to shots (many of them made by the Turks or foreigners who happened to be on the Turkish side) of the initial landing forces, bombing raids, sporadic street fighting, and a few Greek-Cypriot bodies crumpled near the wreckage of homes, cars and military hardware. Philis also summarizes the chain of events that preceded the invasion and continued until the occupation of the territory now held by the Turks. To do this he uses numerous maps, aerial photographs, and a galloping commentary delivered in a somber tone (and generally at such a fast pace that even many Greeks had trouble digesting the information). He offers little that we have not already learned from reading the newspapers; nonethe-

less, the concentrated form and the footage of actual fighting serve to put the events of those first few weeks in strong perspective.

The title, however, promises more than it delivers. *Thus Cyprus Was Betrayed* does explain how well the Cypriot National Guard could have defended the island had Operation Aphrodite been put into effect and it does remind us that the plan was never implemented because of the near civil war which had resulted from the Greek Army's attempt to assassinate Makarios. And yet, unlike the Viet Nam documentaries mentioned earlier, Philis does not widen his scope to provide a broad enough background to the conflict so that the viewer might more fully and *rationaly* understand the issues. How did it happen that the Junta was able to work its will in touching off the powder keg? What had been the Turkish intentions before these events? What role was really played by other powers such as the United States? These and other questions are not squarely dealt with. The betrayal we witness is limited to a verbal and visual description of the 'action'.

In a film that calls for directness, Philis attempts to be 'arty'. Near the beginning, for instance, he re-stages the attack on Makarios' Palace to create, presumably, a degree of dramatic tension. He has juxtaposed shots of tanks on the move with scenes of the ruined Palace and kindled fires to create the illusion that we are watching the actual happening. Such staged work



might be excusable in a historical drama based, let's say, on the 1821 Greek Revolution, but it is indefensible in a documentary made up largely of real footage. Furthermore, it is dishonest since many I talked to did not realize they had been watching a mock attack.

In the same sequence, Philis' fancy camerawork again got in the way of his subject matter as he cut, time after time, to close-ups of figures in the huge complex of the Statue of Liberty near the Palace. In fact, more time is spent on statues than on people, a serious flaw in approach. The film, after all, supposedly documents human tragedy. Finally, in this connection, one should mention the short segment presented in 'negative' form which invariably make audiences uneasy but, in this case, for no discernible reason.

The real danger of a documentary like *Thus Cyprus Was Betrayed* is that the audience is *emotionally* moved but *rationaly* neglected. Given the charged emotions surrounding the question of Cyprus, a film which shows Turkish

troops landing, attacking, burning and looting (the film does not show rape and slaughter as the printed program suggests) is bound to upset a Greek or Greek-Cypriot audience. A film that settles for such easy targets in a complex issue, however, has only done half the job and that not well. The strength of Cacoyannis' *Attilas 74* is that it includes enough substantive interviews to engage the minds of the audience. To whip a crowd into a frenzy of hatred and frustration at a critical moment like this is not to present realistically the tragic events nor to point avenues to a possible solution. The audience claps when a jet (presumed to be Turkish, but not identified) is finally shot down. They cry when Leonidas Pitsillides sings one of Vasili Tenidi's haunting ballads ('My Cyprus, you are betrayed, you are crucified'). But they are left with nothing more than anger and grief as the lights come on. Certainly Philis should be smart enough to know that anger alone will not produce any constructive or positive results.

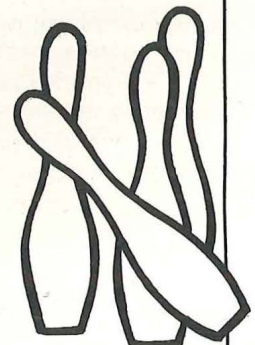
It is, of course, all too easy to criticize such a film. I fully realize the hardship, dangers and difficulties in funding that lie behind any 'war' documentary. And one should commend the director and his group for donating, as has Cacoyannis, all profits to the Cyprus cause. At the same time, however, because Cyprus is such a crucial issue to so many, it deserves more open, thorough and honest coverage than this film provides.

—ANDY HORTON



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Triptych: Amy Mims, Cypriot Poetry, and Yannis Ritsos

books



Amy Mims Photograph by Ib Henriksen

In the central panel of this triptych, Amy Mims lies ensconced, holding her *Book*, while on either side unfold her translations of *Cypriot Poetry* and the *Short Songs* of Yannis Ritsos. A graduate of Radcliffe and Harvard with a degree in Classics, a recipient of an M.A. from Oxford in Byzantine and Modern Greek, a resident of Greece and Cyprus since 1959, Amy Mims already has an eminent career behind her as translator of two travel books by Kazantzakis, *Spain* and *England*, his novel *Toda Raba*, and Vasilikos' *Z*.

In *The Book of Amy*, Miss Mims not only casts off the protective masks of herself as translator, of a 'panoply of people played by me', but even strips herself bare and presents her inner and outer self completely naked, quiveringly alive, defenceless, at the mercy of any voyeur or Samaritan, in a confessional testament possible in our time only since the recent and accelerated liberation of women. The models who have given her this stark courage are Molly Bloom's monologue in Joyce's *Ulysses*, and, primarily, two writers who, in their turn, have praised and appreciated her work: Anais Nin and Henry Miller.

Whoever touches this *Book of Amy* touches neither poetry nor prose but an

Amy Mims THE BOOK OF AMY

Drawings and cover by Minos Argyrakis.
Theo Press, Nicosia. 1972. 100 pages. 100 Drs.

Costas Montis and Andreas Christophides, Editors. ANTHOLOGY OF CYPRIOT POETRY

Introductory Remarks by Andreas Christophides.
Translated by Amy Mims.
Nicosia. 252 pages.

Yannis Ritsos EIGHTEEN SHORT SONGS OF THE BITTER MOTHERLAND

Translated by Amy Mims.
With illustrations by the Poet.
Edited with an introduction by Theofanis G. Stavrou.
The North Central Publishing Company,
St. Paul, Minn. 1974. 62 pages. 200 Drs.

obsessive, unpunctuated outpouring of a soul; a self-torturing struggle to find and express its true nature no matter what this might be or reveal; an introverted, involuted journey in labyrinths of multiple mirrors where, conscious of her own consciousness, Miss Mims lashes out at all distorted reflections of herself, smashing her false images or idols, savagely flagellating her illusions, though she finds 'no liberation / from my endless self-castigation'. A romantic and an idealist who throughout life has felt herself to be misled by moralities and codes imposed on her by family, education, or establishments, she must struggle through impositions of love, hate, ambition, betrayal, virginity and hypocrisy to establish a true Self which, fickle and cunning, flits away in pursuit of every *fata morgana*. She must try to find a way out of the 'impasse of the Self and the Anti-Self'.

In this her confessional testimonial, Amy Mims both soars to heights of ecstatic fulfillment and falls into depths of wallowing bathos, but ultimately comes to terms with herself. She discovers that in order to find one's true self, in order to become self-creative, one must first 'entrust yourself unto the element of destruction'. Only when one has reached rock bottom can one truly begin to create. Amy Mims has now unfolding before her vistas of true creativity, if she can muster the power, the talent, and the stamina to realize them.

BETWEEN 1970 and 1972 Miss Mims lived in Cyprus and there undertook to translate an anthology of Cypriot poetry selected by Costas Montis and Andreas Christophides based on their previous book *Kypriaki Anthologia* (Alvin Redman Hellas, Athens, 1965), here greatly revised, enlarged and supplemented up to 1973. If we can judge by the examples given us here, it is a pity that only twenty-six pages are given over to Ancient, Religious, Medieval, and Folk poetry, whereas a total of 204 pages are given over to 104 modern poets, because some of the best selections in this anthology lie in these first twenty-six pages while, on the contrary, Christophides in his brief 'Introductory Remarks' concerns himself almost exclusively with this selection and says practically nothing about the modern poets.

The Cypriot poets, unfortunately, have to contend with the same provincial relationship to Greece as that held by Canadian and Australian poets to the United States or to England. Nevertheless, they have long since thrown off the yoke of cultural dependence on the mother country and the influences of Seferis and Elytis that still linger on in some of their pages. Since all educated Cypriots, because of their political situation, speak English fluently, they are great travellers not only to Greece but to all parts of the world, and this has given their poetry a cosmopolitan tone that surpasses the confinements of an island environment.

The poets writing in the continental idiom fall comfortably into place with their compatriots on the mainland, oftentimes as good, although no one has reached the stature of the best mainland poets. It is therefore of particular interest to me that the most vital and best poets in this anthology are those who have written in the Cypriot dialect, and it is to be regretted that only thirteen pages are devoted to their work. It may be that these poets have such an originality, a genuineness, a distinctive voice exactly because they write in a diction, rhythm, and tone far removed from the standard demotic language common to the other poets. Among these are the two 'national' poets, Vassilis Michaelides (1849-1917) — the transliterations are those of Miss Mims — and Demetres Lipertis

(1886-1937) who wrote fine poems of national fervour as well as romantic extolments of love and nature. An equally fine poet, Kyriakos Karneras, unfortunately, is not represented. It is surprising to me, therefore, that the more modern Cypriot poets, notwithstanding their shattering struggle during the last two decades for *enosis* and self-determination, have not equalled these poets in the excellence of their 'political' poetry as exemplified, for instance, by Michaelides' 'The 9th of July 1821', about the massacre of religious Cypriot leaders suspected by the Turks of sympathetic participation in the Greek War of Independence. Only Yiorghos Constantis and Andreas Pastellas, both born in 1932, show excellence in this form.

Miss Mims brings to her translations the passionate concern and dedication so evident in her own original work. Her lines flow in rhythmical cadences that reveal the presence of a poetic and creative mind. She is in firm command of her language, of her own personal tonalities, although occasionally she has the eccentric lapses to be expected in so wayward a temperament: so far as I know there is no such adverb as 'carefreely', no such adjective as 'silencious', no such noun as 'everydayishness'. Unfortunately, in common with many other translators of modern Greek poetry, she has little technical knowledge of or practice in traditional metres, and translates both metrical and unmetrical poetry into free verse. In metrical poetry the content is subtly altered by the form and loses considerably when loosened into freer rhythms. This is why much of the poetry in this anthology seems to be written by the same person with the same feeling for cadences or structure, or it is poured into the mould of the translator's cadences.

Miss Mim's chief identification as translator is that of literalness. This is both her strength and her weakness: her strength because a reader or scholar may reasonably be certain in quoting her that he is quoting the poet himself insofar as meaning is concerned; her weakness because this often leads to awkward phraseology and un-English constructions. Her obsession with accuracy and literal rendering is particularly evident in her transliterations of Greek compound words. Instead of recreating English neologisms or paraphrasing to suit English diction, she hyphenates such gaucheries as 'times-of-good-weather', 'no-longer-virgin', 'giver-of-birth-to-all', 'Ida-of-the-thousand-founts', or 'erotic-carryings-on'. This

obsession leads her to hyphenate words when exact equivalents exist in English, for instance 'pangs-of-birth' for 'birth pangs', or when no hyphens are necessary, as in 'best-one-of-all', 'suit-of-clothes', 'beating-of-the-breast'.

Although Miss Mims did not carry the responsibility of proofreading or editing, and she is less to blame here, the editors and proofreaders must be severely censured, for in this valuable anthology, unfortunately, there are many spelling errors; words and phrases are missing from lines, verses and sometimes entire stanzas have dropped out either in typing or proofreading. Dates of birth are sometimes given and sometimes not, at other times given incorrectly. There are no biographical notes, imperative in an anthology which intends to present poets mostly unknown to foreign readers. There is no bibliography to speak of, no index of poems. Worst of all, the editors have succumbed to that dreadful and unfair practice of publishing, without the poets' consent, snippets and fragments of poems, sometimes only single lines.

THE HANDSOMEST book of this triptych is the slimmest, Yannis Ritsos' *Eighteen Short Songs of the Bitter Motherland*. Not only is this a bilingual edition, the Greek printed in the poet's own elegant calligraphy, but it is also illustrated by the poet himself with ten full-page monotypes. Had he wished, Ritsos could have had an eminent career as a painter, and only modesty prevents him from exhibiting his many paintings and sculptures in various media.

The 'Introduction' by Theofanis G. Stavrou, originally from Cyprus, and now Professor of Russian and Modern Near Eastern History at the University of Minnesota, presents us with a succinct biography of the poet, places the poems in the tradition of klephtic ballads dealing with 'individual and national freedom' and in that of Ritsos' own *Romiosini*. He rightly compares Ritsos' trials and tribulations with those of Solzhenitsyn.

These eighteen songs are written in quatrains composed of two unrhymed couplets each and in the fifteen-syllable versification of the demotic songs. Amid the undying Greek landscape of cyclamens, birds fluttering against sun or sea, pastoral sketches of the people amid their bitter or joyful occupations, the poet sings of the sighs endured by the fettered and exiled during the past tyrannical years, of the sacrifices in every family, of the entire world's struggle for freedom compressed in this



A monotype by Yannis Ritsos from *Eighteen Short Songs of the Bitter Motherland*.

small span of land and in its deep and hidden strength. Toward the end of his poem, he reveals how the very nature of the Greek character and the nature of its landscape are elements where tyranny cannot cast deep roots or last long, how the very deer gnaw away at the iron fetters of slavery, how the people in their determination and the *palikaria* in their transfiguration are helped not only by multiplying hands but also by the dead themselves and their long tradition of resistance, until Romiosini itself 'goes harpooning the fierce beast with the harpoon of the Sun'.

Ritsos originally wrote these quatrains for Theodorakis as song, and only after they had been sung throughout the world and translated into many languages did he consent to publish them in Greece. It would seem to me imperative for the translator to retain the lilt and metre of the original, something that can easily be done by a trained poet, but again Miss Mims unfortunately renders them in a free verse that does not capture the rhythms of the originals. Perhaps with the lessons she has now learned in her arduous apprenticeship with *Cypriot Poetry* and *Eighteen Songs*, Amy Mims may go on to earn for herself as eminent a reputation in the translation of poetry as she has in that of prose.

— KIMON FRIAR

THE NEW MOOD OF FASHION

IT'S ONE of those fashion seasons where the problem is not 'where to look?' but 'which to choose?' This month let's begin with the cream of the international designers. These *ready to wear* collections from France and Italy are clearly the most expensive in Athens, ranging from Drs. 4,000 - 16,000.

We walked to the CHRISTIAN DIOR BOUTIQUE (Kriezotou 7) and peeked in on one of the brightest and best collections produced by Dior to date. One of the reasons is that Marc Bohan, head designer for Dior Haute Couture, is now creating the Miss Dior and Dior Boutique Collections as well. Another reason is that the entire range features silk — that classically feminine fabric which denotes luxury. Spring-Summer Dior is fluttering silk crêpe-de-chine, flowing silk jersey, slippery silk shantung and silk-like linen. Even the cotton or rayon knits have a silky gleam. The colours are tender, clear, or pale: green, peach, apricot, yellow, robin's-egg blue; or classic navy, white, ecru or pearl grey. Find the pattern that pleases you, be it the classic CD print (colour-on-colour or self-embossed), geometric designs often reminiscent of a herringbone tweed, all types of stripes, shadow plaids or Watteau flower prints. Our favourites include the two-piece crêpe-de-chine print chemisier with matching fichu to be tied as you wish; the elegant T-shirt look in silk-like, jacquard knit tops with coordinating silky pleated skirts and fichu, all self-embossed with the now-famous CD signature; the fabulous lilting line of the handkerchief gowns in silk organza, shadow plaids, stripes or tiny flower prints — the top is a floating 'V' poncho of the same fabric over a dress with a squared and bared neck; a long, soft, cotton-jersey skirt ombred in multicoloured stripes that run the gamut of the greens (olive to celery to teal), the sunny fruit colours (apricot to melon to raspberry), the cereal neutrals (golden - biscuit - wheat). The top coordinated for this is a choice of three different designs of pullovers in cotton lisle.

Ungaro, another French 'super-designer', creates with a well-defined image of 'his' woman — dynamic, elegant and understated. In Athens the exclusive collection of Ungaro can be found at SISTOVARIS (9 Panepistimiou).

The highlights of this Spring-Summer 1975 collection are Ungaro's versatile use of printed florals, stripes, dots or self-embossed fabrics in solid colours that he whips up into supreme shirt-maker dresses and suits. He often uses a bow at the neck, a short capelet or a wrap-front skirt to soften the already fluent lines of his designs. Again, watch for the recurrence of silk-shantung and crêpe-de-chine. Also, there is the always valid cotton poplin. The array of colours is staggering — the deepest navy, a creamy white, a salmony coral, antiqued rose, powdery beige, brandy brown, lipstick red. Ungaro believes the most womanly look imaginable is to be found in lines stolen straight from a man's wardrobe or 'how to take a shirt off a man's back'. Here are a few 'hits' from the collection: a classic two-piece shirtwaist dress, straight skirt and double breasted jacket in beige, cream and antique rose striped silk, the mouth-watering combination of a belted and bowed silk overblouse and skirt in tones of camel, powdery beige



The cocktail dress, in printed blue crêpe-de-Chine, and the accessories are from Christian Dior.

and rust, the simplicity of a scooped neck sundress in ecru or deep navy silk shantung to be paired with a contrasting silk blazer or a matching short silk capelet.

When the fashion world speaks of the 'Italian Greats', the design houses of Valentino and Missoni come to mind. These along with Basile, Gibó, Giorgia Fashion, Bagarre and Trell are all to be found (collected) under one roof — MOREL (1 Leventi Street, Kolonaki). Our first thought is how can such a tiny shop hold so many luscious things! We can't resist looking (and touching) the sheer, supple, light-as-air knits that Missoni is famous for. There are two summer winners that caught our eye: a mauve tiny-pleated knit in two pieces with a heathery-violet, ribbed-knit band bordering the short sleeves, neck and hem; the other, a delicate ensemble of thinnest jersey in a flower-trellised print on a pink background, with dark grape ribbing. From Basile, designed by Muriel Gateau, we found a fine batiste cotton number in palest camellia pink for a flared circular skirt and a belted full overblouse. Several models from Giorgia Fashion tempted us as well: an amusing three-piece co-ordination in cotton for a front buttoned skirt printed in a sailor motif, a cap sleeved blouse printed with stylized seagulls and a wide-legged pair of shorts in an undulating wave design; a silky knit of a floral Liberty design in tones of blue to lavender and lilac on a natural background is available in a T-shirt top and flared skirt with a matching fringed triangle of a shawl. Our favourite version of the 'naive peasant' look is a two-piece ruffled, off-the-shoulder blouse with a skirt that is flounced at the hem — both in a multicoloured floral chintz that looks as though it had just been picked from the meadow.

And it must be a fashion conspiracy to turn the corner and find that Charles Jourdan at PETRIDES (Kolonaki 1, Panepistimicu 9 and all PETRIDES stores) has just the shoes to complete the 'lady-like' look of Spring - Summer 1975. Gone are the heavy orthopedic shapes, and in their place is the return of the delicate, graceful shoe with a slender, higher heel and tapered or open toe. Think in terms of sling-backs, sandals, T-straps, spectator pumps. Revel in soft kid, coloured in pale turquoise, grass green, clear yellow, rusty apricot, and the stark classics of bone, camel, black, navy and white.

In Athens — feminine is the New Mood of Fashion.

— NANCY S. KAPLAN.



Shortcuts and Variety

With Available Ingredients

WHERE are we? This may be an odd question with which to begin a cooking article, but it really is valid. You are in Greece and not in England or the U.S. or anywhere else. Remember this when planning menus. There will usually be some ingredient you can't find if you try to make those old favourites. So let's try to avoid anything imported unless it's absolutely necessary.

Another thing we must ask is: What season of the year is it? It's summer, a time when no one wants to be in the kitchen for a second more than is necessary. The following carefully selected recipes all have several things in common: they're simple, they do not call for hard-to-find ingredients and they all work! All these recipes are meant for four but will certainly feed six if you serve enough hors d'oeuvres first.

CHICKEN A L'AMIN

1 fresh chicken (*kotopoulo*)
(about 1½ kilos)
Salt
Pepper
Ginger
Flour
2 medium onions, finely chopped
Oil
½-1 cup fresh peas
¼ litre water (about 8 oz.)
Juice of 1-2 lemons
Salt and pepper
1 glass whisky or ouzo

Choose a good, fresh chicken and clean it well saving the liver, the gizzard and the heart for other recipes. If you have never cleaned a chicken before, just throw out anything you do not recognize. If you have a friend from the country-side, like my friend Mary, she'll probably say, 'But they make such lovely *mezes* out of those in our village in Methana!' Ignore her and give them to your cat. Now joint the chicken and cut into about twelve to fourteen pieces (they cook faster and easier that way). Combine enough pepper with three

tablespoons of salt to produce a grey mixture. Add one half to one teaspoon of ground ginger. Rub the chicken with the mixture and leave it in the refrigerator for at least two hours if not a day or two. Remove it from the refrigerator about an hour before cooking time. Dredge the chicken with flour. Heat three to four tablespoons of oil in a pan, add the chopped onions, cover and allow them to brown at the edges. (Don't worry if the onions burn because they're supposed to.) Add the chicken and brown. (If your pan is small cook a little at a time.) When this is accomplished, pour in the water and stir well. Add the peas on top. Bring to the boil and simmer gently for twenty minutes. Correct the seasoning, adding more salt, pepper and ginger if necessary. Add the lemon juice and simmer for ten more minutes.

There are many easy variants for this recipe. You may leave out the lemon juice and add about one half a kilo of sliced mushrooms 10 minutes after the peas. Alternatively, you may double the amount of onions but do not let them burn. When the chicken is browned, add about twenty to thirty shakes of soy sauce (sorry, it's imported!) stir, add the water, more ginger and one hot pepper. If you're not sure how you react to hot peppers, remove the seeds. Ten minutes before the chicken is ready, crush and add two cloves of garlic. You may also stir in two tablespoons of tomato paste when you add the water and soy sauce.

Oh yes, the whisky or ouzo! Drink it yourself while you're cooking. You'll find time flies.

Probably the best thing to serve this with is rice and here is a *fool-proof* way of making it: Take one cup of good *pilafi* rice and sauté it in a little oil. When it becomes translucent, add two cups of water, salt and bring to the boil. Let it boil, uncovered, for two minutes. Cover

pikilia

the pan. Cook the rice over the lowest heat for twenty minutes. When you remove the cover, the water should be almost completely absorbed. Add one tablespoon of water; cover once more and turn the heat to high for thirty seconds. Remove the rice from the stove and allow it to sit covered, for ten minutes.

Since you have a hot main dish (by the way, these chicken dishes are very good cold, too) you should have some cold salads and relishes on the side.

COLD BLACK-EYED PEAS

1/3 kilo black-eyed peas (*Mavromatika*)
2 tablespoons ground coriander
3 cloves of garlic, crushed
1 teaspoon ground ginger
1 chopped red pepper
olive oil
vinegar
salt
pepper
paprika

Pick over the peas and discard any pieces of wood, pebbles, etc. Soak overnight. Drain and cook in double their volume of water mixed with the coriander, garlic, ginger and red pepper. The peas will become soft after about an hour and a half of simmering so check them occasionally. When done, drain and pour into a serving dish. Add the dressing made from the oil, vinegar, salt, pepper and paprika (the garlic is really very optional) and stir well. Allow to cool. Correct the seasoning. (The spices will seem less pungent when cold.)

COLD CARROT CHUTNEY

¼ kilo carrots, grated or chopped
½ medium onion chopped
2 tablespoons finely chopped parsley (*maidano*)
1 teaspoon ground ginger
1 teaspoon dried mint (*diosmo*)
1 teaspoon salt
Juice of one lemon

Toss the finely grated or chopped carrots and onions with the remaining ingredients. Chill for at least one half hour. This is an unusual dish and simple to make.

TOMATO SALAD

½ kilo tomatoes, sliced
1 or 2 spring onions, chopped
2 tablespoons chopped parsley
½ teaspoon ground cumin (*kimino*)
3 tablespoons of oil
1 tablespoon of vinegar or lemon juice
salt and pepper

Combine the first group of ingredients either in a bowl or arranged on a platter. Let stand for one half hour. Mix the dressing, and pour over the salad.

— ALAN WALKER

GRAB BAG

● Most recipes call for dry ingredients to be sifted several times. This involves an extra bowl and spilled flour all over the place. We have solved this problem forever with two simple gadgets we made in five minutes! First, fashion a cover from aluminium foil for the bottom of the sifter. A frozen food plate is ideal because of its heavier gauge. Second, form a wide-mouthed cone by rolling a piece of light cardboard into shape, folding over and taping the bottom end as well as the inside seam, and cutting off the top 'ear'. (A file folder from the office is just right.) When sifting time arrives slip the aluminium 'trap' around the bottom of the sifter. It will catch the flour that would otherwise scatter. Place the sifter over the cone, remove the 'trap' and sift into the cone. (Almost any jar can be used as a base for the cone.) Its shape and pliability make it very easy to pour the contents back into the sifter or into your mixing bowl without spilling the flour. There is nothing to clean afterwards. Merely fold the cone flat and save it for future use.

● Do you have gold that does not glitter? In other words, gilded mirrors, furniture, or picture frames that are dingy? A weak solution of ammonia and warm water will brighten them up. Dust well first, and dry with tissues.

● Candlelight is charming every day of the year, but unfortunately, as with everything else, it is getting expensive. Place the candles in the freezer or refrigerator several hours before using. The hardened wax will burn more slowly, thus prolonging the life of the candle by several hours. In making or buying candles make sure that the wick seems large enough for the candle. Small wicks cause the candle to go out once a small pool of wax has formed. Most local candles are not 'dripless' but you can make them so by dipping them in a mixture of dextrin (a mucilage), magnesium sulphate (Epsom Salts or ask the pharmacist for *theikon magnisio*) and water. The solution should be 10 parts water to every 1 1/2 parts each of the other. Soiled candles are easily cleaned by rubbing with a cloth dampened with kerosene. Dip them in ice water and polish with tissue paper.

● If you have a suede article which has become scuffed, rub it with a soft cloth that has been dipped in vinegar. When dry, use a suede brush. Shiny spots may be removed with an emery board.

● Really smooth, fluffy mashed potatoes are too often missing from the dinner table. Yet remembering three easy things will always guarantee you compliments and clean plates: first, mash the potatoes thoroughly — but not too much or they turn into paste — before adding the milk. Second, heat the milk and butter, salt and pepper all together until the butter is melted. Then pour the mixture over the potatoes. The hot milk reacts with the starch in the potatoes to make them fluffy. (Adding baking powder is for amateurs!) Third, do not be afraid to use plenty of milk as mashed potatoes thicken after standing a few minutes. A trick we learned in Germany is to top them with crisply fried onions.

● Since toothpaste is a mild abrasive it is ideal for cleaning jewelry, small metal decorative items and fancy belt buckles. It usually works very well in removing heat stains and rings caused by spilled beverages on varnished surfaces as well.

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television

EIRT broadcasts the news in *dimotiki* at 7:00, 9:00 and at sign-off. YENED broadcasts the news in *Katharevousa* (a more formal Greek less comprehensible to Greeks and foreigners alike) at 5:30, 9:30 and sign-off, and usually presents a summary in English. Programs in Greek are followed by an asterisk(*)

SUNDAY

EIRT 7:30 Folk Songs and Dances*... 7:50 Searching for the Nile (last part June 1)... 9:30 Sports*... 10:00 Greek Film*... Orlando Furioso (in Italian)

YENED 1:00 Folk Songs and Dances*... 3:00 Sports*... 4:00 Greek Film*... 6:00 Cartoons... 6:45 Lucy Show... 8:30 Eyes on Sports*... 11:00 FBI

MONDAY

EIRT 7:15 Sports*... 8:05 Queen Amalia*... Greek Archaeological Sites*... 10:00 Famous Plays usually from the B.B.C. (June 1: Macbeth)... Labyrinth (Musical program)

YENED 7:30 Salt and Pepper: Freddie Germanos interviews well-known personalities*... 10:00 Theatre*... The Adventurer

TUESDAY

EIRT 6:00 Disneyland... 7:15 Sports*... 7:50 The World at War: Documentary dubbed in Greek... 11:30 Interviews with Greece's Foremost Artists*...

YENED 7:30 The Little House on the Prairie... 8:30 Combat... 10:00 Foreign Film

WEDNESDAY

EIRT 6:00 Pollyanna... 6:30 Dance Program... 7:30 Short Film*... 10:30 The Seventh Art: A series of classic films (June 4: Eisenstein's *Potemkin*)

YENED 6:00 The Flaxton Boys... 10:00 Our Neighbourhood*... 10:45 Spies

THURSDAY

EIRT 6:00 Shadow Theatre: Karaghiozi alternates with Barba Mitousis*... 6:15 Alexandre Dumas: La Tulipe Noire (in French)... 9:30 Kazantzakis' Christ Recrucified*... 10:15 C'etait Hier (in French) alternates with Greek Historical Archives program... Ballet (of special interest to ballet lovers, usually presenting the world's foremost performers)... Manhunters

YENED 6:00 Rovers... 6:30 Documentary*... 7:15 Musical*... 10:00 Comedy*... 10:45 The Interns

FRIDAY

EIRT 6:00 Zorro's Adventures... 6:40 Documentary*... 9:30 Presentation of Classic Films... 10:00 Round Table: interviews with prominent people*... 10:30 Portrait of a Lady (Henry James' famous novel dramatised)... 11:15 Classical Music

YENED 6:00 Cartoons... 10:00 Our Neighbourhood*... 10:50 Kojak

SATURDAY

EIRT 6:10 English Football*... 7:15 Jack London (in Italian)... 8:20 History of Athletics*... 9:30 Foreign Film... Musical Presentation (June 1: Mikis Theodorakis)... Il Giorno della Storia (in Italian)

YENED 6:00 Documentary*... 7:00 Folklore Program*... 7:45 Musical*... 10:00 Greek Film*... 11:30 New People

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radio

NATIONAL BROADCAST COMPANY — EIRT

Three programs daily: The National Program (728 KHz, 412m); The Second Program (1385 KHz, 216.8m) offering news, commentary and music; The Third Program (665 KHz, 451m) offering classical music from 6 p.m. to midnight daily.

News in English, French and German daily (except Sun. & holidays) on The National Program at 8:15 a.m., 1:10 p.m. & 9:45 p.m. and at 7:15 and 2:45 on Sun. Weather report on the same station in Greek and English at 6:30 a.m. daily and 6:35 a.m. on Sun.

THE ARMED FORCES RADIO — YENED

News broadcasts (1142 KHz or 262.7m) in English and French daily at 2:55 p.m. & 11:15 p.m.

U.S. ARMED FORCES RADIO

AFRS broadcasts 19 hours a day from Athenai Airport (1594 KHz) and from Kato Souli (1484 KHz).

News and weather are heard on the hour. Popular, jazz, classical music and religious programs can be heard regularly, as well as various Community Service bulletins.

Meet the Press, Face the Nation, and Issues and Answers are heard on Mon., Wed., and Fri. respectively at 7:30 p.m. Major sports events and programs of American interest are broadcast (taped) when available.

VOICE OF AMERICA — VOA

VOA may be heard in Athens from 6 a.m. - 10:30 a.m.: 7.2 or 7.26 MHz (41m), 6.13 or 6.04 MHz (49m); 7 p.m. to 3 a.m.: 9.76 MHz (30.7m), 6.04 MHz (49.6m). Regular programming includes news on the hour and 28 minutes after the hour. *The Breakfast Show*,

Press Conference U.S.A., VOA Magazine, Science Digest as well as jazz, popular, and classical music programs.

BRITISH BROADCASTING CORPORATION — BBC

BBC may be heard in Athens from 8 a.m. - 10:30 a.m. and 12 noon - 9:30 p.m.: 15.07 MHz (19.91m); 12 noon - 0:15 a.m.: 12.095 MHz (24.80m); 7:30 a.m. - 10:30 a.m.: 11.75 MHz (25.53m); 6 a.m. - 10:30 a.m. and 12 noon - 2:15 a.m.: 9.41 MHz (31.88m).

Broadcasts in Greek: 8 a.m. - 8:15 a.m.: 9.7 MHz (31.41m); 4 p.m. - 4:15 p.m.: 15.11 MHz (19.25m); 10 p.m. - 10:30 p.m.: 9.7 MHz (31.41m); 1:30 a.m. - 2 a.m.: 7.6 MHz (41.49m).

BBC broadcasts 24 hours a day a variety of programs ranging from World News to radio horror theatre. Programs include music of all kinds, reviews, commentaries, sports, science reports, business and press reviews.

RADIO CANADA INTERNATIONAL

Radio Canada broadcasts the news in English and French alternately every 20 minutes from 8:30 a.m. - 10:30 a.m.: 41m. There is also a daily program in English from 12:20 - 12:59 p.m.: 16, 19, 25, 41, 40m; and one in French from 11:05 a.m. - 12:02 p.m.: 16, 19, 25, 41, 49m.

DEUTSCHE WELLE

News broadcasts in German every hour on the hour from 7 a.m. - 6 p.m.: 6075, 9545 KHz (49, 31m).

News broadcasts in Greek: 10 - 11 p.m.: 6075, 7235 KHz (49, 41m).

Short Wave Broadcasts



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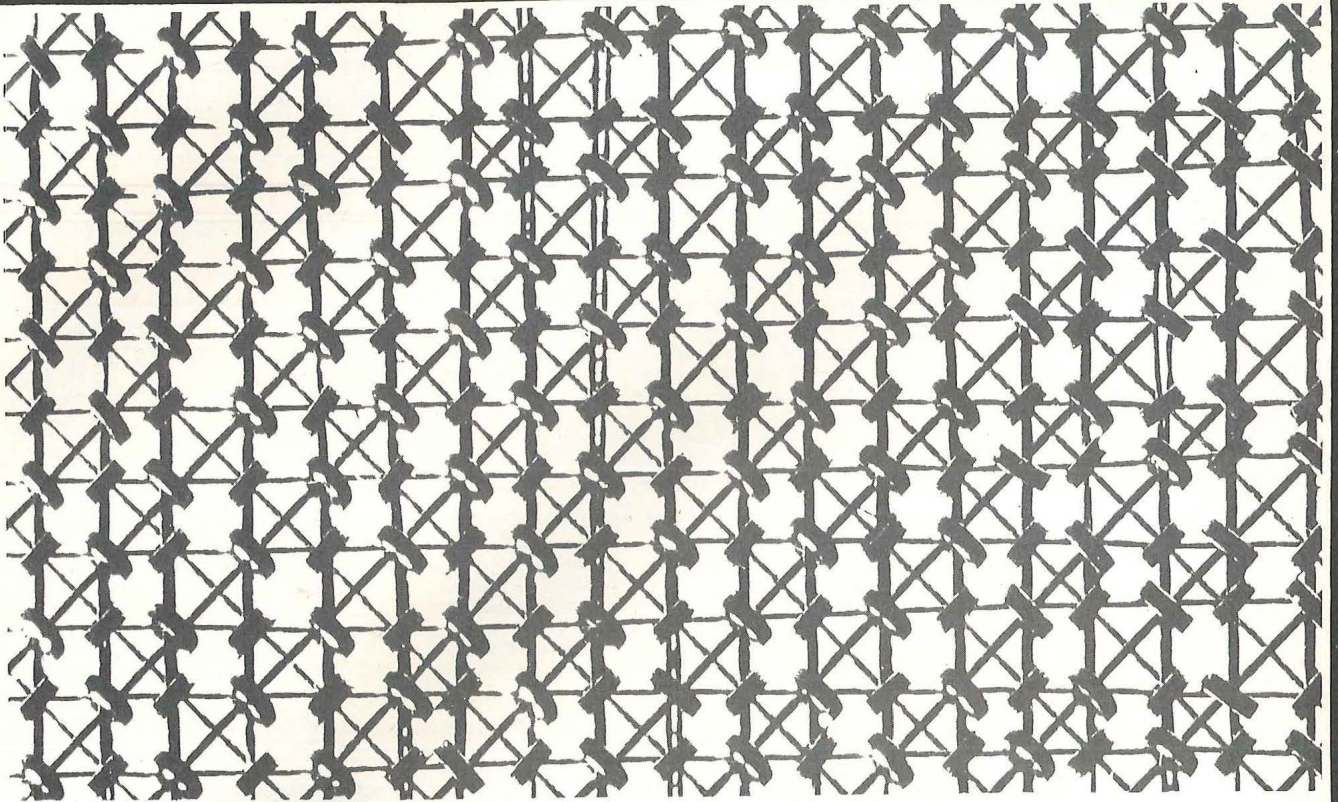
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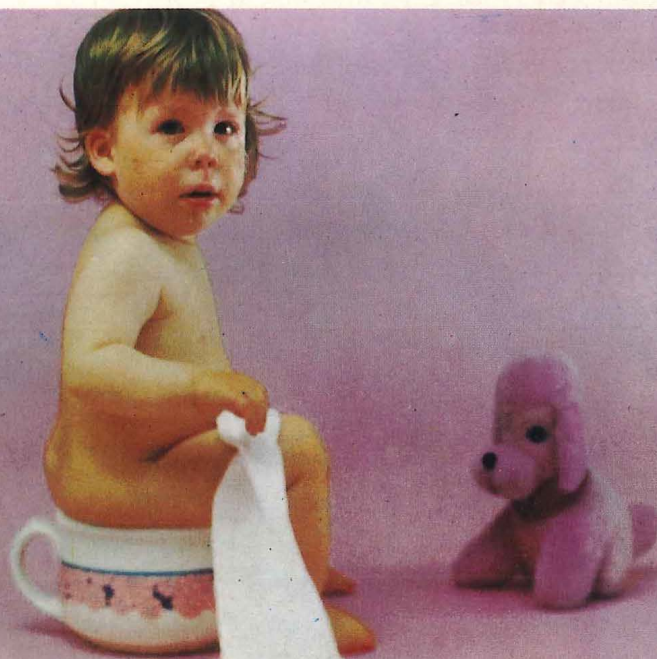
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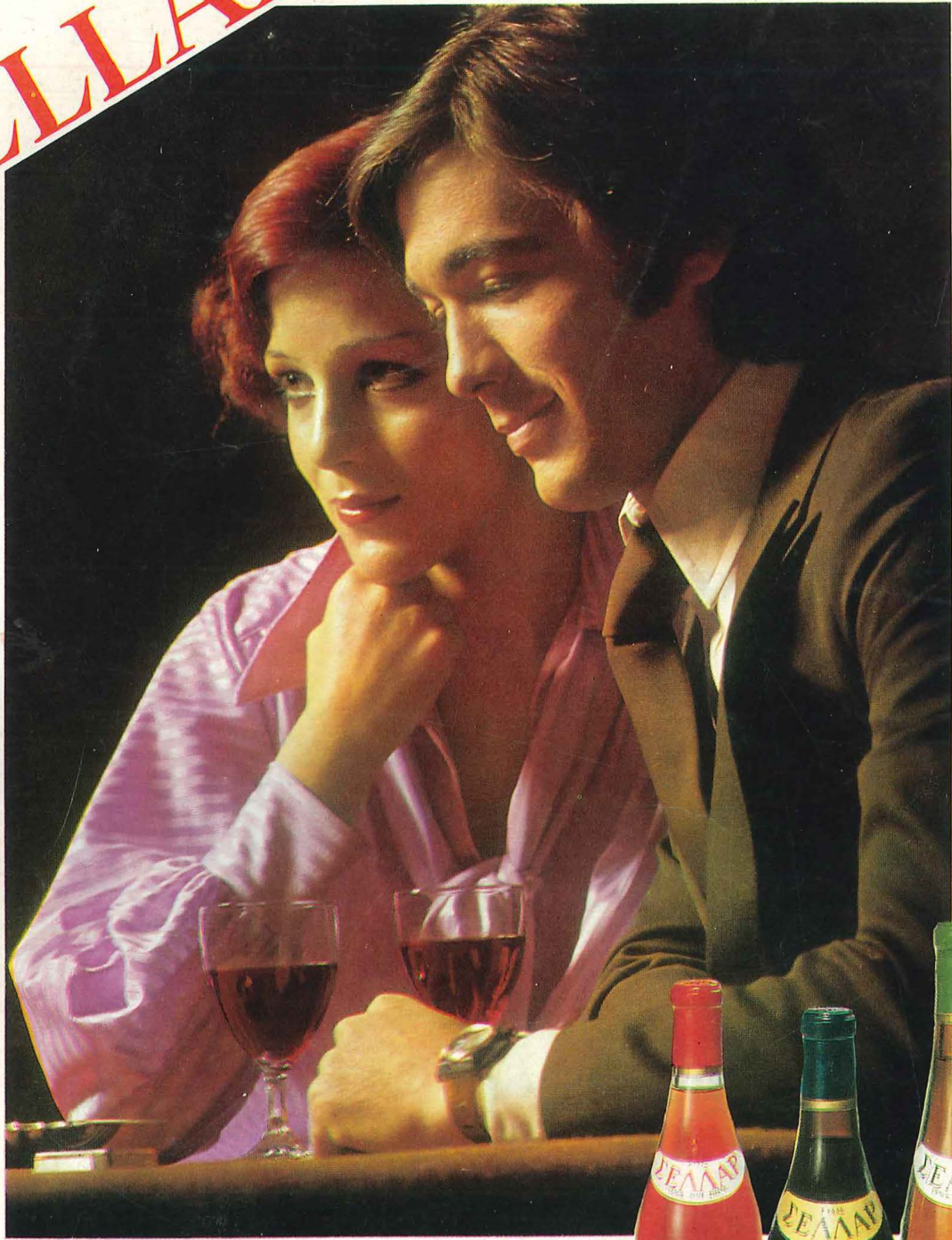
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