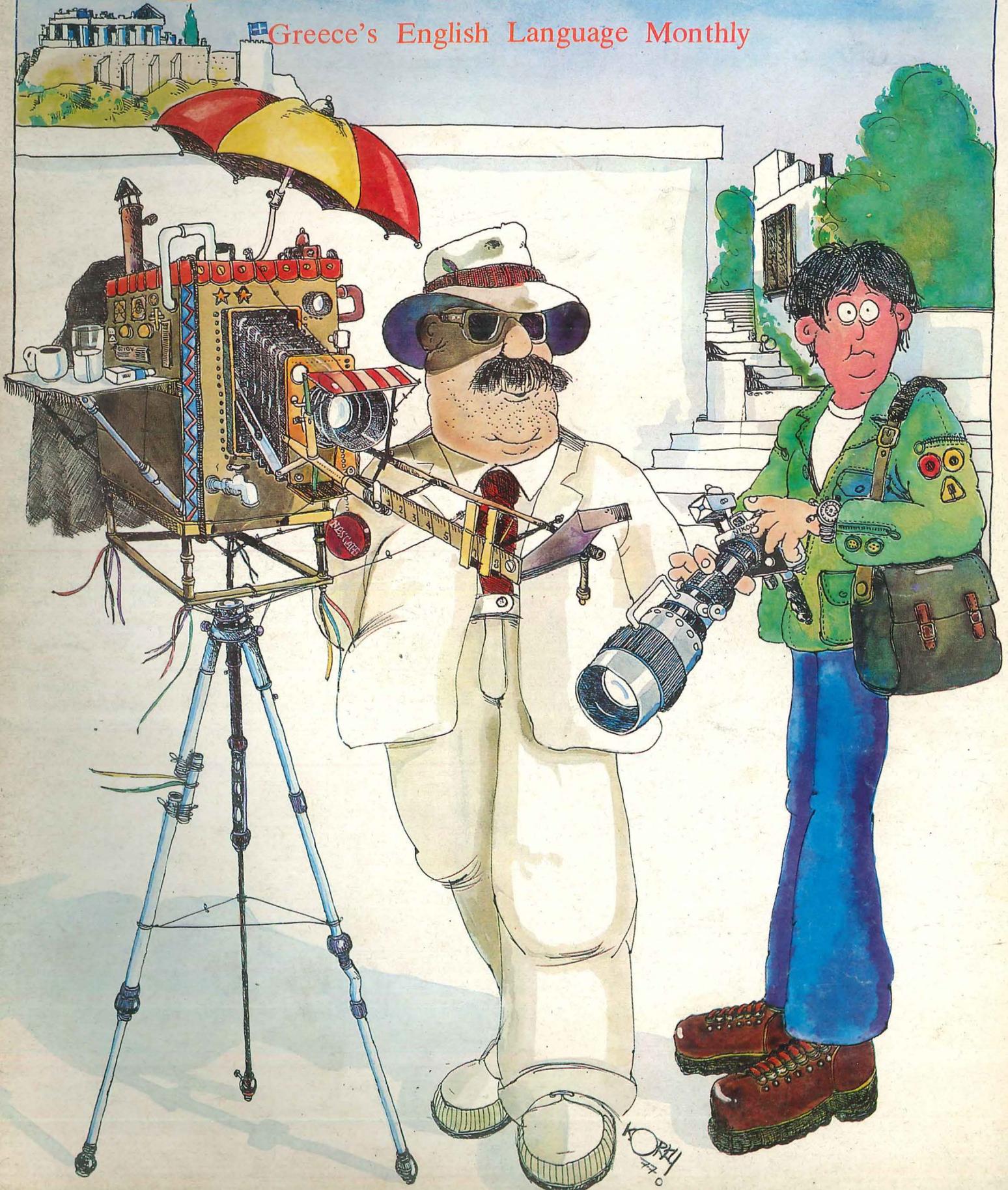


July 1977

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THE ATHENIAN

Greece's English Language Monthly





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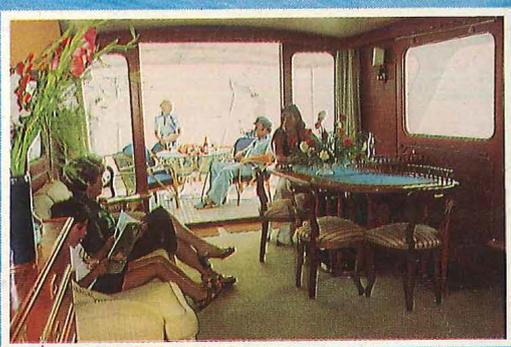
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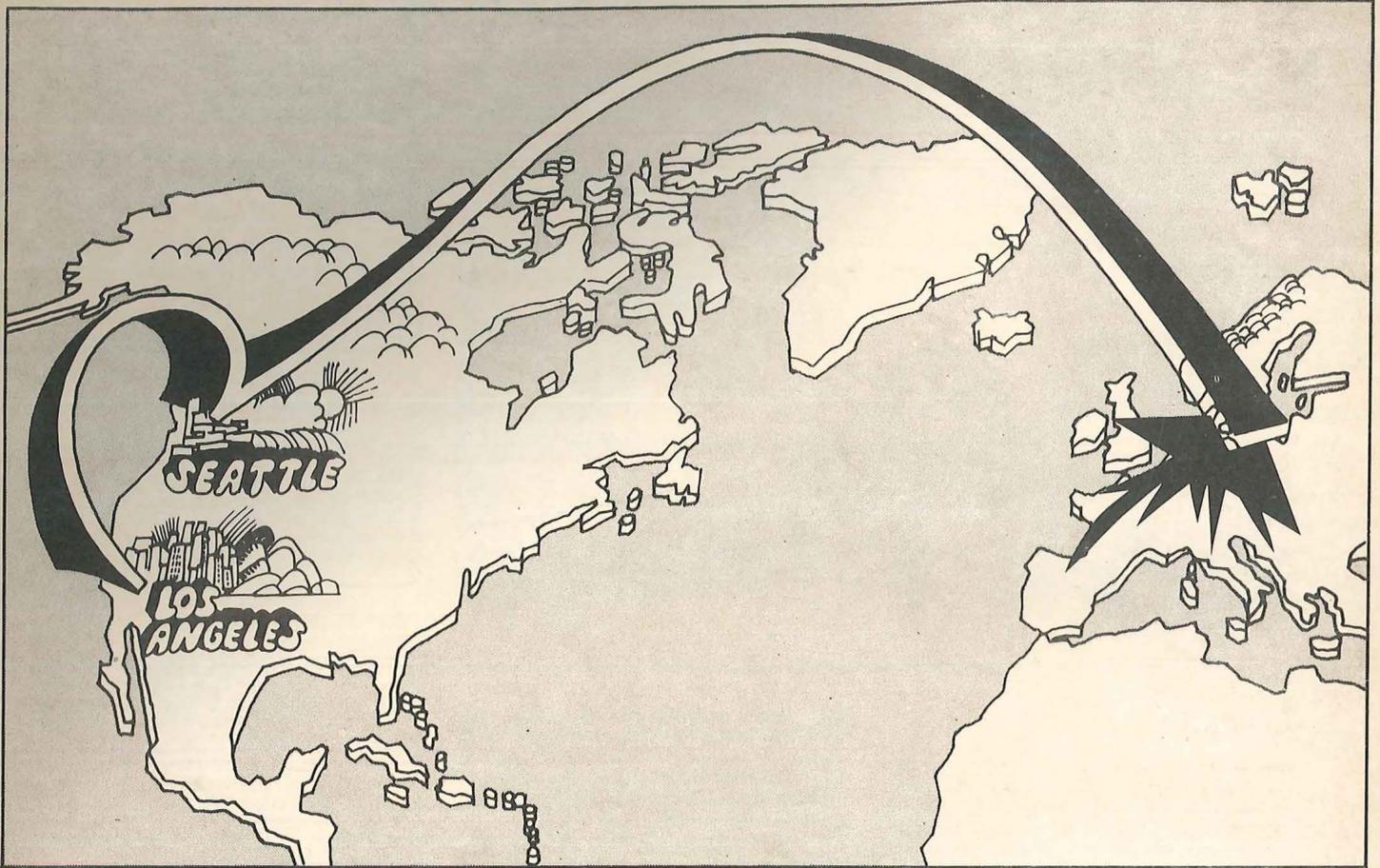
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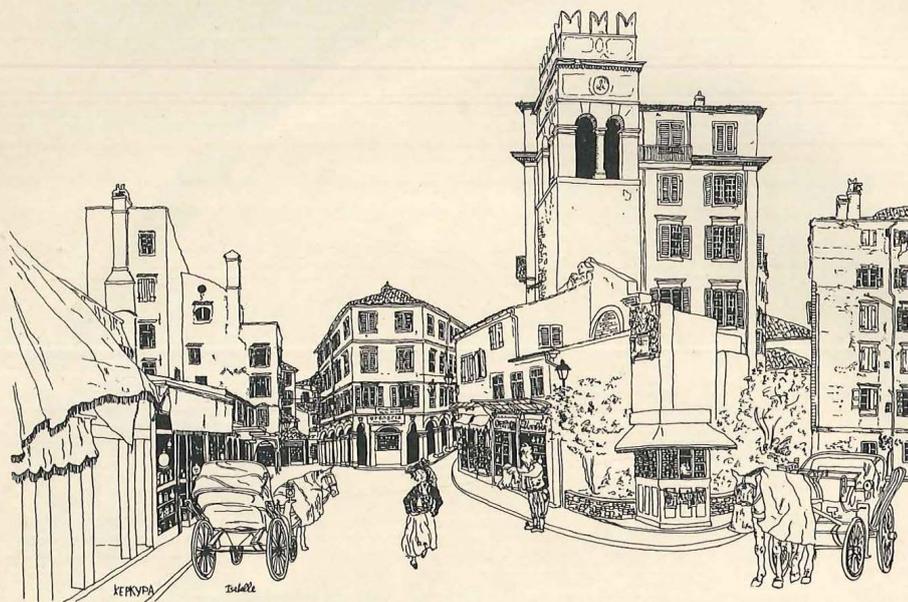
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festivals



ATHENS

Performances take place at the foot of the Acropolis in the second century A.D. theatre of Herodes Atticus and begin at 9 pm. Children under ten are not admitted. Tickets go on sale ten to fifteen days before each performance at the Athens Festival Office (Stadiou 4, in the stoa, Tel. 322-1459 and 322-3111, ext. 240) and are sold at the box office from 6:30 to 9 pm on the evening of the performance (Tel. 323-2771). The festival continues through September 25.

NATIONAL OPERA OF GREECE: Bizet's *Carmen* Dimitris Horafas conducting, July 9, 12, 15, 17. Tickets 400, 300, 200, 100 Drs., students 20 Drs.

EVENING OF BALLET: July 14, 16. Tickets 250, 200, 150, 50 Drs., students 20 Drs.

ATHENS STATE ORCHESTRA: *Odysseas* Dimitriadis conducting with Christopoulos Georgiadis piano, July 18. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

ART THEATRE OF KAROLOΣ KOUN: Aristophanes's *Peace*, July 22, 23, 24. Tickets 150, 100, 70, 50 Drs., students 30 Drs.

ATHENS STATE ORCHESTRA: Beethoven's *Missa Solennis*, Miltiadis Karydis conducting with the Oslo Choir and soloists Frodys Clausberger, Kiki Morfoniou, Thanos Petrakis and Dimitris Kavrakos, July 25. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

STATE THEATRE OF NORTHERN GREECE: *Lymberaki's The Sainly Price*, July 30, 31. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

The following productions are scheduled in August.

ATHENS STATE ORCHESTRA: Mikis Theodorakis conducting, August 1, 2. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

NATIONAL THEATRE OF GREECE: Euripides's *Medea*, August 6, 7. Euripides's *Iphigenia in Tauris*, August 12, 13, 14. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

THE BOLSHOI BALLET: With the Bolshoi Theatre Symphony Orchestra, A. Kopilov conducting. Khatchaturian's *Spartakos*, August 16, 17, 18, 27... Tchaikovsky's *Swan Lake*, August 21, 22, 24, 28... Adam's *Giselle*, August 25, 26. Tickets 500, 350, 200, 100 Drs., students 50 Drs.

BOLSHOI THEATRE SYMPHONIC ORCHESTRA: Alexander Lazarev conducting with Leonid and Pavel Kogan, violins, August 19... Lazarev conducting with Irene Archipova, mezzo soprano and Vladislav Piyafko, tenor, August 23. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

The official program for the Athens and Epidavros festivals provides full details of all events and synopses of dramas performed, in Greek, English, French and German. They are available at the Athens Festival Office, Stadiou 4, and at the festival sites. Price: 50 Drs.

The festivals of Thassos and Philippi will include performances by the State Theatre of Northern Greece and modern Greek dances. Dates to be announced. Ancient drama will also be performed at the Olympus Festival (at the Venetian fortress near Platamona) and the Epirus Festival (Ioannina) in late summer.

EPIDAVROS

Performances take place on Saturdays and Sundays at the third century B.C. theatre at Epidavros, near Naflion, 120 km. from Athens. The Greek Touring Club (see below) and many travel agencies organize day excursions to Epidavros for the Festival performances which begin at nightfall (9 or 9:30 pm). Tickets (150, 100, 60 Drs., upper tiers 40 Drs.) are available in Athens at the Athens Festival Office, Stadiou 4, Tel. 322-1459 and 322-3111 ext. 240; The National Theatre Aghiou Constantinou and Menandrou Streets, Tel. 522-3242; the Greek Touring Club, Polytechniou 12, Tel. 524-8600. In Naflion at Olympic Airways and at the Theatre box office on the day of each performance. The Festival continues through September 4.

NATIONAL THEATRE: Sophocles's *Philoctetes*, July 10... Euripides's *Helen*, July 16, 17... Aristophanes's *The Knights*, July 23, 24... Aeschylus's *The Suppliants*, July 30, 31.

Performances in August.

NATIONAL THEATRE: Sophocles's *Philoctetes*, August 6, 7.

ART THEATRE: Euripides's *Bacchae*, August 13, 14...

Aristophanes's *Acharnians*, August 20, 21.

STATE THEATRE OF NORTHERN GREECE: Euripides's *Medea*, August 27, 28.

MIKIS THEODORAKIS CONCERT SERIES

A series of concerts will be given at the Lykavittos (Lycabettus) Theatre on Lycabettus Hill, from August 6 through September 6. The programs will feature works by the composer and others. Guest conductors will include Manos Hadzidakis

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WINE FESTIVALS

Contemporary Dionysian rites get underway in July. They include unlimited imbibing of samples from vineyards all over Greece, continuous music and dancing, and feasting (the latter not included in the admission price).

DAPHNI (Athens) — July 9 to Sept. 11. Daily from 7 pm to 1 am; entrance fee 50 Drs.

RHODES — July 2 to Sept. 4. Daily from 7 pm to 1 am; entrance fee 50 Drs.

ALEXANDROPOULIS — July 2 to Aug. 15. Daily from 7 pm to 2 am; entrance fee 40 Drs.

RETHYMNON, Crete — July 10-20. The wines of Crete and various artistic events.

SAMOS — July 20 to Aug. 10. Local wines and dancing, concerts and theatrical productions.

THEATRE BUS

The Joint Travel Committee has arranged a bus trip to Epidavros for the performance of Euripides's *Helen* on July 16. The price is \$15 which includes round trip fare, refreshments in Corinth, dinner in Mycenae and theatre ticket. Information and reservations call: Kay Cadenhead, Tel. 894-0597 or Cleo Ritchey Tel. 808-0325.

ROUND AND ABOUT

Panigiria (religious folk festivals) and other happenings in various parts of Greece where you may find yourself during your travels. Some dates are whimsical, so make inquiries at the local Tourist Police.

CORFU: Local fair in the village of Lefkimmi (July 8).
LESVOS: Three-day festivities in the village of Ipeis (July 8-10).

CHIOS: Annual fair with local songs and dances at Agia Markella (July 21-22).

CRETE: Festival at Kissamos in Hania, with concerts, theatre, art exhibits, wine festival and folk dances (July).

PIERIA: Just south of Thessaloniki, 'Festival of Olympos', theatrical performances in the ancient theatre of Dion, concerts and dances at the Castle Lazaioi in Ano Milea (July 15-August 15).

TRIPOLIS: In the Peloponnisos, song contest and folk dancing in the chapel of Agia Paraskevi (July 25-26).

CRETE: Local handicraft exhibit at Anogia in Rethymnon (July 15-August 15).

HALKIDIKI: Northern Greece, local handicraft exhibit at Arnaia (July 21).

VOLOS: Eastern Greece, 'Fishing Night' at Agria, with a fishing boat parade, bouillabaise, local dancing (Saturday and Sunday mid-July).

CRETE: 'Raisin Festival' in Sitia, Eastern Crete, with a song festival and Cretan dances (July 25-30).

THE ATHENIAN

Greece's English Language Monthly

Vol. IV, No. 45, July, 1977
Alopekis 20, Kolonaki
Telephone 724-204, 724-289

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PRINTED BY

E. Valassakis / K. Angelis O.E.

(E. Valassakis, Sina 38)

PHOTOTYPESETTING

Fotron S.A.

(A. Lechonitis, Vassileos Pavlou 81)

(Paleon Psychico)

Yearly Subscription Rates

Greece and Cyprus: 300 Drs.

Other countries: \$ 12.00

Air Mail Europe: \$ 14.00

Air Mail Rest of World: \$ 20.00

The Athenian is owned and published by
Helen Panopalis Kotsonis, Koubari 8, Athens.

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publisher's note

The festival season officially begins in July, but in recent years a series of outstanding music, drama and dance performances have taken place at the Herodes Atticus Theatre in May and June as part of the pre-festival events. The appearance of The Los Angeles Philharmonic Orchestra in May provided an exceptional musical experience, notes music critic Robert Brenton Betts. The orchestra's arrival here was notable for another reason as well: Athens was only one of its ports of call during an unusual 'Philharmonic Cruise'. This and other new approaches to tourism introduced by Shipowner John Carras are described by Margot Granitsas in 'Many-Splendoured Things'. Until her recent move to Greece, Ms. Granitsas, a freelance photographer and journalist, was the Athens News Agency's correspondent at the United Nations, New York. She is presently the Stuttgart *Zeitung's* correspondent in Athens.

An organized clutter of cables, cameras, and spotlights greeted Athenian staffers when they visited the Kalouta Theatre where Jules Dassin was shooting his latest film in the blistering heat of downtown Athens. Soaring temperatures or not, the filming continued while under her husband's direction Melina Mercouri remained the cool professional as they rehearsed and shot scene after scene. In a profile entitled 'Jules Dassin', the American-born Greek-based director comments on the McCarthy Era and his relationship to this country.

While some tourists come in search of intellectual stimulation, luxurious comforts, sun, swimming and a holiday retreat, others come in search of the colourful and different and it would be 'churlish and inhospitable' says John Bryce not to provide them with it. In 'Our Authentic Village' he allows himself a flight of fancy and describes a mythical village, that might be Greece's answer to Disneyland.

In a Letter from London, British poet and writer Glyn Hughes describes the Jubilee festivities in London. Antony M. Economides discusses the Government's newly-introduced measures to conserve energy.

Our cover is by Korky Paul.

goings on in athens

MUSIC AND DANCE

KRASNOYARSK BALLET — The Russian-Siberian ballet will be performing in Piraeus from June 22 to July 17 at the Dimotikon Veakion Ampitheatre Kastellas. Tel. 412-5498.

SOVIET NAVY BAND — Performances at the Veakion Dimotikon Ampitheatre Kastellas in Piraeus from July 20 to August 14. For information Tel. 412-5498.

DORA STRATOU DANCE COMPANY — Folk dances, costumes and instruments from various parts of Greece with Madame Stratou's explanations delivered in several languages. Performances nightly at 10:15 pm and also at 8:15 pm on Wed. and Sun. Filopapou Theatre (near the Acropolis). Tel. 322-4681, 914-650. Admission 130, 100, 70 Drs. Students 50 Drs.

MUSICAL REVUES

Revues (*epitheorisis*) sprout up in parks and outdoor theatres during the summer. For details, telephone 181 for a recorded announcement in Greek.

NELLY DIMOGLIOU GREEK DANCES — In the Theatre of the Old Town on the island of Rhodes. Performances every evening except Sat. at 9:15 pm. Tel. (0241) 20-157, 27-524. Admission 120 Drs. Students 60 Drs.

CORFU BALLET GREEK DANCES — In the Old Fortress on Corfu. Every evening except Sunday at 8:30 and 9 pm. Admission: 70 Drs. Students 50 Drs.

MISCELLANEOUS EVENTS

POETRY READINGS — Tassos Denegris, Stefanos Soldatos and Irish-poet Desmond O'Grady reading from their works, July 1, 8 pm... Alan Ansen, Sinclair Beiles, and Th. D. Frangopoulos, reading from their works, July 14, 8 pm. Hellenic American Union, Gallery Two.

ATHENS CENTRE THEATRE WORKSHOP — Euripides's the *Bacchae*, in English at the St. Nicholas Park Ampitheatre, Sina and Kersonos Sts. on Friday, July 22 and Saturday, July 23 at 7:30 pm. After which the production will go on tour: Euboea, July 24; Argos, July 26; and Spetses, July 27, 28.

RECITAL — Dutch-American pianist Cola Heiden in a recital of works by Beethoven, Debussy, Pijper, Gershwin and Chopin, on July 7 at 8 pm at the Hellenic American Union

ART EXHIBIT — Batiks by Helle Barnstone and paintings and drawings by Susan Gomersall at the Hellenic American Union, Kennedy Hall from July 11 through July 20.

GALLERIES

Unless otherwise noted, galleries are open from around 10 to 2 and reopen in the evenings from 6 to 9 or 10, Mondays through Saturdays. The hours may vary, so call before going. Many galleries close over the summer.

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish, and Dutch masters, a few El Grecos and a fine collection of engravings — from Durer and Brueghel to Braque, Picasso and Dali. Special exhibits: George Bouzianis (1885-1959), oils, aquarelles, sketches (through Sept. 30); Tues., through Sat. 9 to 8. Sun. and holidays 10 to 2. *Closed Mon.* Admission 20 Drs. Free on Wed. and Sun.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Paintings, engravings, and sculptures by contemporary Greek artists (June 18 - July 31).

ATHENS, Glykonos 4, Dexameni, Tel. 713-938. Graphics by Braque, Dali, Ernst, Jenkins, Lindner, Man Ray, Picasso, Vasarely and others (through July).

CONTEMPORARY GRAPHICS, Har'os 8, Kolonaki, Tel. 732-690. Graphics by Judith Allen, Terrence

Millington, Mitaras, Vassarely and others (through July 15, after which the gallery will close).

DIOGENES INTERNATIONAL, Diogenes 12, Plaka, Tel. 322-6942. Paintings and sculptures by fifty Greek and foreign artists (through summer).

DIOGENES INTERNATIONAL, 3 Platia Filomoussou Eterias, Plaka, Tel. 322-4618. 'Summer 1977' graphics by twenty Greek and foreign artists (through September 10). *Closed Sat. afternoons.*

GRAVURES, Dexameni 1, Kolonaki, Tel. 363-9597. Persian miniatures by Charlene Wetwood (through July).

JEAN AND KAREN BERNIER, Marasli 51, Kolonaki, Tel. 735-657. Stephen Antonakos 'Neons/Athens/1977' (through July). Hours: 11-2 and 6-9 pm. *Closed Sat. afternoons and Mondays.*

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent show of contemporary prints by Adair, Casdagli, Jameson, Millington, Orr, Stoneman, and others; Landscapes by Fairclough, Greenwood and Ziaka. *By appointment only.*

ORA, Xenofontos 7, Tel. 322-6632. Exhibit of photographs, documents, sketches on Cyprus (July 4-27).

POLYPLANO, Dimokritou 20, tel. 362-9822. Permanent exhibit of contemporary Greek paintings and sculptures.

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Group show of artists collaborating with the gallery, painting and sculpture (mid July through September).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Group show of painting and sculpture (mid July through September).

MUSEUMS

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Collection of pre-classical architectural and monumental sculpture from the Acropolis and vases, terracotta and bronzes excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum (and alas, those carried off by Lord Elgin in 1806 are to be found in the British Museum in London). Labels in Greek and English. Open 7:30 to 7:30 Sun. 10 to 6. *Closed Tues.* Admission 50 Drs. Free on Thurs. and Sun.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki. Tel. 321-0185. The original 2nd-century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundations. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 7:30 to 7:30 Sun. 10 to 6. *Closed Tues.* Admission 50 Drs. Free on Thurs. and Sun.

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias). Tel. 361-1617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially Byzantine and War of Independence), Islamic and Coptic art and textiles, Chinese ceramics, beautiful embroideries, traditional costumes, jewelry, folk art, and a room constructed from an 18th-century Macedonian mansion. Guidebooks in English, French, German. Open 8:30 to 2. *Closed Tues.* Admission 40 Drs. Students 20 Drs.

SCULPTURE EXHIBITION

The works of thirty-six artists of various nationalities will be on show through Sept. 30 at the Skironio Museum located between Kinetta and Megara on the fiftieth kilometre of the old road to Corinth. The museum, located on a rocky incline overlooking the Saronic Gulf, houses a permanent exhibition of the works of Greek sculptor Costas Polychronopoulos. Daily 10 to 6 pm.

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NAME DAYS IN JULY

July 1 Kosmas, Damianos
 July 11 Efemia, Olga
 July 17 Marinos, Marina
 July 20 Ilias
 July 26 Paraskevas, Paraskevi (Vivi, Evi, Voula)
 July 27 Pantelemon, Pantelis

DATES TO REMEMBER

July 1 Canada, Dominion Day
 July 4 USA, Independence Day
 July 14 France, Bastille Day
 July 21 Belgium, Independence Day
 July 22 Poland, National Day
 July 24 Tishe'ah Be'av (Jewish Holiday)

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027.

Set in a peaceful courtyard, this Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 7:30 to 7:30 Sun. 10 to 6. *Closed Mon.* Admission 50 Drs. Students 20 Drs. Free on Thurs. and Sun.

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. Open 10 to 1:30 and 5 to 8. *Closed Fri.* Admission 20 Drs. Students and school children 10 Drs.

PAYLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise this collection of Pavlos Kanellopoulos, recently housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 to 3:30. *Closed Mon.* Admission 25 Drs.

MARATHON MUSEUM, at Marathon, about 42 km. from Athens, Tel. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the tomb of the Plataeans, the relatively new museum, a gift of American-Greek shipping magnate Eugene Panagopoulos, houses finds from the Marathon plain, from neolithic material found in the Cave of Pan to late Roman artifacts. Some Cycladic tombs (showing skeletons and grave-objects), in process of excavation, may be seen in a building next door. Open 9 to 1 and 4 to 6. Sun. 10:30 to 2:30 *Closed Tues.* Admission free.

MUSEUM OF GREEK POPLAR ART, Kydathineon 17, Plaka (near Nikis St.) Tel. 321-3018. Small, superb collection of Greek folk art mostly of the 18th and 19th centuries. Embroideries, wood carvings, jewelry, mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern-primitive artist, Theophilos. Open 10 to 2. *Closed Mon.* Admission free.

MUSEUM OF GREEK POPULAR ART CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. Small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns; a few 19th century objects. Open 10 to 2. *Closed Tues.* Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patisision and Tossitsa, Tel. 821-7717. One of the world's

finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouri*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes, and household utensils preserved under the volcanic ash that covered the island of Thira (Santorini) in a 15th-century B.C. eruption. Guidebooks available in many languages; private guides upon request, 350 Drs. up to five people. A shop sells reproductions and copies priced from 150 Drs. to 40,000 Drs. Open 7:30 to 7:30. *Closed Mon.* Admission 50 Drs. Free on Thurs. and Sun.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collection started in 1882, now housed in the old Parliament Building designed by Boulanger in 1858. Greek history since Byzantine times, mainly relics, memorabilia, mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English for use in the museum. Open 9 to 1. *Closed Mon.* Admission 10 Drs. Free on Thurs.

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open 9 to 12:30. Sun. 10 to 1 and 6 to 9. *Closed Mon.* Admission 10 Drs. Free on Tues. and Fri.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Piraeus Municipal Theatre), Tel. 412-2339. About 300 paintings, set designs, costumes, and billboards representing the work and achievements of the German-based Greek artist-director Panos Aravantinos. Includes his set design for the Fourth Act of *Carmen*, a classic reference in the theatre to this day. Open Tues., Wed., Thurs., Sat. 9 to 1:30. Mon. and Fri. 3 to 8. Admission free.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 735-263. Blood and thunder glorified (to the delight of war buffs and distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present. Outside, model boats, airplanes, machine guns and real airplanes for all enthusiasts. Open 10 to 2. *Closed Mon.* (Small library open Mon. through Fri. 9 to 1.) Admission free.

POINTS OF INTEREST

THE ACROPOLIS. Open daily from 8 am to sunset. Admission: 50 Drs. Free on Thursdays and Sundays. Rising 100 metres above the city and extending 300 metres, it is approached from the west by a monumental gateway, the Propyleia. On a parapet to the right is the small Temple of Athene Nike, beyond is the Parthenon, and the Erechtheum. Work is underway to preserve the monuments and

sculptures (some of which have been temporarily removed), and movement has been slightly restricted. Guides are available upon request. **THE ANCIENT AGORA.** Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 8 am to sunset. The market place as well as religious and civic centre of Athens in ancient times, analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held.

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

KERAMIKOS CEMETERY. The cemetery of ancient Athens, located off Ermou St. below Monastiraki. Open daily 8 am to sunset. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in the little museum, but others are still in place.



LYKAVITTOSS HILL. Over 900 feet above sea level, it is a favourite promenade for Athenians. Lower slopes covered with pine trees, a 19th century chapel at the summit, an *ouzeri* about halfway up, and a restaurant at the top. On a clear day, one can see the whole of Athens, the surrounding mountains, and the Saronic Gulf. Can be approached by foot, car or a funicular (*teleferik*), operating 8 am - 12:30 am, which ascends from Aristippou Street in Kolonaki.

NATIONAL GARDEN (entrances on Amalias, Vas. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat! A verdant labyrinth with interesting and unusual plants. Cool, shady nooks set aside with benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7 am to 7 pm.

PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181. To mark Naval Week

FLY GREECE

Olympic Airlines domestic schedule now includes daily flights to: Thessaloniki, Crete (Iraklion, Hania), Corfu, Rhodes, Alexandroupolis, Yannina, Cephalonia, Kalamata, Kavala, Kos, Lemnos, Mytilene (Lesbos), Mykonos, Thira (Santorini), Samos, Skiathos, Chios, Milos, Kithera.

(celebrated throughout Greece from June 29 - July 3), the Planetarium is showing three films in Greek: July 1: *The Measurement of Time*; July 2: *Rotation of the Earth*; July 3: *Man and the Universe* at 7 pm.

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Daily except on full moon nights. Performances: English at 9 pm daily; French at 10 pm Mon., Wed., Thurs., Sat., Sun.; German at 10 pm Tues. and Fri. Admission 50 Drs., students 25 Drs. Tickets on sale at the Athens Festival office, Stadiou 4 (in the arcade), Tel. 322-1459 and at the gate, Tel. 922-6210. Bus No. 16 (Thon-Thission) departs from Syntagma. No performances on July 1, 2, 28, 29, 30, 31 (full moon nights).

SOUND AND LIGHT, Rhodes. The Knight's Castle in the Municipal Garden. Performances daily at 9, 10 and 11 pm. The programs alternate in English, German, French, and Swedish. Tickets 50 Drs., students 25 Drs. For information: 322-3111, Ext. 350 (Athens) or 21-922 (Rhodes).

SOUND AND LIGHT, Corfu. The Old Fortress. Performances daily at 9 pm. Programs in English, Italian, French on alternate nights and in Greek on Sunday. Tickets 50 Drs. Students 25 Drs. For information: Tel. (0661) 30-520, 30-360.

SHOPPERS' GUIDE

Among the items sought by visitors to Greece are handicrafts, jewelry, *flokati* rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.

BENAKI MUSEUM, Vass. Sofias and Koumbari, Tel. 361-1617. Books, reproductions of icons and jewelry, old engravings, prints, cards, etc.

GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, hand-woven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-woven fabrics sold by the metre, etc. Some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisson, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

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

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

XEN (YWCA), Amerikis 11, Tel. 362-6970. An exhibition of arts and crafts, embroidered items and cards for sale.

SPECIALTY AREAS

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

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution) Square, with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new

COMMUNITY CALENDAR

Community activities dwindle in the summer. The following is a list of continuing events.

Duplicate Bridge Club — Every Tuesday at 10 am and Thursday at 7:30 pm at the American Club, Kastri Hotel. An international bridge tournament will be held on July 15. For information: Mrs. Arippl, 671-3495, or Mrs. Schlesinger, 701-2241.

Multi-National Women's Liberation Group — General meeting of interest to all women July 3, 8:30 pm at the Women's Centre, Ellanikou 3, Pangrati. For information: Tel. 701-2668... Every Monday, at the Community Centre, clothes and book swap and coffee (bring the children), 9 am-1 pm at the Women's Centre. Lion's Cosmopolitan Club — Dinner meetings at the Athenee Palace Hotel, July 12, 26 at 9:15 pm. For information: Mr. Baganis, Tel. 360-1311.

German Community — Swimming excursions on July 6, 13, 20, at 2 pm and on the 27th at 10 am leave from the Centre at Sina 66.

Helianthos Yoga Union — Lecture 'An Introduction to Unification Thought' by Peter Godefrius (English) and a film *Unity of Science*, July 6, 8:30 pm at the Centre, Pratinou 80, Pangrati, Tel. 748-227.

DAY TRIPPERS

The Athens Centre for the Creative Arts is sponsoring several field trips. July 2: Delphi and Osios Lukas. July 3: Marathon. July 9: The Cave of Paeania and Sounion. July 16-17: Corinth, Mycenae, Epidaurus (to include a performance of *Helen of Troy* at the ancient theatre, and an overnight stay at Nafplion). For information and registration: Tel. 362-9886, Ext. 01.

CAMPING OUT

The Y.M.C.A. summer camp is this year located on the island of Salamis. Two twenty-day sessions: July 5-25 (boys 7-15 years old); July 27-August 16 (girls 6-12, boys 6-8 years old). For further information contact the Y.M.C.A., Akadimias and Omirou 28, 614-943.

TAX EXTENSION

U.S. taxpayers residing abroad have an additional month extension to file their 1976 tax returns. The new deadline is July 15. For further information, contact the American Embassy.

furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily. Open-air bazaar on Sundays from 9-1 pm.

PIRAEUS FLEA MARKET. Up the hill opposite Akti Miaouli, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound. Open daily. Open-air bazaar on Sundays from 9-1 pm.

LIBRARIES

AMERICAN, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-8114. Books, periodicals, and records in English. There is a microfilm-microfiche reader and printer, and a small video-tape collection. *The New York Times*, *Time*, *Newsweek*, *Fortune* and *Radio Electronics* available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2.

BENAKIOS, Anthimou Gazi 2 (off Stadiou, near Kokotronis's statue), Tel. 322-7148. Periodicals and books in several languages. For reference use only. Mon. through Fri. 8:30 to 1 and 5 to 8. Sat. 8:30 to 1.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9 to 1, Mon. and Thurs. 6 to 8:30 pm.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 227. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs., Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.

THE GENNADIUS, American School of Classical Studies, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. By permission only.

GOETHE INSTITUT, Fidiou 14-16, Tel. 360-8111. Books, periodicals, reference, and records in German. Mon. through Fri. 10 to 2 and 5 to 8.

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

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12, Tel. 643-5391. Books in English, French and Greek; paperbacks for sale. Mon. through Sat. 8 to 3.

NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. Reference, manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon. through Fri. 9 to 1 and 5 to 8. Sat. 9 to 1.

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Fri. 8 to 1 and 4 to 8:45. Sat. 8 to 1.

NATIONAL THEATRE, Agiou Konstantinou, Tel. 522-5037. Books and periodicals on drama in Greek, English, French and German. Mon. through Sat. 8:30 to 2.

PARLIAMENT LIBRARY, Vass. Sofias, Tel. 323-5030. Mon. through Sat. 9 to 1.

PLANETARIUM, Syngrou Ave. (opposite the Race Track), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Sat. 9 to 2. Wed. and Fri. evenings 5:30 to 8:30.

POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 8. Sat. 8 to 1:30.

UNITED NATIONS INFORMATION SERVICE, Amalias 36, Tel. 322-9624. Extensive reference library on UN related subjects, as well as a lending film library. Mainly English, with some Greek translations. Mon. through Fri. 8 to 2:30.

YWCA, Amerikis 11, Tel. 362-4291. Books in several languages, primarily Greek and English. Mon. through Sat. 9 to 3:30.

RECREATIONAL BEACHES

A variety of styles and commensurate prices but all south of Athens along the coastal road and easily accessible by car or bus. Unless otherwise indicated buses leave from Vassilisis Olgas every fifteen minutes, or thereabout.

ALIMOS (Tel. 9827-345). (Near the Olympic airport). Open 8 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing cabins, showers, umbrellas and snack bar. Bus 84 (Ano Voula) or 89 (Vouliagmeni). Stop No. 4, Kalamakiou.

ASTIR, Glyfada (Tel. 894-6461). Open 9 am to 6 pm. Adults 50 Drs., children 20 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini-golf, snack bar, restaurant, hairdresser. Bus 84 (Ano Voula).

ASTIR, Vouliagmeni (Tel. 896-0211). At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 70 Drs., children 30 Drs. Water-ski school 250 Drs. per quarter hour with boat and instructor provided; canoes available. Snack bar (absolutely no picnics). Bus 89 (Vouliagmeni) to terminal then about a ten minute walk.



LAGONISSI (Tel. 0299-83911). At the Lagonissi hotel-bungalow resort on the way to Sounion. Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers and umbrellas, restaurant and snack bar. The Sounion bus leaves from Leoforos Alexandras and Patission every hour on the half hour from 6:30 am.

VARKIZA (Tel. 897-2402). Open 7 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Private cabins may be hired for 300 Drs. a day. Bus 90 (Varkiza).

VOULA A (Tel. 895-3248). Open 8 am to 8 pm. Adults 15 Drs., children 8 Drs. Changing cabins, showers and umbrellas. Canoes for rent; tennis courts 60 Drs. per hour. Bus 84 (Ano Voula) or 89 (Vouliagmeni).

VOULA B (Tel. 895-9590). Open 8 am to 8 pm. Adults 12 Drs., children 6 Drs. Changing cabins, showers, umbrellas, volleyball courts, children's playground. Bus 89 (Vouliagmeni).

VOULIAGMENI (Tel. 896-0906). Open 7 am to 8 pm. Adults 16 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Canoes available; tennis courts 60 Drs. an hour. Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

GOLF

GLYFADA GOLF CLUB, Glyfada (Tel. 894-6820). An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fee: 250 Drs. weekdays, 400 Drs. weekends. Caddy fee, rental of golf clubs and carts are extra. Open daily from 7 am to sunset.

HORSE RACING

HIPPODROME, Faliron, Tel. 941-7761. Races every Wed., and Sat. from 2 to 6 pm. Prices: Pavilion.

men 150 Drs., women 50 Drs.; Class I, men 50 Drs., women 25 Drs.; Class II, 20 Drs. for all sexes.

RIDING

THE HELLENIC RIDING CLUB (Ipikos 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.

VARIBOPI RIDING SCHOOL, Varibopi (Tel. 801-9912). Annual membership fee 300 Drs.; monthly fee (one ride per week) 800 Drs. Lessons available: mornings for adults and afternoons for children.

SAILING

HELLENIC SAILING CENTRE, Glyfada Marina (Tel. 894-2115). Under the management of the Greek Sailing Confederation. Open daily from 9 am to sundown. Registration fee (including instruction): children 7 to 14, 250 Drs.; students (high school, college etc.) 500 Drs.; others 1,500 Drs.

HELLENIC OFFSHORE RACING CLUB, Papadiamantou 4, Mikrolimano (Tel. 4123-357). Membership requires two Greek members as sponsors. Initial membership 2,000 Drs., annual fee 1,500 Drs. The Club has four Swan 36 for use of the members and students. A ten-week course in sailing for those under 25, 2,500 Drs.; for those over 25, 5,000 Drs. Open 9 am-1:30 pm and 5-9 pm. Closed Sundays.

PIRAEUS SAILING CLUB, Mikrolimano (Tel. 417-7636). Initial membership 500 Drs., monthly fee 100 Drs. The Club owns a number of Lightnings, Solinz, 420s, 470s, and Finn craft for the use of the members. Restaurant and bar. Open daily 9 am to 10 pm.

YACHT CLUB OF GREECE, Mikrolimano (Tel. 417-1823). Membership requires two regular members as sponsors. Initial membership 15,000 Drs., annual fee 3,000 Drs. Members of yacht clubs abroad may use the club's facilities for up to ten days. Bar, restaurant and mooring facilities, and a number of sailing boats for members' use. A six-week course in sailing for ages 10-18 begins the end of June and is free to members. Open daily from 9 am to midnight.

TENNIS

ATHENS TENNIS CLUB, Vas. Olgas, Athens (Tel. 923-2872 and 923-1084). Twelve courts, restaurant, TV room. Sponsorship required for regular membership. Temporary residents of Greece may acquire special membership for up to four months (1,000 Drs. per month). Open daily sunrise to sunset.

ATTICA TENNIS CLUB, Philothei (Tel. 681-2557). Nine courts. Initial membership fee: 5,000 Drs. for adults, 2,500 Drs. for minors. Annual fees: 2,400 Drs. for adults, 1,200 Drs. for minors. Temporary residents of Greece may acquire special membership for up to three months (500 Drs. monthly). Open daily 7 am to 10 pm.

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 (3,000 Drs. adults, 1,000 Drs. for minors per six months). Open daily 8 am to sunset.

PARADISOS TENNIS CLUB, Paradisos Amaroussion (Tel. 681-1458 and 682-1918). Located off Leof. Kifissia, between Halandri and Amaroussi. Six courts, bar, snacks, pro shop, rentals, swimming pool. Initial membership 5,000 Drs.; annual fee 5,000 Drs.; Pool fee 2,000 Drs. per year. Temporary residents of Greece may acquire special membership for 1,000 Drs. per month. Open daily from 8 am to 11 pm.

MISCELLANY

EXCURSION CLUBS — There are several which organize hikes, mountain climbs, trips within Greece and, occasionally, abroad. The prices are reasonable. The Federation of Greek Excursion Clubs (Dragatsaniou 4, Platia Klathmonos, Tel. 323-4107) will provide a complete list of clubs (English spoken).

SPORTS CENTRE, Agios Kosmas (across from the old airport) Tel. 981-5572. Entrance fee 5 Drs. Open daily from sunrise to sunset. Volleyball, basketball, mini-golf, ping-pong (10 Drs. per person), tennis (court fee 15 Drs., rackets for rent, bring identification).

CINEMA

Almost any film made since 1940 may show up at the outdoor summer cinemas in Athens, but most theatres present popular hits of the past two or three seasons. The following is a 'critic's choice' of recent releases, which have definitely been booked for engagements this summer. Most cinemas change their programs two or three times a week, usually on Mondays, Wednesdays and Fridays so keep a careful eye on daily newspaper listings. Telephone numbers of most cinemas can be found in the yellow pages of the telephone directory under 'Kinimatografi'. Films are shown twice a night, beginning just before dark — around 8:30. Most films are in their original language with Greek subtitles.

BEST OF THE SEASON

- ALL THE PRESIDENT'S MEN (Oli I Anthropi tou Proedrou) One of the few *must sees* of the season. The story of Watergate as unearthed by *Washington Post* reporters Woodward and Bernstein. Robert Redford and Dustin Hoffman play the heroes in this political thriller — more thrilling *because we know the outcome*.
- L'ARGENT DE POCHE (Small Change) Francois Truffaut's affectionate celebration of some ordinary and extraordinary experiences of children. One of the happiest and gentlest films about kids ever made.
- THE CIRCUS (To Tzirko) One of Chaplin's earliest — and best — features.
- THE FAMILY PLOT (Ikoyeniaki Sinomusia) Alfred Hitchcock's fifty-sixth film, and his best in many years. A tight, entertaining comedy-thriller wherein morality becomes a highly relative concept. Hitchcock at age seventy-seven is still one of the liveliest directors working anywhere today.

WORTHWHILE

- BARRY LYNDON (Barry Lyndon) Stanley Kubrick's adaptation of Thackeray's novel is beautiful to look at, but the style is disturbingly static and remote. A technical masterpiece that is dramatically unmoving. With Ryan O'Neal and Marisa Berenson.
- BUGSY MALONE (Aniliki Riffides) Alan Parker's outrageous parody of Hollywood gangster films and musicals.
- CARRIE (Ekrixis Orgis) A modest but effective metaphysical shock/suspense drama about a pubescent girl, her evangelical mother, and some cruel schoolmates who all perish in a bizarre fashion. Stars Sissy Spacek and Piper Laurie. Directed by Brian DePalma.
- LA DERNIERE FEMME (The Last Woman; I Teleftea Gineka). A young couple endeavour to destroy the classical myths of manhood, womanhood and marriage and end up tearing themselves apart. Depardieu is a bit melodramatic as the 'male-who-can't-cope'. One very shocking sexual-masochistic scene. Directed by Marco Ferreri with Gerard Depardieu and Ornella Muti.
- THE EAGLE HAS LANDED (O Aetos Angixe ti Gi). Satisfying, old-fashioned World War II caper story about a plot to kidnap Winston Churchill. Director John Sturges keeps the tension high, and the cast is first-rate, including Michael Caine, Donald Sutherland, Robert Duvall and Donald Pleasence.
- HAPPY DAY (Hapi Dei) 1976 award-winning Greek feature by Pandelis Voulgaris.
- THE ISLAND AT THE TOP OF THE WORLD (To Nisi sti Steyi tou Kosmou) Fairly good Walt Disney film for a change. Based on a Jules Verne story. The effects are well executed, and the story well plotted.
- NETWORK (To Dihtio) Witty comedy/satire about the American television industry — written by Paddy Chayefsky, directed by Sydney Lumet, and played by Faye Dunaway, William Holden, Peter Finch and Robert Duvall.
- 1900 — A fresco of modern Italian history as experienced by three generations of one family. With Burt Lancaster, Robert DeNiro, Donald Sutherland and Dominique Sanda. In Italian with Greek subtitles.
- THE OMEN (To Stigma Tou Satana) In the tradition of *Rosemary's Baby* and *The Exorcist*.

Another satanic child, in a well-made film starring Gregory Peck, Lee Remick and David Warner.

- SILENT MOVIE (Ton Kero Pou to Hollywood Itan Vouvo) Mel Brooks strikes again, with a hilarious not-quite-silent movie. The setting is Hollywood, and the merry pranksters include Marty Feldman, Dom DeLouise, Sid Caesar, and Mel Brooks himself playing movie director Mel Funn.
- SOUNDER (Sounder) Poetic and humanistic 'children's film' about the struggles of a black family in the American south during the depression years.
- SKY RIDERS (I Efodos ton Aston) The story is completely synthetic — a dumb Hollywood set-up — but local audiences should enjoy the local colour. The picture was filmed last year around Athens, with some spectacular location work at the monastery in Meteora. 'Sky Riders' refers to hang gliding, which is always a thrill to watch.
- TAXI DRIVER (O Taxitsis). A walk on the vile side of New York City, with Robert DeNiro as a taxi driver-cum-terrorist. The film is violent, depressing, and sometimes tunny — and director Martin Scorsese's best film so far. Grand Prize winner at the Cannes Film Festival.
- THE TENANT (O Enikos) Roman Polanski is one of the few directors who can be Surreal and entertaining at the same time. His latest film — made in France — is a psychological thriller, with shades of Kafka, Poe, Pinter, and occasionally Freud. Cast includes Polanski, Isabelle Adjani, Shelley Winters, and Melvin Douglas.

FAIR-TO MIDLIN'

- THE BEST OF WALT DISNEY'S TRUE-LIFE ADVENTURES (Aftos O Thavmasios Kosmos Mas) More a demonstration of clever editing and musical scoring than a meaningful look at the World of Nature. The effects are entertaining, but Disney is too determined to prove that any animal can act or dance.
- THE BLUEBIRD (To Galazio Pouli) Lavish but sluggish remake of a remake of Maurice Maeterlinck's classic fantasy. This American production was filmed in the Soviet Union, and stars Elizabeth Taylor, Jane Fonda, Ava Gardner, and Cicely Tyson. Directed by George Cukor.
- BREAKING POINT (Me tin Psihi sta Dondia) Made in Canada, this run-of-the-mill thriller features Bo Svenson as a murder witness marked for death by the mafia, and Robert Culp as a guilt-ridden cop who helps set up a new identity for Svenson in Toronto.
- CASSANDRA CROSSING (To Perasma Tis Kassandras) All-star suspense thriller ... a dying terrorist, fleeing from the police, infecting passengers on a Geneva-Stockholm express train with a virulent bacillus that could spread death like wildfire... and so on. With Sophia Loren, Burt Lancaster, Richard Harris, Ava Gardner... and so on.
- CROSS OF IRON — Anglo-German production directed by Sam Peckinpah. 'War is Hell' seems to be the message, as Peckinpah rubs our noses in plenty of bloody action. Features James Coburn, Maximilian Schell, James Mason, and David Warner.
- FROM NOON TO THREE (Sinevi Metaxi 12 ke 3) Western-comedy, with Charles Bronson playing a born loser for a change. Written and directed by Frank D. Gilroy.
- GABLE AND LOMBARD (Mia Megali Agapi) No film Gable or Lombard ever made was quite so superficial as this recent biography.
- GATOR (To Onoma Mou Ine Geitor) Burt Reynolds' first effort as both star and director is less than successful. The picture lacks a cohesive style, although the stunt work (not directed by Reynolds) is exciting enough.
- THE LAST HARD MAN (O Nomos Tou Misous) Not many new westerns around, but this one will do until something better comes along. With Charlton Heston and James Coburn.
- THE LAST TYCOON (O Telefteos ton Megistanon). Robert DeNiro in this new film version of F. Scott Fitzgerald's novel. Screenplay by Harold Pinter; directed by Elia Kazan.
- LOGAN'S RUN (I Megali Exodos) Thrills and special effects in the twenty-third century. Good

Saturday afternoon entertainment. Stars Michael York and Roscoe Lee Browne.

- MARATHON MAN (Anthropokinigito) A must for Dustin Hoffman fans and torture buffs. Engrossing but meaningless drama about an innocent young man falling into the clutches of sadistic neo-Nazi Laurence Olivier. Directed by John Schlesinger.
- MR. KLEIN (Kirisos Klain — O Anthropos pou Kinigouse ton Eafto tou). Somewhat meandering and ambiguous French drama, directed by Joseph Losey and featuring Alain Delon and Jeanne Moreau.
- THE MISSOURI BREAKS (I Figades Tou Missouri) Mean, cynical western, or anti-western, or something. Arthur Penn directs stylishly; Marlon Brando acts absurdly.
- MOTHER, JUGS AND SPEED (Alos yia tin Karamoniola) Black comedy concerning a crew of crazy ambulance drivers. Not much speed. Not much fun.
- OBSESSION (Efiartes apto Parelthon) If you loved Hitchcock's *Vertigo* you may or may not like this stylish imitation. Stars Cliff Robertson and Genevieve Bujold.
- OPERATION DAYBREAK (I Avgi Vaftike Kokini) Filmed in Prague, this World War II story concerns the assassination of Nazi hierarch Reinhard Heydrich by the Czechs, and the subsequent German revenge massacre that wiped the town of Lidice off the map. The facts are true, but the movie fails to avoid some embarrassing Hollywood clichés. Timothy Bottoms stars.
- ROCKY — Academy Award winner for Best Picture of the year — which only proves what a lousy year this has been for films. A simpleminded fairytale masquerading as a meaningful social drama. A superb performance by Talia Shire as Rocky's girlfriend gives the film more than a touch of class, however.
- ROBIN AND MARIAN (Robin ke Marian) It's Robin Hood and Maid Marian twenty years past their prime. The film, unfortunately, is pompous and plodding, as Sean Connery and Audrey Hepburn struggle to make their existence meaningful.
- THE SAILOR WHO FELL FROM GRACE WITH THE SEA (Athespoti Angeli) Unsuccessful English adaptation of Mishima Yukio's novel, *Gogo no Eiko*. The setting is now a small seaport on the south coast of England, and the ill-fated lovers are (very graphically) Sarah Miles and Kris Kristofferson.
- THE SLIPPER AND THE ROSE (I Stahtopouta) Better-than-might-be-expected musical version of *Cinderella*, with songs by the fellows who wrote *Mary Poppins*.
- THAT'S ENTERTAINMENT, PART II (O Hrisos Eonas tou Hollywood) Almost a hundred *more* clips from vintage MGM musicals, with occasional guest appearances by the Marx Brothers, Tracy and Hepburn, W.C. Fields and even Tarzan.
- TWO-MINUTE WARNING (Prothesmia Dio Lepton). A sniper is loose in a crowded American football stadium. The suspense is keen, and the writing, acting, and directing are all above average for this type of film. Featuring Charlton Heston and John Cassavetes.
- WON TON TON, THE DOG WHO SAVED HOLLYWOOD (Won Ton Ton, Superstar) Over-contrived under-nourishing parody about the early days of Hollywood. Stars Bruce Dern and Madeline Kahn, and features a host of old film stars in walk-on, walk-off bits.

LAST RESORTS

- THE BAWDY ADVENTURES OF TOM JONES (I Erotikes Peripeties tou Tom Tzons) Not to be confused with Tony Richardson's *Tom Jones* of 1963, this dull musical version has been adapted from a Las Vegas stage production.
- HARRY AND WALTER GO TO NEW YORK (Dio Entimotati Aetonihides) Relentlessly bad film, and a waste of the talents of James Caan, Michael Caine, and Diane Keaton.
- MIDWAY (I Navmahia tou Midwei) Noisy recreation of the World War II battle that turned the tide in the Pacific. A facile film, without much style, and without an ounce of genuine excitement or suspense. Half the dialogue is in Japanese, which is some relief.
- SURVIVE — A low, low budget treatment of that air crash in the Andes, where the survivors dabbled in cannibalism. Not worth the price of admission.

restaurants and night life

LUXURY RESTAURANTS

Formal service and elaborate dining in spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. The music may be provided by a soloist, trio or orchestra. Some have dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reserve ahead.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanying his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at 'The Starlight Buffet'. Closed Monday.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured by the prominent for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. From 300 Drs. per person, without cocktails or wine. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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 pm, 8 pm - midnight.

Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

Dionissos, Dionissiou Aeropagitou Ave. (just across from the Acropolis) Tel. 9223-181. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace in the summer, international cuisine and ground floor coffee shop and snack bar. Expensive. Open daily 12-4 and 7-1.

Grande Bretagne, on Syntagma Square, Tel. 323-0251. There is no music or dancing but quiet elegance and nice fare at Athens' oldest and, perhaps, best known hotel. Lunch is served from 1-3:30 pm and dinner from 8-11 pm.

The Grill Room, at The Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex. The well-prepared French cuisine is graciously served under the supervision of Maitre Maniateas. Open at 8 pm. Dancing to a small orchestra begins at 10 pm.

Nine Plus Nine (Enea Sin Enea), Agras 5, Stadium area, Tel. 722-317. A luxurious, spacious garden-like setting with couches and cozy corners, dim lights and soft music. The food is good but not outstanding (the sauces in particular are not up to gourmet standards), the service lacks finesse. Open daily for lunch and dinner. The adjacent space-age discotheque (orange carpeting, mirrored walls and ceiling) serves only drinks and is open daily from 10 pm.

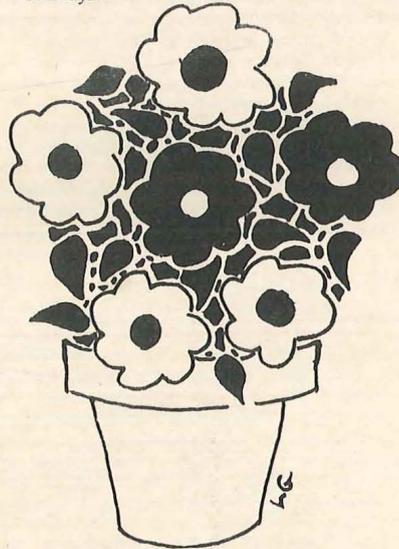
Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes, and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3 pm and 7 to 11:15 pm.

Pamela's, Voula, Tel. 895-2105. On the coastal road, past Vouliagmeni. A spacious, modern, attractive restaurant by the sea, with international cuisine. In the evening music by Los Antinos (but no dancing). Lunch is served from 12 to 3:30 and dinner from 8 pm to 1 am.

Sebastian's, Lamahou 5 (near Olympic Palace Hotel), Tel. 322-9121. Several rooms of this

charming old house on the fringe of Plaka have been converted into an elegant restaurant, decorated with Dali, Fassianos and Tsarouhis prints and a great variety of plants, tasteful furniture, and waiters in art deco outfits. An extensive menu. (Our choices were *crêpes au fromage* ou à la reine, *medaillons de boeuf trois gourmandises*, *cerises jubilé* all very good.) Daily 8:30 pm. Closed Sundays.

Skorpios, 1 Evrou and Lampsakou St. (across from the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu for the gourmet palate, with meticulously prepared and presented dishes (the emphasis is on French cuisine and some Cypriot specialties). Open for lunch and dinner. Reservations necessary. Closed Sundays.



Tudor Hall, Syntagma Square, Tel. 323-0651. The roof-top restaurant of the King George Hotel may be one of the handsomest anywhere. Summer dining on the terrace with a panoramic view of the Acropolis. Tudor decor and pewter dinner service. Alex Georgiadis is at the piano in the evenings (no dancing). International cuisine. Daily 12:30 to 3:30 and 8 to 1.

INTERNATIONAL CUISINE

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

L' Abreuvoir, Xenokratous 51, Tel. 729-061, 729-106. The oldest French restaurant in Athens, where the quality of the food is consistently good. In warm weather, lunch and dinner (by candlelight) are served under the mulberry trees in the exceptionally pleasant and cool little park. The menu covers the standard French fare from *pates*, *escargots*, and frog legs, to *coq au vin*, *steak au poivre*, etc. Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary at night. Entrees from 100 Drs. Open daily from noon to 4 and 7:30 until after midnight.

The Annex, Eginouto 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papanou's warm, cozy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from noon for lunch and continuously to 1 a.m. Closed Sundays.

The Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna which presents special buffets offering an array of hors d'oeuvres, main courses, fruit, sweets and wine. The Monday night buffet features fish; grills on Thursdays; on Saturdays a special menu is prepared. Dance to the music of The Harlems. Closed Sundays.

POOLSIDE BARBEQUE PARTY

A bountiful buffet and lively music around the swimming pool of the Athens Hilton every Monday at 8:30 pm for 450 Drs.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants. The downstairs is more rustic, warm, and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Open for lunch and dinner. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) preside at this gracious, converted mansion not far from the U.S. Embassy. The spacious garden is cool and quiet in summertime. The menu offers a change of pace with such fare as chilled almond or yogurt soups, curries, and a nice selection of sweets. If you call the day before, they will prepare a complete curry dinner for four (1400 Drs.). Entrées from 90 Drs. Dinner served from 8 pm to 1:30 am. Closed Sundays.

The Bistro, Trikorfon 10, Patisia, Tel. 822-8331. A fascinating little place where the decor and the red-checked tablecloths evoke the warmth and simplicity of a French *bistro*. The few but delicious dishes are served on earthenware and the *vin rouge* is poured from rather original pitchers. Moderate prices. Daily from 8:30 pm to midnight.

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

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copper pots decorate the ground floor dining area, and a gracious wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays.

Chriso Elafi, on the 20th km. to the right on the way to Mt. Parnis. Tel. 246-0344. Enchanting atmosphere. Chalet-like with a terrace for outdoor dining in warm weather. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays.

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Open 8:30 to 1 pm. Closed Sundays.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or supper. The menu usually offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open daily, from noon until midnight. Closed for lunch on Sundays.

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

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-706. A pleasant, small, authentically French restaurant where the *plat du jour* (usually good) is scrawled on a small blackboard. The *rilette maison* and the *gigot d'agneau* are tasty. Daily from 7:30 pm to 1 am.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711 Mt. Lycabettus above and a view of

the Acropolis and the city in the distance from atop the St. George Lycabettus Hotel. The French cuisine ranges from cold soups to hors d'oeuvres, seafood, prepared dishes and broils. Selection of desserts. Dinner served from 8:30 pm, pleasant dancing to the Trio St. Georges from about 10.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. About 400 Drs. complete, for two (without wine or cocktails). Open daily 7:30 pm - 1 am.

Kyoto, Garibaldi 5, on Philopappou Hill, Tel. 923-2047. Charming Japanese hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Mondays.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. Strictly Japanese fare served in a cool, Japanese-type garden in summer. Impeccable service from waiters and waitresses in traditional dress. Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. Open daily for lunch and dinner.

Pagoda, Bousgou 2, (across from Pedion Areos), Tel. 360-2466, 643-1990. Cantonese specialties served in a comfortable main dining area illuminated by Chinese lanterns or on the greenery-enclosed sidewalk terrace. Moderately expensive. Open daily noon to 3:30 pm and 6 to 1:30 am.

Peacocks, Kifissias 228, P'sychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alfa-Beta supermarket. Open - air terrace in the summer. Omelettes, steaks, salads, shish-kebab, from about 100 Drs. Cafeteria open from 9 am. Grill room open 12:30-3 and 8-12:30. Closed Sundays.

Rumana, Eleon Square, Nea Kifissia, Tel. 801-3335. The Rumanian folk art decor, soft Rumanian and international songs from the charming hostess Cristina Constantinescu, and a cosy fireplace contribute to the warm atmosphere. The tasty fare includes many specialties such as *sarmale* (Rumanian *dolma*), *drob* (tasty pie), *frijurui* (Rumanian *souvlaki* with onions and tomatoes), *mititei* (meat balls), attentive service and hospitality. Open daily from 9 pm.

Le Sabayon, Xanthou 5, Kolonaki, Tel. 360-3823. An elegant new French restaurant where the smoked-glass mirrors reflect the stylish decor. The owners, Messrs. Sinefias and Polimeropoulos, preside, offering suggestions from among the great variety of appetizing fare. We chose *crevettes à la pompadour*, *filet flambé* and for dessert the delicious 'Sabayon'. Expensive. Daily 9 pm to midnight. (The bar is open from 7 pm.) Closed Sundays.

Le Saint Tropez, Vrassidas 11 (behind the Hilton, next to Delice), Tel. 735-425. For gourmets. A tantalizing array of French specialties from delicately seasoned *escargots* and frogs legs to paper-thin *crêpes* all attractively served in a quiet, leisurely setting. Several of the tempting dishes are sautéed and flambéed at your table by waiters who have been trained by the meticulous French chef and his gracious Dutch wife. (An adjoining room offers an informal, inexpensive menu for casual dining.) Daily 7 pm to 1 am. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki. Tel. 743-955, 737-902. The clever and amusing decor conjures up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominately American cuisine: from ham and eggs to steaks, standing rib roast and nice salads. Good service. Open noon to 4 and 7 pm to 1 am. Closed Sundays.

The Steak Room, Eginouto 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils ('home of the authentic steak') served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Summer Clochard, Melpomenis 12 (parallel to the

main road, behind Vouliagmeni Square), Vouliagmeni, Tel. 896-0054. A lovely, picturesque restaurant set on Vouliagmeni Hill. Tables with red cloths and candles set under bright awnings and among geraniums and pine trees. Quiet background music. Much frequented by Kolonaki Square regulars. Reserve in advance. Specialities are *filet Clochard*, veal casserole in tomato sauce, and pork chops in wine sauce, about 120 Drs. per serving. Open daily from 8:30 pm to 1:30 am.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. A refreshing oasis on warm nights in a cheerful garden of vines, trees, lanterns, a tiny fountain and pool. A well-stocked bar and Greek, French, and international specialties. Cool *gazpacho* soup, *pita* Tabula (zucchini and cheese wrapped in a light crispy crust), home-baked bread, a *plat du jour* and other choice fare. About 700 Drs. *complet* for two. Open 8 pm to 1 am. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Neapolitana*, *saltimbocca alla romana* and Italian salad are all tasty. Open daily from 7:30 am.

Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

Volto, Ithakis 32, Neo Halandri, Tel. 681-8681. The Kolonaki restaurant moves for the summer to a cool new location with French

and international cuisine in a lovely rose garden. Daily 8 pm.

Mr. Yung's Chinese Restaurant, Lamahou 3, (Plaka), Tel. 323-0956. Beaded curtains, bamboo furniture, tile-topped tables. Chinese background music. The waiters are Greek, and the tables set with knives and forks (chopsticks are available), but the food has an authentic Chinese flavour and the service is good. Daily noon to 3 pm and 7 pm to 1 am.

MAINLY GREEK CUISINE

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

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant, popular restaurant in the centre of town (one block from Syntagma Square) with very good Greek cuisine tending to emphasize the specialties of Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Entrees from 55 Drs. Open daily from 11:30 am - 1 am.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and oriental specialties with Mr. Fatsios in attendance. Moderately

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priced. Daily noon to 5 pm and 7:30 to 1 am. Closed Sundays.

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

Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271. Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service, moderate prices. Open daily 12:30 to 4 pm and 7:30 to 3 am.

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

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere. During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Complete meal (appetizers, main course, salad, fruit and wine) 225 Drs. Restaurant open daily from 9 pm; the nightclub from 10 pm. Closed Mondays.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest and finest seafood restaurants, pleasant and comfortable the year round. An extensive menu and formal service. A view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high price. Daily 12 - 3:30 pm, 8 pm - midnight.

MIKROLIMANO (TOURKOLIMANO)

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

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

Kanaris, Tel. 422-533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation.

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

Kokkini Varka (The Red Boat). Originally a *hani*, an inn where travellers could eat and sleep, it has been a restaurant since 1912. The owner, Panayiotis Barbaresos, was born here and enjoys reminiscing about the old days. A model of a red boat hangs in the centre of the room.

Kuyu, Tel. 411-1623. The owners are Greeks from Turkey. Red snapper baked with shrimp, mushroom and whiskey is a speciality. Lobster served gratineed a l'American, thermidor, or broiled. Hot and cold hors d'oeuvres, rice-cheese soufflé, a delicious chocolate soufflé for dessert.

Mavri Yida, Tel. 427-626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the

peninsula at the end of the harbour.) The walls of the tiny taverna - like restaurant are covered with frescoes with nautical themes, limericks and sayings. The fish is from Ermioni but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 420-631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 417-564. Since 1964. The owner (along with all of his competitors) claims to have invented *yiouvetsi*; he calls it '*yiouvetsi special*'. Their catches come from Parga and Mytilini.

Zorba, Tel. 425-004. (There are three restaurants, but only one is on the harbour.) Originally Zorba served only *mezedakia* (hors d'oeuvres), but fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasern burek* (cheese and tomatoes in pastry), stuffed mussels, fried mussels with a garlic sauce, and *imam*, an eggplant casserole. Then order your main course!



OUZERI

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

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

Athinaikon, Santaroza 8 (near Omonia Square), Tel. 322-0118. A small, simple place, at this address since 1937, frequented by lawyers and judges from the nearby law courts. A small but delicious selection of nibblers that include sweetbreads, fried mussels, meatballs, and shrimps. Very low prices. Open daily 11:30 am - 11:15 pm.

Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent, panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an *ouzeri*. Open Daily 10 am to 10 pm.

Orfanides, Panepistimiou (Venizelou) 7, in the same block as the Grande Bretagne Hotel. In operation since 1914, and a favourite gathering place for journalists. Colourless snacks, but colourful patrons. Open daily 8:30 am - 3 pm and 5:30 - 10:30 pm, Sundays 10:30 am to 2:30 pm.

SNACKS AND SELF-SERVICE

McMilton's, Adrianou 91, Plaka, Tel. 324-9129. Convenient to the downtown area. Menu ranges from bacon and eggs, sausage, and sandwiches to hamburgers, fried chicken, steak, salads, desserts, pies, sundaes, etc. A success with the younger set and those in search of quick, tasty food served in snack-bar style. Prices very reasonable. Open daily 10 am-5 am.

Minion's Mini Grill, Patisision 13, Tel. 540-287. Cafeteria and coffee bar on the eighth floor of the Minion Department Store. Complete meals, snacks, drinks and orders to take out. Reasonable prices. The food is predominantly Greek, but with a contemporary flavour. When store is closed, enter from Patisision St. Open daily, except Sundays, 8 am 11:30 pm.

TEAROOMS AND COFFEE SHOPS

Establishments alien to the Mediterranean but appearing with greater frequency in modern-day Athens. Hearty English and American breakfasts in the morning and drinks, lunches, dinners, sandwiches, desserts and sundaes throughout the day and evening.

Apollon Palace Coffee House, Kavouri, Tel. 895-1401. This tastefully decorated coffee shop serves breakfast, lunch and dinner, snacks, sundaes and sweets. Full bar. Open 24 hours a day.

Byzantine Cafe, Athens Hilton, Tel. 720-201. An old favourite among Athenians. Imposing and spacious, with Byzantine themes reproduced throughout the modern coffee shop. The expanses of marble and glass tend to amplify the hubbub, however. Full breakfast menu (serve yourself from the buffet); at other hours the American-style fare with some Greek specialties runs from soups to entrees to sundaes and a full bar. Open 24 hours a day.

Floca, Panepistimiou 9, Tel. 323-4064. Their pastry shops and coffee shops are scattered all over the city but this one, located next door to Zonar's, is perhaps the best known. (Another, on Leof. Kifissias in Ambelokipi, next to Cine Plaza, is also centrally located.) Breakfast, lunch, dinner, cocktails or just coffee and their justly famous pastries. Open 7 am to 1 am.

G.B. Corner, Hotel Grande Bretagne, Syntagma Square, Tel. 323-0251. Gracious and eminently civilized, the G.B.'s spacious but cozy 'corner', opened in the fall, is very 'in' with Athenians. The Edwardian atmosphere has nostalgic touches of a 1920s ice cream parlour — and elaborate sundaes to fit the mood. A full breakfast menu in the mornings, soups, entrées, sandwiches, salads from noon on. Full bar. Very good service and pleasant activity. Open daily from 7 am to 1 am.

Zonar's, Panepistimiou 9, Tel. 323-0336. An Athenian landmark with tables set out on one of the city's major thoroughfares. Inside, past the 'sweet shop' section and up a few steps is the comparatively peaceful restaurant. Breakfast, snacks, lunch and dinner. Sweets and a full bar. The emphasis is on local fare. Open 8 am to 2 am.

TAVERNAS

Many tavernas move out to gardens or onto the sidewalk when the weather permits. From the austere to the colourful, their focus is usually on tasty *mezedes* (hors d'oeuvres) and the otherwise standard fare including prepared dishes, broils, salads, and fruit (rarely coffee or sweets), accompanied by ouzo, wine or beer. The prices are reasonable. Entertainment is sometimes provided by roving strummers or guitarists-in-residence and impromptu singing by the clients.

Aerides, Markou Avrioliou 3, Plaka, Tel. 322-6266. Several small rooms on the lower floor of an old Plaka house converted into an unpretentious but cosy restaurant popular with tourists. Inside, the walls are covered with tapestries and paintings (which are for sale). For out-of-doors dining there is a small, beautiful garden smothered in jasmine and other flowers. The menu is limited, but the food is tasty. Roast lamb 60 Drs., veal chop 56 Drs., *moussaka* 34 Drs., ham omelette 30 Drs. Open daily for breakfast, lunch and dinner.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3283. The name (which means 'ugly duckling') belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative young owner who occasionally gets up to crank out a tune on a *laterna* (street organ). Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

Babis, Posidonos 42, Paleo Faliron, Tel. 981-6426.

Although this vine-covered taverna is surrounded by concrete buildings, it is a pleasant place for a casual meal. Mr. Babis has his own boat so the fish is always fresh. There are also charcoal broils and a *plat du jour*. Very reasonable prices. Open daily for lunch and dinner.

Kalokerinou, Kekropos 10, Plaka, Tel. 323-2054.

A Plaka favourite. A beautiful roof garden and a variety of Greek specialties. Moderately expensive. Daily from 8:30 pm.

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 décor and a huge fireplace. Excellent, slightly resinated *kokinelli*. Starters include spicy pickles, country sausages, tiny meatballs, followed by charcoal broils: lamb chops 65 Drs. and pork shish-kebabs 60 Drs. Daily 8 pm to midnight. Sundays open for lunch as well.

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155.

A simple and amiable taverna known for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Daily 7 pm to 1:30 am.

Kavaliateros, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780.

An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 8 pm to 1 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411.

In warm weather tables are set out under the trees in a spacious garden, while a rustically decorated room with a fireplace offers a warm welcome when it is chilly. Good service. A great variety of Greek appetizers: *gardoumba* (42 Drs.); *melitzanosalata* — eggplant salad (45 Drs.); fried squash (27 Drs.); *soutzoukaki* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles, and boiled tongue when available. Daily from 8:30 pm to 1 am.

Lambros, on the shore road opposite Vouliagmeni Lake.

A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers, all very good, and usually a fine assortment of fish. Service variable. Prices reasonable. Daily 10 am - 1 am.

Leonidas, corner of Eolou 12 and Iasonos Sts.

(parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Open daily 12 to 4 pm and 8 pm - 1.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405,

896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 1:30 am.

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537.

On a road running parallel to the main road of Kifissia: turn right just before the Mobil station at Nea Erithrea. Excellent hors d'oeuvres served in the tiny garden in summer: aubergine stuffed with walnuts and wrapped in ham, 12 Drs.; stuffed vine leaves, 33 Drs. Entrées (mostly broils) from about 70 Drs.; a specialty is kid with oil and oregano. Open from 9 pm and for lunch on Sundays and holidays.

Okio, Kleomenous 7, Kolonaki, Tel. 714-409.

An old house with a small courtyard has been converted into a cozy taverna. Inside, the blue walls are graced with etchings of old ships, framed embroideries and posters. The menu is limited but the food is tasty. Daily from 8 pm. Closed Sundays.

To Pithari, Paliyenesias 2 (on the peripheral road of Lykavittos), Tel. 644-4466.

A typical Athenian taverna, simple but lively. Spicy appetizers (we had octopus in mustard sauce), broils served on wooden platters, chicken and green peppers (a specialty) and heavenly yogurt with honey. Reasonable prices. Daily 8:30 to 1:30

O Platanos, Diogenous 4, Plaka, Tel. 322-066.

One of the oldest tavernas in Plaka, simple and

unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44 (near the Lykavittos funicular), Tel. 729-883.

An old house converted into a taverna decorated with family memorabilia. Choose from a great variety of appetizers and two or three main dishes. A tiny, pleasant garden in summer. Quick service. Veal 100 Drs. Open daily except Sundays 8:30 pm - 1:30 am.

Rouga, Kapsali 7, Kolonaki, Tel. 729-934.

A few steps from Kolonaki Square, in an alleyway (*rouga* means lane). Small, rustic, pleasantly spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

To Steki tou Manthou, Dafnomilis 8 (Lykavittos),

Tel. 363-6616. A small, muralled, cheerful and authentic taverna where the versatile proprietor, Mr. Manthos, enthusiastically announces that his speciality is everything and that nothing he serves is frozen. A good selection of hors d'oeuvres (a delicious *melitzanosalata*), a small but nice selection of main courses (broils and stews) and a special dessert of fresh fruit in season with a touch of cinnamon, sugar and brandy. Taped music with entr'actes by guitar-toting patrons, and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 804-2446.

A typical rural taverna where the tables are set out in the garden and the *retsina* wine is stored in barrels. A large selection of appetizers and broils: eggplant parmigiana 22 Drs., *moussaka* 27 Drs., shrimp in piquante sauce 45 Drs., country sausages 20 Drs. Open daily from 8:30 pm. to 1:30 am.

Vassilena, Etolikou 72 (Piraeus), Tel. 461-2457.

An exciting eating experience in a renovated grocery store. A parade of about eighteen Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. No menu — a flat price. Daily 7 pm to 11:30 pm. Closed Sundays.

The Villa, Naxou 32, Kypseli, Tel. 861-7475.

Telemahos does nice things on the guitar and sings, joined by the surprisingly young clientele at this pleasant, unsmokey, spanking-clean taverna located on the ground floor of an old mansion two blocks above Patisson Avenue. The mood is genuine and spontaneous, the food tasty and inexpensive. Daily from 8 pm to 2 am.

TAVERNAS WITH MUSIC

The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in the singing and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.)

Erotokritos, Erotokritou 1, Plaka, Tel. 322-2252.

A popular gathering place for tourists situated at roof-top level above the Plaka bustle. It affords a twinkling view of Athens by night, undistinguished food, but enjoyable music by George Yerolimatos. Moderately expensive.

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

Retro has made its way into this taverna where a baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialties (such as *frutalia*) most of which are from the island of Andros. The *vin de la maison* is very good. Moderate prices. Daily from 8 pm.

Hatzakos, Irodou Attikou 41, Amarousi (just below the KAT Hospital), Tel. 802-0968.

It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 3 am and Sundays for lunch from 12 to 4 pm.

To Perivoli t'Ouranou, Sysikratous 19, Plaka, Tel. 323-5517.

An ordinary-looking but pleasant taverna with acceptable food (but more variety than most tavernas of this type). Rather loud music. The trio begins at 10 pm. Daily from 9 pm to 4 am.

Roumaniki Gonia, Egeou 49, Ano Nea Smyrni,

Tel. 933-8542. The moonlighting trio of guitarists are as enthusiastic as the patrons who join in, singing and clapping, at this very informal, family-type neighbourhood taverna. The songs are current, nostalgically old, Russian and Spanish. The menu includes the traditional taverna fare but the specialties are a Rumanian *rollada* and a goulash. Daily 9 pm to 1:30 am.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483.

Spacious wood-paneled with huge fireplace in cool weather, and nice garden where two guitar players entertain in summer. Large assortment of appetizers. Moderately priced. Daily 5 to 1 am; Sundays 10 am to 2 pm.

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 from 8 pm - 2 am. Closed Sundays.

NIGHTCLUBS AND BOUZOUKIA

From dining-and-dancing nightclubs with spectacular floor shows, to traditional bouzoukia. At the latter, kefi (being in the mood for fun) is essential and the entertainment includes impromptu performances by the customers (the dour matron nearby may suddenly leap on the table and do a shimmy) while the inhibited may join the spirit by bursting balloons (with a cigarette), tossing flowers (at the singers), and throwing dishes (at the dance floor, avoiding the performers). Slightly mad fun, not as perilous as it sounds, but the prices of balloons, flowers and dishes are (and you pay for them!). The performers tend to come and go, so phone ahead to confirm the programs.

Dilina, near the West Airport on the way to Glyfada, Tel. 894-5444, 894-7321.

Dilina launches the summer season with bouzouki singers Yannis Parios, Stratos Dionysiou, Doukissa, Vicki Pappa and pop singers Bessy Argyraki, George Polychroniades, Paulina and others, with Niko Ignatiades's orchestra.

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Fantasia, Agios Kosmas (just across from the West Airport), Tel. 981-0503. Featuring bouzouki singers Philipos Nikolaou, Dimitris Mitropanos, Mary Marandi, Dakis and Yannis Karabessinis.

Harama, Endos Skopectiriou, Kesariani, Tel. 766-4869. The program, featuring Vassilis Tsitanis, one of Greece's best *bouzouki* players, and Sotiria Bellou, begins at 11 pm. Closed Mondays.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. A popular Plaka nightclub featuring one of Greece's best known comedians, Sotiris Moustakas, and Haroula Lambraki, Mitilineos, Viki Papa and others.

Neraida, Vasileos Kostantinou 2, Kalamaki, Tel. 981-3950. The new show stars Viki Mosholiou, Dimitra Galani, Bithikotsis and others.

Nine Muses, Vouliagmeni, Tel. 896-0211. This fashionable Kolonaki discotheque has moved to the Astir hotel complex for the summer, where they present a very good selection of music, but so-so food and service. Entrées from 220 Drs. Daily 9 pm to dawn.

Stork, Aghios Kosmas Beach (across from the West Airport), Tel. 981-7575, 982-0030. An open-air restaurant and nightclub. Entertainers include Kokotas, Kostis Christou, Kaladjis, Christiana and the Go-Go show. Daily from 10 pm.

CASINO MONT PARNES

Dining, dancing, gambling or snacking, on top of wooded Mount Parnis, a short drive (about 35 km) out of Athens where the luxurious hotel complex is located at an altitude of 1,412 metres. You may drive to the top or avoid a curvy eight-kilometre drive by leaving your car in a parking lot at the 25th kilometre and hopping on the cablecar which will deliver you to the hotel's entrance.

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory (about 500 Drs. per person including drinks). Casino is open from 7 pm to 4 am (closed Tuesdays): the entrance fee is a modest 10 Drs. and a one-year season ticket costs a mere 300 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants.) For information: Tel. 322-9412. For reservations: Tel. 246-9111.

OUT OF TOWN RESTAURANTS

CORFU

Akteon. In town, at the edge of the platia. Tel. 22894. Limited menu, moderately priced and fair cuisine but commanding a splendid view of the sea, Garitsa Bay and the old fortress. Daily for lunch and dinner.

Aigli. In town. Tel. 28841. The tables are set beneath arcades and trees on Kapodistria Street. Simple but good Greek food. Open daily 11 am to 4 pm and 7 to 11 pm.

BP. At Dassia about 12 km. from town on the main Ypsos road. Tel. 93278. Unexpectedly attractive, contemporary continental decor. Excellent charcoal broils, and occasionally fish or lobster. Cheese tray, salads. Very attentive service by the owner. Daily from 8:30 pm.

Bistro. At the new port in the Manduki area. Nice bar, rustic decor with wooden booths for dining by candlelight. Fairly expensive. Daily from 8:30 pm.

Bora Bora. A discotheque located one km. from the new port. Excellent dance music. Daily from 9 pm to dawn.

Casino Achileion. Roulette and blackjack in the grandiose palace once the summer residence of Empress Elizabeth of Austria and, later, Kaiser Wilhelm II. In the village of Gastouri about ten km. out of town. Tel. 30531.

Corfu Palace. In town, at Garitsa Bay. Tel. 29485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialities. An exquisite buffet is set up pool-side every Saturday evening. Justifiably expensive. Dinner served from 8 to 10 pm.

Coucouvaya. On the outskirts of town, one km. from the new port. Tel. 34477. A great selection of the latest dance music at this discotheque located in an old stable transformed into one of the coziest places in town. Moderate prices. Daily from 9 pm until the wee hours.

Dihtia. 12 km. from town at Dassia. Tel. 93220. Seaside dancing and good dining but reservations necessary. Expensive.

Eptanissa. At the Corfu Hilton, Kannoni. Tel. 36540-49. The accent is on international cuisine in the beautifully appointed restaurant, while in the grill room, broils are prepared at your table. Marcello entertains at the piano in the luxurious bar. Good, friendly service. Expensive. Reserve ahead. Daily for lunch and dinner.

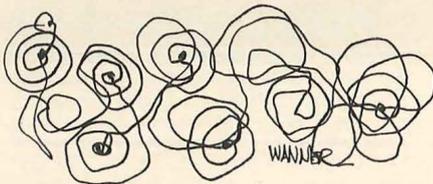
Dionysos. A taverna located at Dassia. Tel. 93449. Typical Greek fare and Corfu specialties: *bourdeto*, *sofrito*, and *pastitsada*. Local wine straight from the barrel, live music. Prices low to moderate.

Nafsika. 3 km. from town at Kannoni. Tel. 23023. Small and cozy with excellent food. Stefanos, the owner, brings a variety of appetizers to the table. Moderate prices.

Number One. At the Kerkyra Golf Hotel, 3 km. from town. Strictly a discotheque where only drinks are served. After dark.

Pipilas. At Kondokali, 4 km. from town. Tel. 91201. Wide selection of Greek dishes and fresh fish pleasantly served indoors or in the garden. Prices moderate. Daily from noon until late at night.

Rex. In town, on Kapodistria Street. Tel. 29649. Unpretentious but fairly good fare at relatively low prices. Daily from noon until late at night.



Tripa. At Kinopiastes, 15 km. from town. Tel. 30791. A variety of excellent hors d'oeuvres are brought to your table at one of Corfu's best known eating places which was originally the village grocery. Moderately high prices. Reserve ahead. Open evenings from 9 to midnight.

Yannis. At Perama, 6 km from town. Excellent fresh fish. The decor is unappealing, but tables have been set out on a veranda and there is a nice view of the sea. Prices moderate. Daily from noon until late at night.

RHODES

Alexis, Old City. Excellent seafood in this simple but well established restaurant.

Anixis, Trianda Road, outside the city towards the airport, Tel. 92312. Lunch and dinner are served out of doors. Greek specialties. A good three-course meal with wine for about 300 Drs.

Arapaki, in the centre of town. Solid Greek taverna fare specializing in meat dishes. Paper-covered tables, but the portions are invariably generous and well-prepared.

Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its décor (a medieval restoration) and good food. Dinner for about 350-450 Drs.

Kalyva, Trianda, Tel. 92214. Simple décor but situated on the seashore (bring your bathing suit). Specialties are seafood but the menu includes a full range of Greek dishes.

Kon-Tiki, Mandraki, Tel. 22477. An excellent restaurant on a houseboat in the main harbour of Rhodes. Dine with a view of Rhodes' colourful waterfront, surrounded by visiting yachts. First-class service, European menu.

Manolis, Old City. Unpretentious atmosphere but excellent seafood at this old, established restaurant.

Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a good standard. Phone for reservations.

Norden Restaurant, Kos St., Tel. 25627. Popular with Scandinavian and German tourists. Very good Greek and European cuisine. *Chateaubriand béarnaise* 300 Drs., fondue for two, 340 Drs., and a special, moderately priced luncheon menu.

Oscar's II, Vas. Marias, Tel. 23247. Popular with tourists, this restaurant serves an excellent meal. The speciality is prime-ribs of beef and chicken.

Seven Springs, on a side road between Afantou and Archangelos, about twenty minutes from Rhodes. A perfect place for lunch: set in green hills, amid running brooks, streams — and tame ducks! The tables are set under trees and around the river bank. Plain Greek cuisine (*tis oras*), prepared and served by members of the family.

When driving around the island the following are excellent places to stop for a meal:

Kamiros Scala, seaside taverna at Kamiros. Keraki (Feraklos), seaside town near Malona. Klimis, seaside taverna at Yennadion. Kolimbia, seaside taverna in the vicinity of Seven Springs.

Lindos

There are three waterfront tavernas at the main Lindos beach. All serve fresh seafood and Greek specialties. Open for lunch and dinner. In the main square Makrikos and Cleobolis serve very good Greek lunches and dinners. In the village, Kanaris specializes in grilled chicken and Kostas, on the site of Lindos' old olive press, serves home cooking.

THESSALONIKI

Bootis, (in Mihaniona, 30 km. from town). Freshly caught seafood served with fried squash and *skordalia*, by the sea. Dinner for four, including wine, about 750 Drs.

Bosporos (Mihaniona). Traditional fare, some with an oriental flavour. Excellent cheese soufflé, croquettes, stuffed mussels, spicy meatballs, and an exceptional chocolate soufflé for dessert. Moderately high prices.

Ciao, Ciao, Vogatsikou 6, Tel. 225-152. Spanish decor, nice atmosphere and pizza, spaghetti, omelettes, etc. served at moderate prices.

Costas O Falakros, Proxenou Koromila. Spicy nibblers (mussels, tongue, smoked trout and eel) to accompany drinks or coffee at this *ouzeri*.

Electra Palace Hotel, Aristotelou Square, Tel. 232-221. Grill room, bar, wood-paneled dining room. Moderately high prices.

Grill Room (in Mediterranean Palace Hotel), Vas. Konstantinou 9, Tel. 228-521. Softly lit, the environment is pleasant, the food excellent and the service attentive. An area has been set aside for private dinner parties. There is also a bar. Moderately high prices.

Krikelas, Vas. Olgas 284, Tel. 411-289. A must for all visitors! Wild game is the specialty but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbecued kid or lamb served in an atmosphere of music and pleasant decor.

Macedonia Palace Hotel, Kennedy Blvd., Tel. 837-520, 620-720. A magnificent view of the Bay of Thessaloniki is provided from the cosmopolitan, roof-garden restaurant. Moderately high.

Olympos Naousa, Vas. Konstantinou 5, Tel. 275-715. Another must for every visitor! The service is extra quick even during the noontime rush. A great variety of dishes, and, of course, fried mussels. Moderate prices.

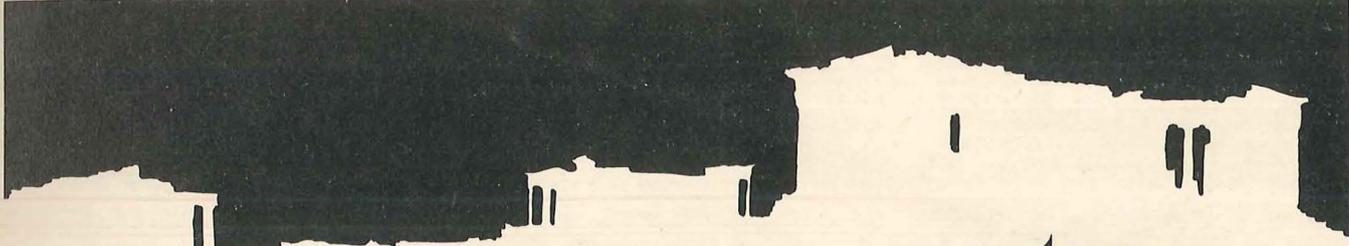
Pagiantes, Mitropoleos St. (across from the Mitropolis church of Salonica). A two-storey restaurant with bar. Wood-paneled; Greek, popular decor. Open from noon on.

Petaloudes, Nea Krini, Tel. 413-301. Good food, hors d'oeuvres, music, dancing. (In this area of Nea Krini there are numerous small restaurants and *tavernas* where one can stop for a glass of *retsina*, fresh fish and *mezedes*).

'Pipers' Night Club (in Copsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof dining-room next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.

Remvi, Nea Krini, Tel. 411-233. Indoor-outdoor restaurant with music, dancing, lovely garden. Excellent food and hors d'oeuvres. Particularly fresh seafood. Highly recommended. Moderately high prices.

Tiffany's Grill, Iktinou 3, Tel. 266-300. Rustic atmosphere. Greek dishes and grilled steaks served on wooden platters. Open from noon on. Moderate prices.



our town

A Monumental Folly

NOT FAR from the National Archaeological Museum, on the edge of the park of the Pedion Areos, the Champ de Mars of Athens, stands the Military Academy designed by that great eclectic embellisher of late-nineteenth-century-Athens, Ernst Ziller. Just across from it there now stands another equally imposing building. On close examination it is found to be only a reinforced concrete skeleton built with some indeterminate public purpose in mind: a school, a mental hospital or, perhaps, a library. That it is among the most stately structures built in Athens in the last decade goes without question. What to do with it is the issue.

The erection of the building has a culturally revealing history. Some years ago a public-spirited philanthropist, Ioannis Passas, an expatriate, appeared on the local scene and announced to the military government that he planned to present to the state his unique collection of European and Oriental Art. The Junta period was culturally lean, and in the first blush of its cultural enthusiasm, the government allocated a sizeable chunk of prime public land and forty million drachmas for a building to house Passas's collection.

The trouble began when a commission headed by the then-director of the National Gallery was asked to make an artistic estimate of the collection and came to the conclusion that it was largely worthless. Passas thereupon publicly accused the Director of being ignorant of Oriental art and the Director in turn sued Passas for slander and won the case. The culture-hungry Junta continued to favour Passas, however, and granted the forty million which resulted in the erection of the imposing skeleton of a white elephant we see today.

The fall of the Junta brought construction to a halt. There the matter rested until last year when Passas decided to continue with the project for the sake of the cultural welfare of Athens. Quoting statements by specialists in Chinese art which affirmed that many of his museum pieces were priceless, he signed a contract with the

lowest bidder for the completion of the museum. He then requested a further thirty two million drachmas from the Ministry of Culture, explaining that construction costs had tripled during the intervening years.

The government decided to review the whole matter and came to the conclusion that Passas's original agreement with the Junta government was illegal. On April 14 the Public Prosecutor charged Passas with bad faith, the embezzlement of state funds, and demanded the return of the balance of the forty million drachmas which had not thus far been spent on construction. Such was the ignominious demise of the Museum of European and Oriental Art.

The fate of the structure is still undecided. The City Council of Athens at first considered tearing it down and returning the area to its former state of nature. Now the Cultural Association of Gizi, the borough where the building stands, has entreated the Council to complete it as a much-needed local high school. So the unfinished Monument to Folly remains. All museums are built to house and honour the Muses, but in the case of the Passas Museum, Thalia, Muse of Comedy, still reigns supreme.

In Pursuit of the Evzones

OUR YOUNG friend, the Determined Reporter, sent in an account of his latest foray into trial-and-error historical documentation:

One fine day it occurred to me that the Presidential Guard (otherwise known as the *evzonoï* or, less formally, as *tsoliades*) must, like the Beefeaters and Swiss Guard, have a colourful and interesting history which is unknown to most. The majority of tourists make a beeline for Constitution Square and a view of the Evzones rigidly on parade or standing immobile at attention in their virginal white kilts. Greeks living abroad to this day hang evzone dolls from the rear view mirrors of their cars; as children, many of us made evzones from pipe cleaners, wool yarn, and bits of flannel. Yet it is surprising how many people are aware of the institution only

in the barest sense, recognizing their presence but not their past.

Determined to correct this situation, I composed a long list of questions and set off for Tzavella army camp, the Presidential Guard's base in Athens which is situated at the corner of Herod Atticus and Vassilisis Sofias streets, more-or-less behind the Parliament Building, a diagonal stone's throw from the Presidential Palace, and a mere hop, skip and jump from the apartment building where Prime Minister Karamanlis lives. I explained my purpose to the Evzone standing at the gate and asked him to take me to his leader, a witticism that was lost on him: he led me to a sparsely furnished office where I found myself face to face with the head officer. I told him I wanted information on the history of the Evzones. He was not very responsive to my queries, most of which — the number of soldiers in the camp, the hours at which the guards change, the precise height required to become an Evzone — appear to be state secrets. He suggested that I contact the High Command for further information. It was two days after the recently announced shuffle in the Armed Forces' hierarchy and I certainly was not about to charge into that labyrinth of military officialdom. When I left, a mere fifteen minutes later, he had answered only four or five of my questions. I felt as frustrated as I do after my tenth unsuccessful visit to the passport office or after trying to cash a check at the bank. I decided to abandon grassroots reporting and to research the matter in the various museums and libraries around Athens. A cagey official might spot me and accuse me of stupidity with intent to think, but this was a chance I would have to take.

Surprisingly it is very difficult to find information on the Evzones. When I did, it was even more difficult to interpret the information from the complicated *katharevousa*, in which it was written. (It seems that the only people who have recorded anything about the Evzones, wrote only in this antiquated, artificial version of Greek which has long been the refuge of

super-conservative nationalists.) Between the decoded *katharevousa* and the information I had wrested from the head of the camp, I was nevertheless able to draw a few conclusions.

The Evzones came into existence as regular infantry after the 1821 Greek War of Independence. The uniforms consisted of the national dress of the period, especially that worn by the revolutionaries, for the purpose of enhancing a sense of nationalism in the fledgling state. The Evzones first became a regular military unit in 1833 when Otto, the young Bavarian prince 'chosen by the Conference of London to occupy the newly-erected throne of Modern Greece' decided to set a precedent and organize the army. Actually, Otto probably had very little to do with it since he was a stripling of eighteen at the time and his affairs were managed by a council of regency composed of Bavarians who arrived in Greece with him.

During the following years, especially during the period of the Balkan Wars, the Evzones were regarded here, and to a certain degree abroad, as something close to heroes and the pride of the Greek army and nation. They were known for their tough training and their hardiness: many of them were from the area of Roumeli, noted for its brave warriors.

One thing I learned was that our forefathers, the leaders of modern Greece, loved order. This tendency is apparent from the fact that they were constantly reorganizing the army. In the course of the many reorganizations, the Evzones were increased or decreased in numbers and importance. Major changes in the army structure subsequent to Otto's appearance occurred in 1843, 1860, 1867, 1868, 1904, 1909, 1912, 1913, 1914, 1926, 1929, and 1935. (I cannot account for the grace period of forty years that occurred between 1868 and 1904 but presume it was marked by 'minor' changes which my sources considered unworthy of mention.)

The cause of these army reorganizations were the result of major events taking place in the country. For example, when George I, the second son of Christian IX of Denmark, mounted the throne in 1863, it signalled several sessions of organizational musical chairs. (Otto of Bavaria had been nudged from the throne in 1862 while off on a cruise, which hardly seems cricket, but George I suffered an even nastier fate. He was assassinated in Thessaloniki in 1913.) The Balkan Wars of 1913-14, the army revolution

of 1909 and many other developments, had their effects on the army. Each of the many leaders of Greece apparently had something to say about the way the army should be run and made no bones about it. In the course of these events, the Evzones remained general infantry men until 1914 when they were condensed to two platoons with the specific purpose of guarding the Palace. Later on they became regular infantry while other units were assigned to the Palace or to Presidential Guards depending on the comings and goings of the monarchy and the republics. Then, in 1935, they were reformed into four regiments, and stationed at Mesolongi, Arta, Lamia and Athens. One company became the Presidential Guard, the same company as far as I could discern, stationed here today. The other regiments were eventually dissolved except for one which still exists today, stationed at the Greek-Yugoslav border at a place called, appropriately, Evzone.

It is considered an honour to be appointed to the Guard. Soldiers are chosen from among the regular conscripted ranks on the basis of height and build. I never succeeded in finding out what the minimum height requirement is, but a *tsolia* does have to be 'tall' and fairly muscular, especially in the limb. (The slight-framed and spindle-legged would obviously look ridiculous in the short skirt and long white hose.) They receive the same pay (about seventy drachmas a month, I believe) and serve for the same length of time (twenty-eight months) as regularly enlisted soldiers.

Their formal uniforms, worn on holidays and special occasions, consist of the famous white baggy-sleeved shirt, the white skirt known as '*foustanella*', white stockings, pomponed shoes (*tsarouhia*), a colourfully embroidered jacket (*fermeli*), and a betassled hat (*fesi* or *farion*). On regular days in the winter they wear a blue version and in the summer a khaki one. A moustache used to be compulsory but is now optional. Beards are out.

The Athens *tsoliades* at Tzavella Camp (named after one of the chieftains during the War of Independence) guard the Parliament Building, the President's Palace and the Statue of the Unknown Soldier, and change guard every hour on the hour around the clock. On Sundays, the eleven-o'clock guard change is distinguished by the fact that most of the company participates and, accompanied by a band, marches in a small parade up Herod Atticus and down Vassilisis Sofias to Syntagma.

It is interesting that the *tsoliades*

used to deliberately dirty their *foustanellas* to ward off germs. Fight fire with fire in its most literal sense. This brings me to my final point, a paradoxical one that I suspect defies explanation. *Tsolia* comes from the word *tsoli* which means dirty rag. *Evzone* means well-dressed and well-built.

Scout's Honour

AS THE population of Athens grows and the standard of living rises, more and more people are able to invest in the motorcycles, cars and trucks that transport them to the beaches surrounding the city. The pine-shaded, white expanses of Skinia near Marathon were not so many years ago relatively inaccessible to most. Today countless automobiles inch their way to its shores coming to a halt under the trees and spilling out several generations of picnickers and enough furnishings for a small apartment: tables and chairs (for lunch and card games), cots (for siestas) and sheets and blankets (for protection against drafts), as well as roast pans of prepared food and quantities of the ubiquitous fruit and watermelons (which may sometimes be seen submerged in the sea where they have been placed to chill). When bathers climb back into their cars or their trucks, most of their refuse is left behind. Many beaches are not equipped with rubbish containers and when they are, most people do not use them. While we all complain about this state of affairs, few of us do anything about it.

Not so the members of St. Catherine's Attica Scout Pack whose cubs descended on Skinia on June 5 and collected no less than four tons of garbage which was later carted away by trucks belonging to the municipality of Marathon. The twenty-five, nine- and ten-year-old boys were joined by parents and friends bringing the ranks of the anti-litter squad to one hundred. The rubbish was collected in one thousand plastic bags. One cub collected fifty-four bags. Each boy had a 'sponsor' who donated five drachmas for each bag of rubbish collected. These rewards went into the troop's treasury and the youngsters hope eventually to collect enough funds to buy rubbish containers for the beach. The fact that June 5 was World Environment Day was only a coincidence. It is hoped that others will follow the example of the lads in St. Catherine's pack and that their efforts will spark others to do the same.

A Substitute for Electric Energy

THE PURCHASE and installation costs of solar water-heaters may henceforth be deducted from taxable income in Greece. This was the most novel incentive included in the recently-announced measures designed to combat waste and save energy. On a broad level the government hopes to reduce energy consumption while developing local substitutes for costly oil imports. The newly-announced measures are, generally, similar to those which most energy-conscious countries have been adopting. These steps are not the preventive measures which should have been implemented long ago, but are rather belated attempts to correct the existing problems.

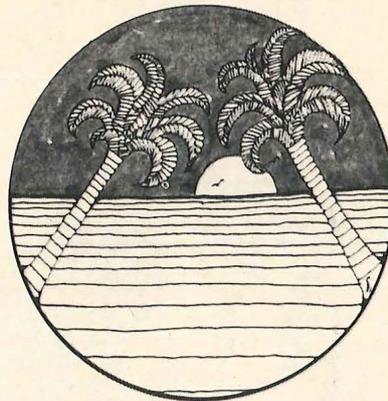
Since 1970 the consumption of energy in Greece has been growing at an annual rate of approximately 8.5%, although in terms of per capita consumption it is approximately one-sixth of the U.S. and one-third of the Western European level.

More significant is the fact that Greece meets about 63 to 65% of its energy needs with imported petroleum (crude oil and petroleum products), and that since 1970 the cost to the national economy has mounted ten-fold, from \$98 million to \$988 million in 1976. An estimated 33 to 35% of energy consumed in Greece is produced from local lignite; about 2% is supplied by hydroelectric power plants. The ultimate target is to increase reliance on local sources of energy.

The extensive search for petroleum deposits in Northern Greece and off the coast of Western Greece has so far yielded only the Prinos find near the island of Thassos which is expected within a two and one half years period to produce 25,000 barrels of crude oil per day. Proven deposits of lignite, which is used as fuel for the production of electricity, amount to about 2,722 million tons, principally located at Ptolemais in Northern Greece and Megalopolis in the Peloponnisos. In addition there are deposits of 1,000 million tons of peat at Philippi in Northeastern Greece. Water resources are also being developed for energy purposes; under study is the exploitation of natural gases located in the Thassos area, as well as geothermic

resources believed to exist in Northern Greece and in the Aegean archipelago.

Petroleum (at present entirely imported) has of course many other energy uses besides the production of electricity: it is the principal fuel used in transportation, heating, and, as fuel or raw material, in many industries, particularly in the chemical field. Modern societies, however, depend to a large extent on electricity and the present target is to minimize the use of petroleum in the production of electric



current. Estimates indicate that 24% of electricity produced in Greece in 1976 was produced from petroleum, 45% from lignite and the remaining 31% from water resources.

To reduce the share of petroleum to 17% or less by 1983, the Public Power Corporation (PPC) is encouraging the development of lignite deposits and water resources. Eight new thermoelectric power units planned at the site of lignite deposits at Ptolemais and Megalopolis and fifteen new hydroelectric power plants are expected in six years time to raise by 60% the existing capacity of the PPC's power network. By 1986, a 600 megawatt nuclear power plant is due to be installed, although there appears to be persistent uncertainty about the availability and the cost of the required raw materials as well as the effects of such a plant on the environment.

The value of solar energy is only now being seriously considered. Many people wonder why this was not done earlier; after all, the energy resources of the sun were not discovered yesterday. Yet technology has only begun recently to thoroughly explore this obvious

source. Perhaps it offered too little profit incentive to individual businessmen or cartels. The so-called energy crisis as well as prospects that petroleum must inevitably grow scarcer and more costly have, however, forced a transfer of attention, to nature's brightest energy source.

A solar pavilion was organized as long ago as 1957 at the annual Thessaloniki International Fair. It was only recently, however, that approximately fifty small- and medium-sized Greek private enterprises undertook the manufacture of solar water heaters. These heaters are now in use in some private dwellings, apartment houses, hotels, and hospitals on the Greek mainland and on the islands. Installed on roofs, balconies, windows and gardens, the solar heaters exploit three-hundred and forty-eight sunny days a year enjoyed by Athens alone, providing hot water (at not too high temperatures) virtually every day of the year.

Solar heaters come in four sizes and cost 10,000 to 18,000 drachmas. Most manufacturers offer a service guarantee, although they claim that no maintenance is required. The cost of a solar heater can be recovered in one to five years, depending on the consumer's normal use of electric current for water heating. Thus these heaters represent an appreciable savings on electricity. In addition, they do not contribute to the pollution of the environment.

Following the government's tax incentives in favour of solar water-heaters, manufacturers are now planning to move into the field of solar central heating. With proper technology, solar energy can also be used for air conditioners and cooking ranges, to heat swimming pools and hothouses, and even to charge solar electric batteries. Solar energy applied to these and similar uses can absorb from 5 to 10% of the electricity presently consumed, but its technological development has not reached the stage where it can be seen as a total substitute for electricity. Furthermore, there is still no evidence that the massive use of solar energy will produce ecological changes in the environment. But private initiative in the development of solar appliances will not be considered enough. A central agency must undertake extensive studies to explore the most advantageous uses of solar energy and direct the manufacture of proper equipment. Above all, specifications should be drawn up and strictly adhered to for the protection of consumers.

—ANTONY M. ECONOMIDES

LETTER FROM ABROAD: LONDON

YOU MIGHT be surprised to learn that we were taken by surprise by the Queen's Silver Jubilee. During all the months beforehand, it seemed that the efforts of the publicity departments were failing. Some of the public buildings and the banks were painted up (don't ask me why the banks — but it was so); a few tradesmen prematurely hung out their flags; television and radio fed us with what it considers to be Most English — Edward Elgar; Laurence Olivier; William Walton; and John Betjeman, behaving disdainfully towards the way that most English people have to live — and one had to think twice, before one realized why all this was taking place. For a long time, a double-decker London bus, painted silver and with a carpeted interior, has looked quite ridiculous as it threaded the No. 38 route, loaded with its usual dour commuters. Then, a Scotland against England football match three days before the Jubilee threatened to eclipse it. Thousands of Scotsmen, clowning around in their jaunty tartans, descended upon London, many of them drunkenly wandering the streets all night, several of them spending the night in prison or in hospital, and one killing himself by diving into the Trafalgar Square fountain with only eighteen inches of water in it.

But there was suddenly a rush to buy flags and buntings and kitsch portraits of the royal couple. Where I live, in a working-class district of London's East End, they are traditionally keen on patriotic celebrations: and the Caribbeans, Cypriots, Turks and other nationalities who have moved in seem to be even keener Union Jack wavers than the native East-Enders. The most enthusiastic of all in my street was the Turkish family living opposite. The street is called Navarino Road. Apparently without seeing the historical irony of it they hung strings of Union Jacks from the roof-eaves of a three-storey house, down to the ground, and across to the tip of the lamp-post on the other side of the street. Their windows were covered with royal portraits and Union Jacks — with the top window crowned by the Turkish flag.

Nobody will be surprised that it rained on the Jubilee Day itself: squalls of wind and rain mixed with gleams of sunshine, which commentators are beginning to name the 'Queen's Weath-

er'. Despite it, a million people turned out to line the streets for the Queen's procession between Buckingham Palace and St. Paul's Cathedral, about three kilometres away. If the Queen at breakfast on this exciting day had glanced out of her window, as she doubtless did, she would have seen the thousands who camped in her parks all night creeping like so many worms out



of the black plastic sacks in which they had tried to sleep. There were street-parties all over England — I heard of 2,500 in Liverpool alone — the biggest of them being a beer festival at Alexandra Palace in London, at which fifty-thousand four-hundred pints of beer were drunk before the barrels ran dry. There were only three strikes in the whole country, that I know of — bakers in Nottinghamshire; a dairy in London; and the Press Association. And there were very few dissenters from the Jubilee. The event encouraged a certain amount of anti-Jubilee wit, written with aerosol sprays on some quite prominent walls around the city. (Anonymous graffiti is bold and ubiquitous. Even the Queen appeared photographed in a church porchway with 'N.F.' — National Front — on one side, and 'God is

Love' on the other.) 'No loyalty to royalty' and 'Let them eat corgis' had very little power of persuasion. A 'Stuff the Jubilee' rally was planned to march on Buckingham Palace to proclaim the Republic, but only five people turned up. 'Our only alternative is to find a pub that is open all day and stay there,' one republican remarked. Even in Marx Terrace and Lenin Terrace, in Chopwell near Newcastle-upon-Tyne (which is known as 'Little Moscow', because in 1935 the local council, bitter about the defeat of the striking miners in 1926, ignored King George V's Jubilee) they hung out flags and held street parties.

Meanwhile, the antics of President Amin of Uganda, who was rumoured to be buzzing over to Europe, giving out unfulfilled threats to land that spread alarm through NATO and even brought the Irish Army on the alert, seemed like one of those Peter Sellers films of the sixties, in which some rich, mad iconoclast spends all he has in order to prove that the world is even madder than he is. Obviously a case of life imitating art. However, the newspapers squeezed out even this comedy, to make way for their clichéd sycophancy about the Jubilee: 'JUST ONE BIG HAPPY FAMILY!', 'THE COLOUR, THE GRANDEUR AND THE JOY', and 'THE MOMENT OF PRIDE' — all except the Communist *Morning Star* which, doubtless remembering that it is the poor who celebrate most recklessly, reminded them of the Queen's untaxed wealth, of the feudal character of these 'tribal relics' and of William Morris's 1887 attack on Queen Victoria's Golden Jubilee.

Queen Elizabeth's Silver Jubilee succeeded in being what *The Times* called 'one of those occasions that the British are still able to do well...' the golden coach that manages to look so much like Cinderella's metamorphosed pumpkin; the guardsmen who had spent six weeks polishing their boots; and a tense crowd, silent but for a nervous giggle as the awaiting horses audibly manured the street. There were a couple of embarrassments: in St. Paul's the empty seat of the deposed President of the Seychelles; and Lord Snowdon, now separated from Princess Margaret, seated eight rows behind the Royal Family. (The poor Lord must have been humiliated as the Archbishop of Canterbury told the congregating two thousand seven hundred that 'Britain

and the Commonwealth had been blessed beyond measure by having at their heart an example of ... a home life stable and wonderfully happy'.) Afterwards, the Queen did a walk-about and said the fatuous things for which no-one can blame her, like 'Did you pick them yourself?' to a girl who gave her some roses. A child of eight presented a drawing. 'What did she say to you?' he was asked afterwards. 'I forgot,' he replied. A Polytechnic student dared to ask the Queen if she had a mechanical arm in her sleeve.

Both the English aristocracy and the aspiring working class were converted to their present middle-class values during the nineteenth century. Our first bourgeois monarch — domesticated, moral, but without aesthetic or philosophical interests — was Queen Victoria. In our day, the efforts of our fabulously rich and pomp-surrounded Queen to appear 'just like the rest of us' — as if one of us had won the football pools or a state lottery and found ourselves in Disneyland — is to her disadvantage on State occasions. Driving through the crowds to light a bonfire and watch the fireworks at Windsor, only the most intoxicated euphoria could prevent one seeing that, with her headscarf to keep off the rain, our Queen looked most like an office-cleaner. In all her kitschy portraits, cloaked in red, white and blue satin, and posed amongst outdoor and indoor extravaganzas, she looks as forlorn as someone who has come to dance only to find that no-one wants to dance with her, and dragging a smile up out of the tedium for the sake of the camera and the painter.

As a matter of fact, I avoided most of the Jubilation by going two hundred miles north of London to Yorkshire. There, the real world still existed. That one bit of England must have been the only exception to the mood of the rest, and more tenaciously indifferent, as it were, to The Jubilee, than any 'Little Moscow'. In my bleak hill village, there was not but one flag stuck in a chimney pot. Whether this lack of celebration was due to stout Northern republicanism, or whether to the tradition of the Yorkshire Nonconformist kill-joys, I'm not sure.

But London has had a celebration nearer to my heart than anything to do with the Jubilee: that of a Greek named Dikaiopolis, who according to Aristophanes, arranged his own private peace with the Spartans whilst the remainder of the Athenians conducted the Peloponnesian War. Karolos Koun's 'Greek Art Theatre' performed

Aristophanes's *Acharnians* and also gave a clangorous and monumental version of Aeschylus's *Seven Against Thebes* at the Sadlers Wells Theatre in May.

The Greek Art Theatre ought to be the pride of Athens. We must be so grateful for this antidote to that attitude to the Classics, mostly called 'national theatre', which believes in preserving anachronistic nineteenth-century mannerisms and calling them 'the classical tradition', or some such nonsense. English theatre has its pride also; but it tends to grow soggy periodically and is dependant upon injections of foreign ideas and, particularly, foreign vitality — one thinks of the revivifying influence of the Celtic theatre of Shaw, Synge, and Behan, for example.

Koun's productions proceeded at a reckless pace. But this was less important than their vitality, richness and inventiveness; the thoroughness of the six-months production which yet left the plays as fresh as if they had first been attempted that day; the integrity with which the plays' messages were conveyed; and the authority with which the cast, as Greeks, could speak of war, tyranny, corruption and spies. To counterbalance this, there was, at times amongst the comical or brutal wickedness of the *Acharnians*, a visual beauty that brought tears to my eyes — as when Dikaiopolis celebrated Dionysus and he and his girls were smothered by paper flowers, whilst all around them there was war.

All this was a great lesson to the English theatre, which for the last few years has been greatly sunk (in the West End, at any rate) into a type I might name 'The Theatre of Petty Adulteries'. I can't see it paying much attention to the lesson. The Greek Art Theatre was one of the great successes of Peter Daubeny's 'World Theatre Season' at the Aldwych ten years ago. This time, the English reviewers were condescendingly smug. The exception was Bernard Levin, who gave it proper but tardy enthusiasm in the *Sunday Times* — by 'hen, the Greek Art Theatre had left. Anyone who saw Koun's productions must have had a new dimension added to their understanding of the Classic Theatre. Our petty critics will, I hope, be no more than a trivial nuisance to a company that survived the dictatorship's discouragements, and will not put hem off from paying us another visit.

Maybe, too, Evangelatos's 'Amphitheatron' will also come here someday.

—GLYN HUGHES



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JULES DASSIN

‘YOU ARE not enjoying yourself enough — have more fun!’ director Jules Dassin calls out to his leading lady, Melina Mercouri. They are filming a dream-nightmare sequence on the set of their latest film, a modern-day story juxtaposed against the ancient tragedy of *Medea*.

The two main characters in the film are a flighty actress, played by Mercouri, and an American housewife, played by Ellen Burstyn, who murders her children when her husband abandons her for another woman. The actress, in the process of rehearsing for her stage role of Medea, becomes obsessed with the personality of the other woman whose intense feelings for her husband drove her to kill her offspring.

Melina, wearing a multi-coloured, loose-flowing robe, is getting ready to play a scene before the cameras. World-weary, frail and vulnerable, she is standing by a narrow staircase on the movie set at the Kaluta Theatre in

Athens. Cameras, lights, microphones and the attention of the ten-man crew are focused on her. Dassin, who wrote the script for this film, is showing her exactly how he wants the scene played. He grimaces like a satyr and contorts his body into vivid imitation of a crazed woman’s agonized gestures. Mercouri watches him intently.

‘Pame! Let’s go!’ shouts Dassin. ‘Moteur! Roll the cameras!’

Suddenly a moan arises from that slight figure by the staircase, a heart-rending plaint. ‘Not naked! Not naked!’ cries the actress in agony as her manageress, played by Betty Valassy, tries to lift Medea’s robe from her shoulders. The intensity of the scene is overwhelming. Mercouri appears drained. ‘It’s a take,’ says Dassin quietly.

In the next sequence, Andreas Voutsinas, in the role of the play’s director, is shouting angrily and dramatically at the actress: ‘Fake! Fake! Fake!’ A chorus of fourteen women, dressed in

black, is walking rapidly around in a circle, frenziedly repeating: ‘Strip! Strip! Strip!’ It is still all part of the nightmare.

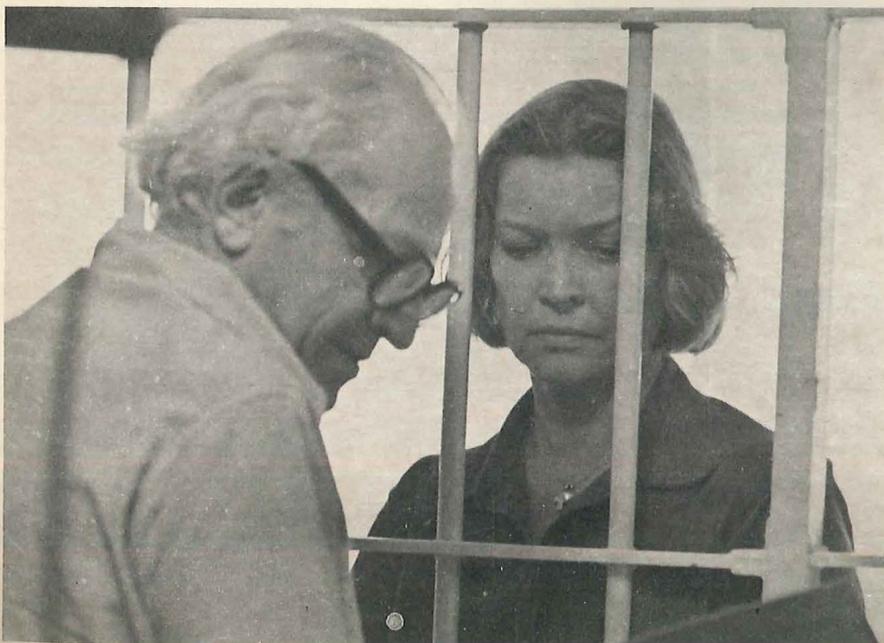
‘Strip!’ Dassin explains, ‘is what the American director has told his actress to do—to strip herself of all that garbage, of all the fakery that is part of her personality, in order to be able to play Medea.’

He protested when I asked if there is any similarity between the actress in the film and Melina. ‘The only similarity is that both Melina and the actress are playing Medea on the stage.’

Mercouri reappears on the set wearing a skin-tight, flesh-coloured plastic cap which covers her hair and makes her look bald.

‘You look like a man,’ says Despo, the Greek character actress who is playing the prompter in the film. Dassin takes one unbelieving look and shouts, ‘My Belissima!’ and hugs his wife.

Dassin is in the habit of speaking three languages simultaneously. In one



Dassin with leading ladies Melina Mercouri and Ellen Burstyn on location in a local prison.

breath, he says: 'Va a ton miroir maintenant, chérie. Put on some mascara, ke tha doume pos tha yirisoume afto to prama!'

Melina is ready to play the next scene which takes place in a dressing room. She is sitting in front of a dressing-table mirror. All that is visible in the lighted mirror are huge, dark melancholy eyes and a full, wide, downturned mouth in a pale oval setting. Visconti's makeup man who is in town to do makeup for Dassin's film is placing a wide purple ribbon around her 'bald' head. Melina hates that ribbon. She absolutely does not want it on. She looks at herself in the mirror with utter disgust and contempt. The atmosphere is volcanic. Mercouri is on the verge of a monumental tantrum. Furiously she beats both her fists on the dressing room table and spits out: 'Skata! Skata! Skata!' in escalating crescendos.

'Darling, please!' says Dassin from the back of the room, in a soft yet commanding tone.

'Don't pay any attention,' says Despo, Mercouri's longtime friend. She is wonderful! She has the heart of a small child. Let her cry a bit and it'll all be over.'

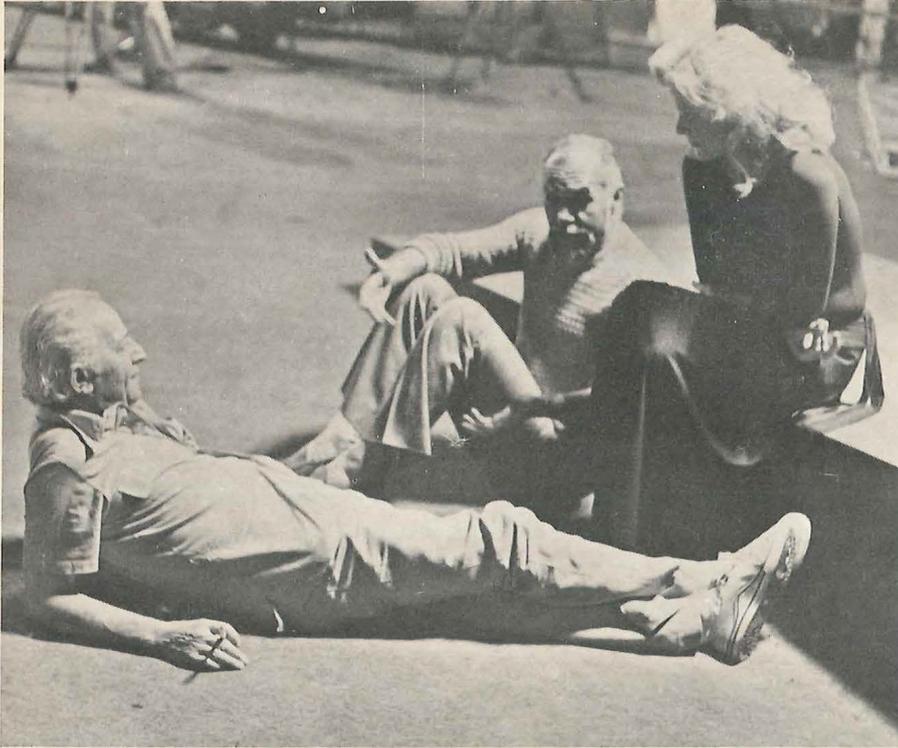
That seems to be the general opinion. The members of the cast love Dassin and Melina. Most of them have worked in many of Dassin's films. It's one big family. They are familiar with and tolerant of each other's idiosyncracies. They respect each other. Shooting a good film is the prime consideration.

The sequence with the ribbon has been shot. Mercouri is still sitting at the dressing table. 'Can't we try it next without the ribbon?' she asks in a tiny, plaintive voice.

'Leave it on for the time being, darling,' says Dassin. Melina plays the rest of the scene with the ribbon on.

The title of the film has yet to be decided. It will probably be called either *A Dream of Passion* or *Maya and Brenda*. It is Dassin's fourth feature film to be made in Greece. The others were *He Who Must Die*, and *Christ Crucified*, based on the Kazantzakis' novels, *Phaedra* and *Never on Sunday* which was released in 1960 and was his most successful movie.

'The way the idea for *Never on Sunday* came to me is a rather funny story,' says Dassin. 'It happened exactly as Melina described it in her book, *I Am Born Greek*.' According to her account, it all began on a Sunday morning at the breakfast table when her mother asked Dassin if he would give her permission to express an opinion about a movie she



Dassin relaxing between scenes with members of the cast.

had seen the night before. The insinuation was that Dassin was rather opinionated, at least when it came to films.

As Mercouri describes it, Dassin suddenly brought both hands to his lips and held them there. 'I have an idea for a film,' he murmured. 'It will be the story of a man who is always trying to impose his opinions on other people. He is American, a little naive, a sort of Boy Scout. Wherever he goes, he tries to recreate the American way of life and succeeds only in rendering everybody unhappy, in the happiest of circles. He meets a woman. She is Greek. She is so happy. He can't stand it. The story takes place in the Port of Piraeus.'

Never on Sunday turned out to be an international success. It depicted a prostitute named Ilya who loved to live and to love. It is she, finally, who exerts a tremendous influence on Homer Thrace, the naive American, played by Jules Dassin, who was attracted by her vitality, spontaneity and general 'joie de vivre'.

'I know that I am a bad actor or an actor not to be trusted,' says Dassin. 'The few times that I've acted have never been by choice. It happened in *Never on Sunday* that we didn't have enough money to pay anyone else.'

THE sixty-five-year-old Dassin is sitting in the spacious living room of his luxurious triplex apartment in Kolonaki. He is surrounded by books,

records, flowers and exquisite oriental rugs. He is of medium height, with silver-white hair and striking oblong blue eyes that sparkle. He is dressed informally but with flair. He exudes a youthful energy, self-confidence, discipline, humour—a forceful personality. There is a bit of the showman in his manner, a touch of flamboyance. He seems to enjoy the plush, yet refined setting of his home.

A different, sensitive personality emerges as he recalls his youth in New York, his struggle through the depression years, and above all, the McCarthy Witchhunts which drove him to Europe where, still under a stigma, he was able to work only sporadically for quite a few years.

Born of Russian-Jewish parents who emigrated to the United States in the early 1900s, Dassin was raised in Harlem. 'I always wanted to make a film about my mother, my family, my world in Harlem,' he says wistfully. 'It was a fascinating place. The four major minority groups at that time, in the 1920s, were the blacks, the Jews, the Irish and the Italians. They were all very well manipulated to be antagonistic towards each other. It was a tremendously interesting time in America's history.'

Struggling through the depression years, Dassin started his career in show business as a radio script writer and an actor. In 1941 he joined the MGM studios in Hollywood, where, after a

short stint as assistant to Alfred Hitchcock, he quickly moved on to direct features such as *Nazi Agent* (1942), the *Canterville Ghost* (1944), *Brute Force* (1947) and *Naked City* (1948), among others.

Playwright Bertold Brecht and director Max Reinhardt, refugees from Nazi Germany, were in Hollywood in those days and contributed their considerable talents to the budding film industry. They strongly influenced Dassin in his formative years as a film director.

With the emergence of the McCarthy Era in the late 1940s, Dassin's world suddenly collapsed, as it did for millions of liberal-minded Americans throughout the country. The hysteria which affected the universities, the scientific community, the government, and virtually every institution in America, also affected Hollywood. In 1947, 'The Hollywood Ten', a group of writers, producers and directors refused, on grounds of principle, to cooperate with the U.S. House Un-American Activities Committee. Accused of being under the influence of left-wing subversives and of turning out communist propaganda films, the major studios were intimidated into compiling black lists of people in the industry whose 'loyalty' was allegedly in question. Among the thousands of directors, writers and actors thus branded were some of film's most gifted artists, among them Charlie Chaplin, Lillian Hellman, Dashiell Hammett — and Jules Dassin.

'What a joke to accuse Hollywood of producing communist movies!' says Dassin incredulously. 'McCarthyism, part of the cold war atmosphere, was a moment of national sickness, from which, I think, for the most part, we have recovered. It had nothing really to do with anyone's individual beliefs, but was a means of creating an atmosphere of fear and intimidation, in order to control.'

After three years of unemployment, Dassin left the United States for France, where, in 1953, he was engaged by a French producer to direct a film with comedian Fernandel. Two days before the filming began, the producer learned that a film directed by Jules Dassin would never be distributed in the United States. Dassin was thanked for his services and summarily dismissed. French cinema circles were in an uproar and voiced strong protest, but to no avail. Dassin was made an honorary member of the French Filmmakers' Guild.

It was not until 1954 that Dassin was

given the opportunity to write the script and direct *Rififi*, based on a novel by Auguste Breton. Produced on a shoestring budget, the prize-winning film was France's entry at the Cannes film festival. *Rififi*, as well as his next film, *He Who Must Die*, were shown in the United States only by small film distributors. The major distributors insisted that Dassin sign a declaration stating that he had been led astray by 'subversive organizations' and that he repented the errors of his youth. If he refused to sign, his name would not appear in the film credits. Dassin refused.

Of that difficult period in his life, Dassin says: 'It was much beyond struggling to make movies. I was really struggling to stay alive. When you deprive a man of work, you hit him in a very central spot,' he emphasized, pointing to his abdomen. 'I was one of the lucky ones. I was only kept out of work for five years. Others were out of a job for fifteen years. Many were destroyed.'

During those difficult years Dassin never thought of changing his profession and never doubted his ability. 'Everyone understood that one's talents were not the issue. I don't think anyone said "I am a bad doctor", or "I am a bad writer" or "a bad university professor".'

It was in Cannes during the showing of *Rififi* that Dassin met Melina Mercouri, who was starring in Michael Cacoyannis's, *Stella*, another entry in the Festival. It was love at first sight for both. According to Mercouri's account, they went for exhausting all-day walks around Cannes—even though she did not enjoy walking all that much—but she was fascinated by the man with the striking blue eyes. When it came time to part, Dassin told her, 'I'm hooked,' an expression she did not then understand. They have been together now for twenty-one years. The endurance of the relationship Dassin attributes to the fact that they 'basically like each other'. And what is Mercouri really like? 'Unpredictable!' he says laughingly.

Since then, Mercouri has played in almost all of Dassin's movies. She had leading parts in *He Who Must Die*, *Never on Sunday*, *Phaedra*, *Τρικυρία*, *Promise at Dawn* and now 'Medea'. She would not have it any other way. 'I was always horribly jealous at the idea of Julie making a film without me,' she writes in her book. 'I don't like to have him work with an actress other than myself. The relations between the director and the leading lady are by nature too intimate. But I must confess that I would even be jealous if he made a film with an all-male cast.'

After an absence of some fifteen years, Dassin returned to the United States in 1967 where he made the film *Uptight* which dealt with being black in America. The film, shot in Cleveland, had an all-black cast. 'Julie finally found a good excuse not to use me in one of his films,' writes Melina ruefully. *Uptight* was one of the many social-protest films Jules Dassin tried to make throughout his career. 'As far as his profession as film director is concerned,' explains Melina, 'Julie is slightly schizophrenic. He believes that films are only worthwhile if they educate, inspire, protest. At the same time, he loves to hear his audience laugh. Although he is quite happy while making a purely entertaining picture, he is invariably always a little ashamed of it afterwards.'

Running like a thread through Dassin's life are the obstacles he encountered when attempting to make films with a social message. Unsure of the commercial value of such 'protest' pictures, producers usually balked at the last moment and refused to invest in them. *Uptight* had very limited distribution. 'I think that I made it too early,' says Dassin. 'Films on the black theme only became popular six or seven years later. In 1967 many theatre owners, afraid of violence, refused to show it.'

With much emotion and regret, he says: 'One film that I felt very deeply about dealt critically with the American war action in Vietnam. It was a fictional story based on research I did in Vietnam in 1971. It would have been a wonderful film! We had finished the script, were close to shooting and had begun casting. Suddenly, the producer who had already spent quite a bit of money on the project backed out. He was an American industrialist, a conservative who wanted to be a liberal and who realized what it [liberalism] would cost him.'

As a politically conscious person, he fully supported Mercouri's public criticism of the 1967-74 dictatorship which had deprived her of her citizenship and would not allow her to visit her homeland. They spent the junta years in New York. In 1974 Dassin made a documentary about the November 1973 massacre at the Polytechnic in Athens. It was called *The Rehearsal* but was not shown on any broad scale.

'Are you happy with the way the political situation has developed in Greece since the fall of the junta?'

'No, I am not. However, it is certainly an improvement over the years of the colonels. The fact is that there are too many divisions here among the people and among political groups. But



Melina Mercouri in a scene from the film shown preparing for her role in Euripides's *Medea*.

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I am not too pessimistic about the future.'

'Is it this fascist element to be found here that makes you unhappy?'

'Bravo!'

'Do you think that the Greek population as a whole showed enough active resistance during the years of the junta?'

'I think that that matter is seriously misunderstood. It is very, very difficult to operate and protest under a police state; but the Greeks had their own way of resisting. They kept this gang here so isolated. The regime never really got active support on any broad level. And yet when they had the occasion, the general population did show their active resistance — at the Papandreou funeral, at the Seferis funeral — and we should never forget the Polytechnic.'

'Americans seem to be fascinated with this Zorba-like quality, this joy of living expressed by Greeks.'

'I don't think that Zorba really represents the Greek people. I do think that the Greeks have a better sense than most people that life should offer amusement, that life should offer pleasures — but I don't know how many of the Greek people actually achieve it. There are unfortunately too few Zorbas. That is not my image of Greeks, or of Greece.'

'What is your image of Greece?'

'Basically, I think, based on a political judgement, Greece is a country that has never really tasted its potential. It has never really achieved the progress, the freedom, the democracy that they themselves invented.'

'One senses, however, that you love this country. What is it about Greece that attracts you so?'

'It has to do with my family life, with my wife being Greek, with attachments that have grown now for some twenty-one years; with the poets, the past, the people, the culture.'

Dassin has three children from an earlier marriage. His son, Joe, a popular singer in France, has been appearing this summer at an Athenian nightspot and is frequently seen on local television.

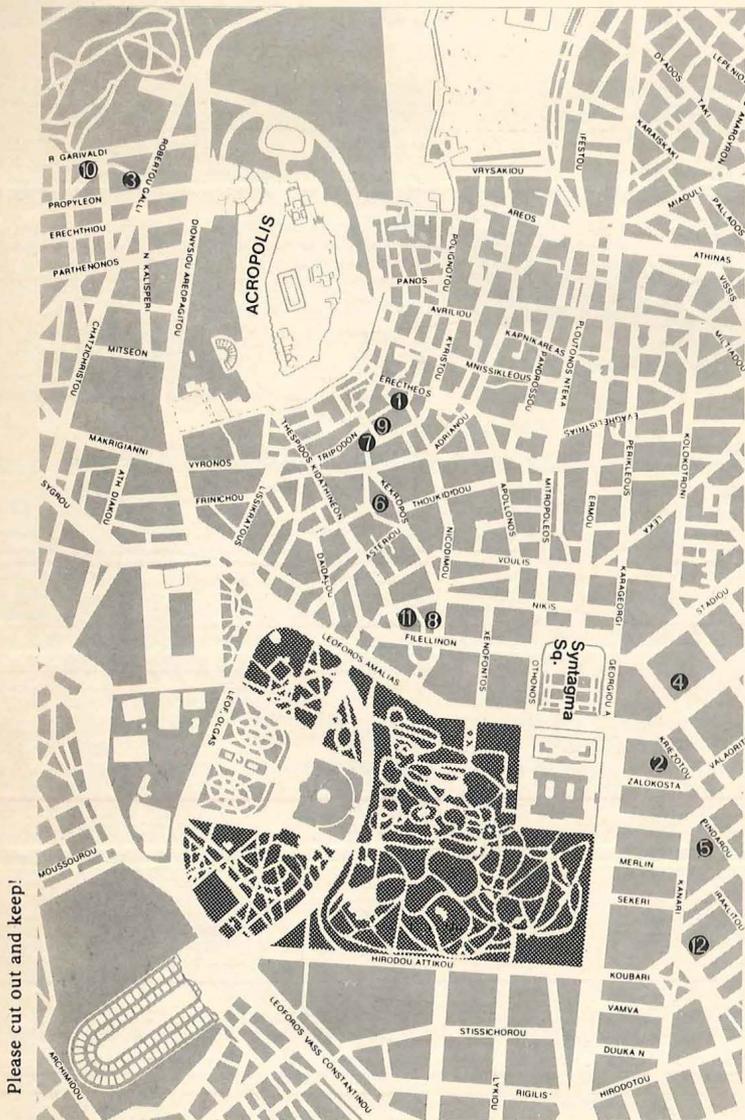
'They all make music. My eldest daughter composes music. My other daughter writes poetry and has written the words to many of Joe's songs. They live in Paris.'

'Are you planning to stay in Greece?'

'Of course, I'll do some travelling, but yes, I am staying here. It is my home.'

—M. C.

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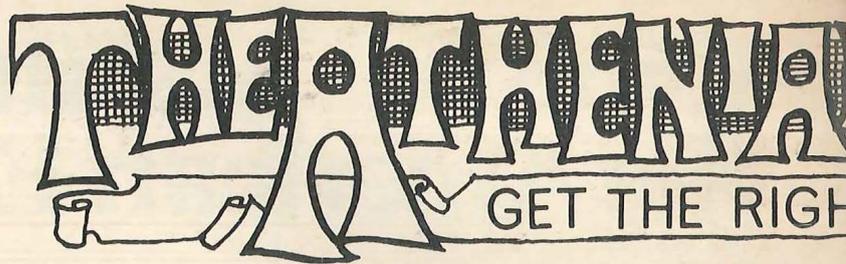
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Gas (24-hr. service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr. service)	777-0866

STREET MARKETS

MONDAY

Holargos, Nea Erithrea, Nea Liosia, Neo Psihiko, Piraeus (Kastela), Zografou

TUESDAY

Filothei, Galatsi, Halandri, Kato Ilioupoli, Kypseli, N. Filadelfia, Pangrati

WEDNESDAY

Agii Anargyri, Ano Nea Smyrni, Ano Patisia, Kifissia, Nea Smyrni, Pefki, Peristeri

THURSDAY

Aharnon, Ano Ilisia, Glyfada, Immitos, Neo Ionia, Papagou, Voula

FRIDAY

Agia Paraskevi, Ano Kypseli, Faleron (Ag. Barbara), Kallithea, Kolonaki, Neo Faleron, Pal. Psihiko

SATURDAY

Ambelokipi, Argyroupoli, Exarhea, Ilioupoli, Maroussi, Plat. Attikis

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agiou Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308

Other denominations:

St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
Skandinaviska Sjomanskyrkan (Lutheran), Paleon Faliron	982-0095
St. Andrews Protestant American Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090

PETS

Hellenic Animal Welfare Society (English spoken)	643-5391
Greek Society for the Protection of Animals (pets only)	346-4445
Vet Clinic & Kennels, Iera Odos 77 (English spoken)	346-0360
Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export & import of pets: Ministry of Agriculture, Veterinary Services, Aeolou 104	321-9871



OUR AUTHENTIC VILLAGE

ALTHOUGH it is becoming increasingly scarce, tourists continue to demand 'authenticity'. When necessary, therefore, we must manufacture it, since not to do so would be churlish and inhospitable. Tourists do not come thousands of miles to see and hear what they can see and hear in their own backyards. They come in search of something different.

In my wife's village where we live, the country folks' hospitable instincts have risen to the fore to provide visitors with the local colour they seek, and thus, to send them home with memories that reinforce their wildest fantasies of Greek village life: a blend of unsullied primitivism and ancient pagan rite. Formerly known as Kookoomelata, which is untranslatable, the village has been renamed Chrispigi — which means Golden Spring. (Natives, of course, continue to use the old name.)

It all began ten years ago when one of our native sons Dimitris (Tzimi) returned home after being deported from America (for reasons unknown)

and decided that the skills he had acquired abroad should be put to good use to improve the welfare of the entire village. He called a meeting in the central square at midday. Since most of the town's male citizens had already been gathered there from early morning, he immediately had a quorum. After a morning of hot sun and ouzo, there were no protests among the assembled townspeople when he announced that we were going into the tourist business and going to make money. He appointed himself Mayor and Tourist Development Officer. Before we knew it, he had put us all to work and made us rich. Today every family in our new village of Kookoomelata has a car and money in the bank, every house a television, luxurious furnishings and imported delicacies in the refrigerator. Within another five years all the houses will have full airconditioning.

When I say 'new village' I mean the one in which we actually live, the one that the tourists do not see, which lies

concealed and unsuspected behind a hill. The old village is now only our place of work. During The Season, which lasts for only a few months, buses shuttle us back and forth between our homes and business where we can be seen by tourists wandering through the shambles of the old village wildly contented with our seemingly total deprivation — in a 'primitive euphoria' as the guide describes it. The rest of the year the old village is unoccupied and neglected so that it becomes more authentic by the year. Semi-wild goats leap from one sagging rooftop to the next, hens and turkeys roost in the rafters, and sheep meander in and out of the houses through holes in the walls.

'How is it', the tourists ask plaintively, 'that they have nothing and yet they are crazy with contentment, and we have everything but can't find peace of mind? What has gone wrong with our civilization?' The standard answer (interpreted by the guide) is: 'We follow the ways of our fathers and grandfathers and great grandfathers. We want little,

we ask for little, we receive little. But we love much. True wisdom lies in the soil and toil. Vouno, the God of the Mountain, has taught us thus.'

The success of 'Project Chrisipigi', as Dimitri dubbed it in the early years, has been the result of the most meticulous planning. Although the tourists who arrive by the busload are invited to go anywhere they please, in reality the groups are shepherded from place to place and from one 'spontaneous incident' to another, according to a carefully worked out strategy. We stage at least seven incidents — 'human, everyday facets of normal village life.' These are spaced out along the route and are but a prelude to the main attraction: a visit to the Original Cave of Pan. If I must say so myself, they are all Oscar performances.

Such organization would not be possible without the central control room which is located in the old watch tower overlooking the village. Short wave transmission and tiny receivers guarantee a smooth operation. ('Group A is now approaching Sector 6. Group B has thirty seconds left of Incident No. I. Flower girls, stand by to walk down the lane now' and so on.)

Tourists are received at the east end of the village and depart from the west end. Upon arrival, they are greeted by the Mayor who announces: 'Go where you choose, you will be welcomed with a smile. We open our hearts to receive you. Henceforth you are not strangers, but friends!' Every tourist gets a personal handshake. Women in local costume strew sweet-smelling herbs ('a traditional expression of welcome probably introduced by the Romans') and distribute glasses of powerful cognac which take effect immediately. To conclude the ceremony, the village band erupts into a wildly joyful and uninhibited rendition of 'Never on Sunday'.

The first stop, at the house of Spiro, allows the tourist to sample a 'typical day in the authentic life of a typical peasant'. Spiro emerges on cue from his place of concealment with his donkeys, trudges wearily down the narrow lane which leads to his house ('returning from a day's toil which began at sunrise when he set out to walk the one hour's distance to his vineyards'). Both of his donkeys are heavily laden; Spiro carries on his shoulder a spade and billhook. He enters his house, a rude abode whose windows, although faithful to the local architecture, have been so constructed that up to one hundred tourists at a time can get an unimpeded view of the interior.

The tourists are understandably

reluctant to take up viewing positions, but the guide assures them that this is not considered a breach of etiquette since all villagers lead completely open lives with no secrets to conceal: any villager may walk into a neighbour's house at any time of the day or night. Their reluctance overcome, the tourists are soon engrossed.

'Spiro's wife, Aliki,' says the guide, 'is bringing him a platter of bean soup and two loaves of home-baked bread. See with what avidity and delight he consumes it! Hard, honest toil in the fresh air needs no sauce. Now he is replete and, throwing himself on the wolf rug before the fire, divests himself of all his clothing whilst his wife strums the old lyre. See, he now takes the Love Water of Aphrodite'.

'Does he do that every afternoon?' ask the tourists in awe.

'Every afternoon and all night,' says the guide, 'and continually at the weekend.'

'It is only possible,' she adds, 'on a diet of bean soup and the Water of Aphrodite.' Tourists come away from Spiro's house shaken, the men silent and thoughtful, the women flushed.

'Fantastic, just fantastic!' they whisper, 'But, of course, he must be exceptional...'

'Not at all,' replies the guide. 'He is quite average. That's just the way life is here. Unsophisticated, straightforward, urgent — an innocent fecundity.' (I sent a memo to the Mayor suggesting that a guide who can come up with expressions like 'innocent fecundity' ought to be given a bonus and how about putting it into the official commentary. He has okayed this.)

Around the corner they come upon The Old Man Whose Time Has Come To Die. He is seen being escorted by his howling relatives to the family 'dying place' on the mountain. Although I have seen him depart thousands of times, the performance still brings tears to my eyes. The relations make all the noise, while the old man is serene and lit up with mystical exaltation 'as befits one who has lived a rich, rewarding life'.

For purposes of contrast, this is followed immediately by The Youngest Son's Departure for the Big City. This includes a tugging match between mother and son. Inevitably she submits to the inevitable. There are the traditional last gifts of hard cheese, bread and olives wrapped in the traditional red cloth. The Young Girl (his promised bride) is expected by custom to try to prevent his departure by clutching him like an octopus around the ankles. The further she permits

herself to be dragged, the more honour accrues to her. The tourists are not permitted any expression of sympathy. The guide informs them that it would be considered a discourteous intrusion and quickly leads them to The Newly Married Couple.

This is designed to lift the tourists' spirits after the emotional mauling they have had with the first two. The couple is leaving the village to spend the traditional twenty days alone on the mountain. A six-piece band and a mob of exuberant villagers hurling rice, sheep pellets and good-natured obscenities appropriate to the occasion send them on their happy way. The bride carries a horseshoe of solid silver with which she playfully strikes her husband on the head. According to the guide, this custom goes back at least three thousand years and, although once practiced throughout the country, is now exclusive to this village.

The celebration of Olive Tree Day comes next. The tourists are told by the guide that by the most fortuitous coincidence they have come on the day which marks the observance of this most ancient rite which is at least ten thousand years old. Peasants, with cymbals attached to the inside of their trousers at the knees, dance a *sirtaki* around the oldest olive tree, exhorting it in a four-note song to go on producing olives. The tourists are invited to join in. Wine, cheese and garlands of olive leaves are offered to them.

This interlude is followed by The Manhood Initiation Ceremony. By another amazing coincidence the tourists happen to have come on the only day of the year when this supremely important event takes place. Unfortunately, the guide tells them, the ceremony is secret and cannot — on pain of death — be seen by an outsider. The Sacred Enclosure may, however, be approached to within a distance of one hundred feet, marked by a low wall of ancient marble on which are displayed the skulls of unauthorized persons who tried but failed to beat the taboo. Meanwhile, if the noise coming from the Sacred Enclosure is any indication, something horrendous is going on within. Against a background of beating drums and barbaric chants, bloodcurdling screams (animal and human), cries of despair and appalling groans emanate from within the Sacred Enclosure. This is all done by tapes and amplifiers.

The tourists, speechless with excitement, move silently and thoughtfully on to The Oldest Villager. This is a charming cameo performance. In the distance a group of little girls can be

seen approaching with bunches of flowers. They are on their way to pay the daily floral tribute to their great-great-great-grandmother who is 157-years old. The tourists are invited to follow the children into the garden where the Oldest Villager sits dozing in the sunshine.

Maria really looks 157. My wife who was her classmate in grammar school assures me she always has. As the girls begin to perform the ritual dance, *Meres Polles* (Many Days), Maria wakes up to reply to the inevitable questions about the secret to her longevity. Her only

secret, she explains, is a sparse diet of water, yogurt, and garlic. Many tourists feel impelled to slip a banknote into her unsuspecting old hand. (When full, the hand disappears swiftly into her dress and reappears just as swiftly, again empty and unsuspecting.)

The Genuine and Original Spring of Aphrodite is the Mayor's greatest brainchild and our biggest money-spinner: the sale of bottled Love Water from the Golden Spring ('from which the village takes its name') and the booklet 'Secrets of the Sex Goddess' bring in twenty thousand drachmas a

day. The setting is so authentic that if Aphrodite were to return she would have no difficulty in finding her way around. It is as it was 'when the world was young and inhabited only by gods.'

'Upon all the gods Aphrodite bestowed her favours liberally and indefatigably,' the guide begins. After a lengthy dissertation on Aphrodite's activities, the groups are led to the kiosks where the Love Water and the Booklet are sold. The turnover is gratifying.

Finally they arrive at the Original Cave of Pan. Our Pan ('untiring in his lewdness and lasciviousness') is not some old half-goat, half-man who lived and died thousands of years ago, but alive and gruesomely realistic. If I didn't know his true identity, I would find him irresistible if I were a woman.

We present some scenes from his early life in Arcadia, vividly illustrating the sort of things he got up to and just how he earned his kinky reputation. If this were a film, we would never get away with it, but offered as Historical Mythology it has been applauded by several ministers from whom we have received flattering letters. (Our village priest, while murmuring disapproval, has been forced to acquiesce.) The performance climaxes when the Cave is plunged into complete darkness. The inference is that Pan takes full and frenzied advantage of this opportunity. At any rate, the lady tourists emerge from the Cave bright-eyed, and agreeably and deeply impressed by the curiously shocking 'touch of authenticity' administered by a feather duster attached to a long handle.

The Departure Point has the usual Arts and Crafts Shop and a Pavilion in which coffee, cokes and cakes are sold. It is surprising how grateful people (who have perhaps spent a thousand drachmas and more on our products and thought little of it) are to be charged only a few drachmas for a coffee which they are well aware would cost them much more in the city. We know by simply looking at their faces that they have had a memorable trip. It is the laudable aim of our enterprise to provide the stuff of which indelible holiday reminiscences are made.

As they board their buses, our wandering bouzouki troubadour sings that very old and sentimental song 'No, No, Stay Yet a Little While Sweet Yanni Mou'. All along the way to the boundaries peasants 'working' in the fields will pause to wave a friendly salutation. We are planting well the corn for tomorrow's crop.

— JOHN BRYCE



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The Los Angeles Philharmonic in a performance at the theatre in Porto Carras, one of the cruise's ports of call.

Many-Splendoured Things

LONG AFTER the last concertgoers had left the Herod Atticus Theatre, a few lonely figures emerged from the vaulted arches and walked out into the chilly night. Zubin Mehta, the Los Angeles Philharmonic's Indian-born conductor, trailed by some close associates, strode down the steps, disregarding a huge, gleaming, black limousine waiting at the foot of the steps, and crossing Dionysiou Areopaghitou, directed his steps towards Filopapos Hill.

A few yards behind him a photographer, carrying a heavy camera bag over one shoulder, walked off, vainly trying to spot a taxi on the road.

The driver of the limousine had looked puzzled when Zubin Mehta did not avail himself of his services. After a brief hesitation, he drove off. The photographer, still searching for a taxi, thought for a moment of hailing the limousine, but then reconsidered and decided to walk, heavy bag or not.

A little later another group emerged from the silent theatre. About a dozen people. A young man in a black velvet suit, a pretty woman wearing a strapless purple gown and others carrying sound and camera equipment, their gala clothes looking slightly rumpled after an evening of hard and concentrated work. The group included publicity people, writers, an executive television producer and two assistant producers from

the United States, three cameramen and three soundmen brought in from Hamburg for the occasion. And an assorted retinue. They looked for the limousine and its driver who was supposed to take them to Piraeus for a shipboard reception honouring Zubin Mehta and the Orchestra. The driver

was gone, Mehta was already off to another dinner in his honour, so they decided to go out on the town on their own.

Mehta had flown in from London the same night, arriving only minutes before the start of the concert and adding to the tense moments of the preceding two weeks. (The next morning, a televised visit to the Acropolis by the maestro was cancelled).

The first performance of the Los Angeles Philharmonic in Athens had ended in perfect harmony, musically as well as weatherwise, even though the limousine disappeared and Mehta did not make more than a five-minute appearance at the shipboard dinner. The rain that had been gathering in heavy clouds over Athens did not fall until after the second concert began the next night. It added a final highlight to the unusual experiences of a select group of people, some two hundred in all, who had been travelling through the Mediterranean for a fortnight surrounded by music, symphonic music that is, aboard the MTS *Danae*, one of the Carras Line's two luxury cruise ships.

None of the little hitches and tense situations involved in keeping a vast supporting cast on its toes will be evident when the result of this unusual enterprise — a full philharmonic orchestra of one hundred and four men and women, travelling aboard ship and playing for two weeks for a group of passengers outnumbering them barely



Zubin Mehta and the Los Angeles Philharmonic Orchestra taking their bows during one of the many stops made by the 'Philharmonic Cruise' in May.

two to one — will be seen over public television in the United States in February 1978. The program will be one of six specials on the arts, all underwritten by a grant from Atlantic Richfield Oil. (Of the other five specials, one will be devoted to Beverly Sills and the San Diego Opera Company. The remaining four performances will take place at Wolf Trap Farm, a national park in Vienna, Virginia, operated by the U.S. Government's Park Service exclusively for the performing arts. There will be a concert with Benny Goodman, a performance by the Martha Graham Dance Company, a bluegrass concert and an evening of black ballet and traditional jazz.)

The people who had travelled on the 'Philharmonic Cruise' aboard the MTS *Danae* were mostly Americans, with a sprinkling of Europeans. More or less middle-aged, they were described as 'staid and conservative'. In everybody's opinion they were people who took music very seriously. They must have. Billed as 'very expensive', the two-week cruise cost, per person, anywhere from \$1,775 (for an inside cabin) to \$5,840 (for a penthouse suite with its own private balcony), not counting the airfare to Southern France. It took them from Villefranche to Barcelona, from Palma de Majorca, to several ports in Italy, from Kusadasi to Porto Carras and, finally, to Piraeus and the concert at the Herodes Atticus Theatre.

Along the way, wherever the ship stopped, there were concerts arranged in unusual settings. One participant described the concert in Barcelona's Palacio de la Musica as breathtakingly beautiful, not only because of the music. The surroundings and the moonlight contributed to make it a unique experience. 'Another highlight was the concert in Palma de Majorca,' he added. 'We were taken to Villa Vlademosa, where George Sand and Frederic Chopin lived. Christina Walevska, one of the soloists on board, and a young cellist of the orchestra, gave a Chopin recital.

Not only was there music, but there were lectures by a musicologist on the pieces played in the concerts. There were panel discussions about the functioning of an orchestra and how it selects its program. Passengers who were amateur musicians participated and played with the members of the orchestra.

Above all, there was the proximity to the musicians. 'They were thoroughly professional,' said one observer. 'They live and love music. Even during the



The 'Village Inn' in Porto Carras where visitors to the area may now stay. When completed, the complex will form a self-contained village with villas, luxury hotels, twenty-six restaurants and three thousand telephone lines.

day, when nothing was scheduled, you could hear them practising and playing in their cabins.' They were not musicians somewhere up on stage removed from the listeners. 'There was an unusual interchange between passengers and musicians,' he continued. 'It was a wholly different experience.'

The television coverage, the publicity, the magnitude of the supporting structure, evident to only a few on the evening of the concert, was nothing unusual. Having a renowned symphonic orchestra on board one of their ships was another scoop for the Carras Lines and added another feather to John Carras' cap. The *Danae* was the first passenger ship to carry American tourists to Communist China (in January 1977). Her sister ship, the *Daphne* was the first one to cruise to Havana, Cuba, with the Jazz Festival, just a few weeks ago. (Further trips to Havana, the first officially sanctioned exchange of tourists from the United States, planned for the coming months have been cancelled for the time being, however, because of pressures exerted by exile groups in the United States.)

The ships have every amenity on board to make a passenger 'very comfortable'. Each has saunas and a Lancome beauty centre; some cabins have their own bar-refrigerator, and all have full-size bathtubs; and there is a complete theatre. The ships' furnishings carry such brand names as Knoll

International and Herman Miller. Dinner is served on Rosenthal China. Looking at the lovely and lavishly-produced pamphlets, one might come to the conclusion that none of the passengers is over thirty and all are ready for the cover of *Vogue*.

There are those who prefer chamber music to a full philharmonic orchestra. If one's taste leans towards Bellini and Palestrina, Corelli and Cimarosa, there is the 'Periplo Musicale, Opus XIII' in late autumn, a cruise on the *Danae* through the Adriatic Sea and the Western Mediterranean to the accompaniment of the Italian baroque group, *I Musici*. What of those who do take their vacations seriously (as the Carras group thinks they should be taken), but do not care for music? For those interested in painting, there is 'The Canvas and the Brush' cruise. Leading art authorities from the United States and Europe will expound on what the passengers will see in Pisa, Florence and Siena, Pompeii and Mystra. 'Byzantium' is the theme of yet another cruise. Venice, Ravenna, Chios, Patmos, Istanbul are along its route.

The cruise 'Aurora' explores the land and history of the Norsemen. There is a wine-tasting cruise, which skims the coasts of France, Portugal, Spain, and Madeira. For gourmets there is another cruise, carrying on board such illustrious personalities as Paul Bocuse, the former chef at the Elysee Palace,

Gaston Le Notre, Paris' most famous pastry chef, and Roger Verge. The advertising booklet informs us that on a previous cruise eight-hundred magnums of champagne were consumed, as well as fifteen-hundred bottles of wine, one-hundred-and-twenty kilos of pate de foie gras and sixty kilos of caviar. The chefs demonstrate their art on board for the scholarly minded.

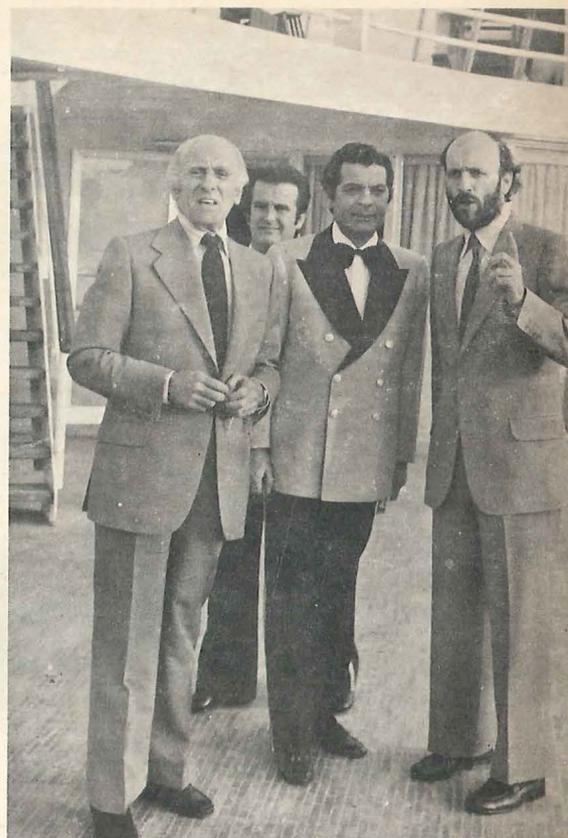
For those who have already 'done' the Mediterranean and European coasts, there are other trips. The 'Journey to the Kingdom of the Sun God' begins in Miami and cruises all around the coast of South America, for a total of fifty-one nights and days. And finally, for those who have the time and the necessary financial backing, there is the eighty-nine day voyage on the 'Great Spice Road to the Distant East'. It carries a price tag of \$5,730 minimum and an \$18,805 maximum (for a penthouse suite, per person) for the full tour, with the option of spending as little as an extra \$897.50 (for the economy minded) or as much as \$4,188 (for those inclined to splurge) on shore excursions. One does get a lot for one's money, including a more-or-less full university faculty to lecture on the art, music, and history of the places to be visited.

All this and more is part of the 'Carras Concept' of tourism which, according to the Carras interpretation, is one of perfection and attention to the minutest detail. 'We aim to please the American tourist, primarily,' says one of their employees. 'Isn't he one of the most exacting in his demands?'

Lately a feature of many Carras

cruises has been a stop at Porto Carras, a vast agricultural and tourist complex on the middle finger of Halkidiki, on a forty-five-hundred acre tract. Described by some as a 'benefactor' of Greece who has created new agricultural concepts in Sithonia, introduced new cattle breeds and cultivated wines imported from France, and expects never to retrieve all the money he has poured into it (sixty-five million dollars, so far, apart from money invested by the Greek government), John Carras coddles his 'baby', Porto Carras. Reading about it is to skip from one superlative to another. Two hotels, with over seventeen-hundred beds, an inn sleeping another one hundred and sixty-nine, and 'built in the style of the monasteries of Mount Athos' (airconditioned, though), plus two hundred and fifty villas forming ultimately a large village are being built. Add to this twenty-six restaurants, night clubs and discotheques, a marina accomodating one hundred and eighty boats, banks, a post office, laundry, dry cleaner, a fully equipped hospital unit, cinema, a nursery for children, plus a convention centre providing the latest stock market prices, three telex lines and the services of a travel agency. There will be three thousand telephones and as a bonus to its customers, internal phone calls will be free of charge.

What may sound like a magnanimous gesture, providing work and income to an area formerly little developed, has been described by others as a monstrous white elephant. To judge from published accounts and pictures of the

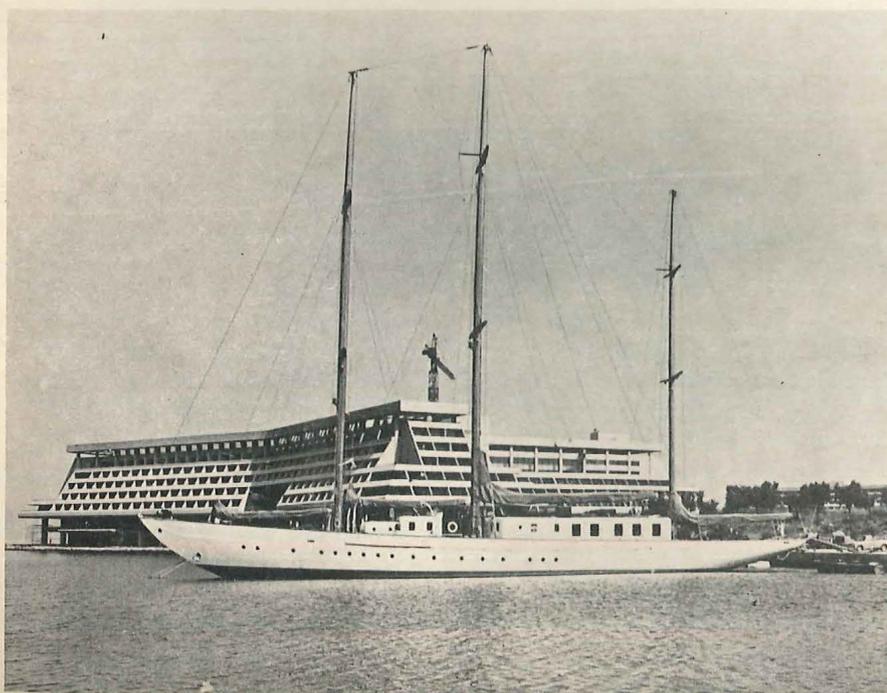


Shipowner John Carras, left, on board the MVS Daphne with his son Costas and the Chief Steward.

models, the 'idea of the Macedonian village inspired by the regional architecture of Mount Athos' does not immediately come to mind. It has been likened to Miami Beach with touches of such new creations as Columbia, a town built from scratch outside Washington, D.C. Not to speak of Levittown.

Be this as it may, there are those who will enjoy this kind of surrounding, those who value services and expect superb functioning, whether in Kuala Lumpur or in Djibouti. Floating in a luxurious ship surrounded by beautiful music performed by expert musicians for two weeks, with the likes of Zubin Mehta and his orchestra, is surely an extraordinary experience. But one man's meat is another man's poison and there are others whose tastes run towards something simpler than Porto Carras. Perhaps to accomodations in a real Macedonian village rather than airconditioned opulence by the sea. The Halkidiki coast, lovely as it is, is quickly developing into another Sounion Road, where unretrievable beauty has been destroyed by a building mania unequalled elsewhere. The Florida Everglades, now protected as a national park, were just a natural part of the landscape of Florida — before the Golden Coast giants such as the Miramar and the Deauville were built.

—MARGOT GRANITSAS



A yacht anchored in the marina near the two luxury hotels under construction at Porto Carras, the forty-five-hundred acre complex located in Halkidiki.



cinema

THE SUMMER SEASON

IT WAS the vogue in the 1920s and 1930s for American cinemas (a.k.a. 'movie palaces') to have what were called 'atmospheric ceilings'. Clouds and stars painted on the ceiling of the theatre, together with soft blue lighting and the decor of the theatre, gave the audience the illusion of sitting in the courtyard of a Moorish castle under a cool evening sky. (When the decor was not Moorish Castle, it was likely to be Egyptian Palace, Greek Temple, or Monte Carlo Casino.)

In Athens, the decor of summer cinemas is generally raw cement, but the 'atmospheric ceilings' are more heavenly than anything the movie palaces created. Here the celestial effects are for real. When the summer heat begins, most Athenian cinemas literally raze their roofs, and when the roofs are not razable, the cinemas will either relocate *on top* of the roof (with lawn chairs and a canvas screen), or move to the nearest vacant lot. It may surprise a summer visitor to know that there are over two hundred such outdoor cinemas within the city of Athens.

Viewing conditions are usually less than ideal. Street sounds compete with the soundtrack, and city lights may play

havoc with the images on the screen, but few patrons complain. Ticket prices are low (thirty to forty drachmas), and the films are generally of the less serious variety — the popular hits of the last year, and crowd-pleasers from past seasons. No new motion pictures are released from June through October, so during the summer, Athens is a veritable film festival of new and old favourites.

Anglophones should be warned, however, that cinema listings in the daily English newspapers are highly unreliable. Programs at most outdoor cinemas change three times a week — sometimes without notice — and even though programs may be listed correctly, the titles are almost invariably literal translations from the Greek titles, which are usually different from the original titles. Hence, *A Woman Under The Influence* is translated back into English as 'A Wife Confesses', *The Seven Percent Solution* will be 'The Big Mystery of Sherlock Holmes', *The Bad News Bears* becomes 'Nine Little Satans', and so on. If the hint in the newspaper is not enough, the correct title of the film can sometimes be obtained by phoning the cinema after 7:30 p.m. Telephone numbers can be

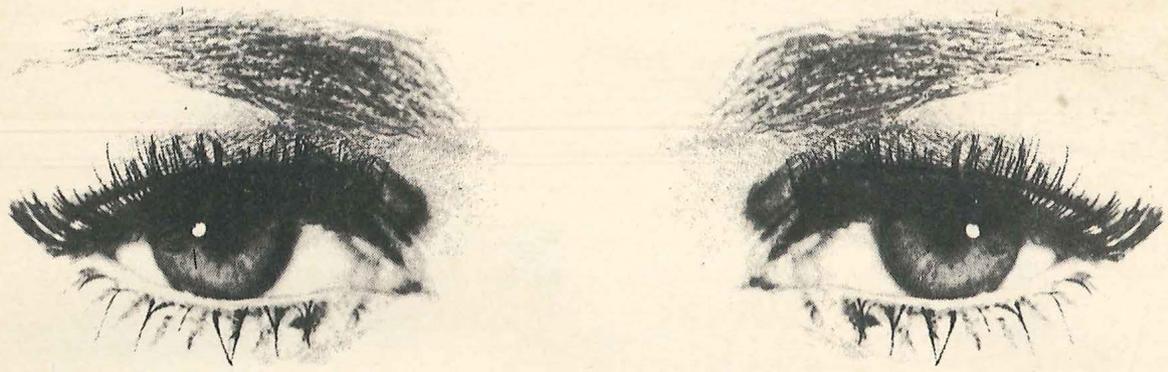
found in the Yellow Pages of the telephone directory under *Kinimatog-rafi*.

Two outdoor cinemas deserve special notice because their summer programs will feature mostly 'art films' and classics of the highest quality. The Ecran Cinema, at the corner of Zonara and Agathiou streets, about two blocks south of Leoforas Alexandras (telephone 646-1895) promises a Fellini and Visconti retrospective, as well as features like *The Tenant*, *Claire's Knee*, *Nashville*, *L'Argent de Poche*, *The Family Plot*, and *One Flew Over the Cuckoo's Nest*. The Ilion Cinema on Trias Street off Patission (telephone 881-0602) should be strong on Swedish, Russian and American classics. Hitchcock and Bergman are frequent residents at the Ilion during the winter as well as summer.

FOR MANY years, one of the most popular programs on American television was *Candid Camera* which featured 'people caught in the act of being themselves'. Hidden cameras were set up, and innocent people were confronted with ridiculous situations (e.g. a water fountain that suddenly switches to Coca-Cola; a salesman trying to sell a square basketball, or a taxi driver who insists on talking instead of driving). People's reactions were filmed, and the clips (used with the permission of the victims) provided a highly-entertaining, half-hour television program every week.

A young Greek filmmaker recently carried this candid camera idea to a diabolical extreme, and has ended up in jail for his trouble. Yannis Kokolis told the judge he wanted to make an avant-garde film about the life of an average man. He selected a man at random — and came up with an employee of the telephone company — and proceeded to film as much of the man's life as possible with a hidden camera. Not satisfied with his star's mundane routine, Kokolis arranged for a girl to meet the man and entice him into having an affair with her. The affair, naturally, was filmed in all its intimate detail, and Kokolis even staged a raid by the girl's 'husband' and 'the police' charging the couple with adultery. The 'average man's reactions' were real enough, and when he later was informed about his performance in the motion picture, entitled *The Guinea Pig*, he took Kokolis to court on a number of charges. Kokolis has now been fined fifteen thousand drachmas, and faces a sixteen-month jail term.

—GERALD HERMAN



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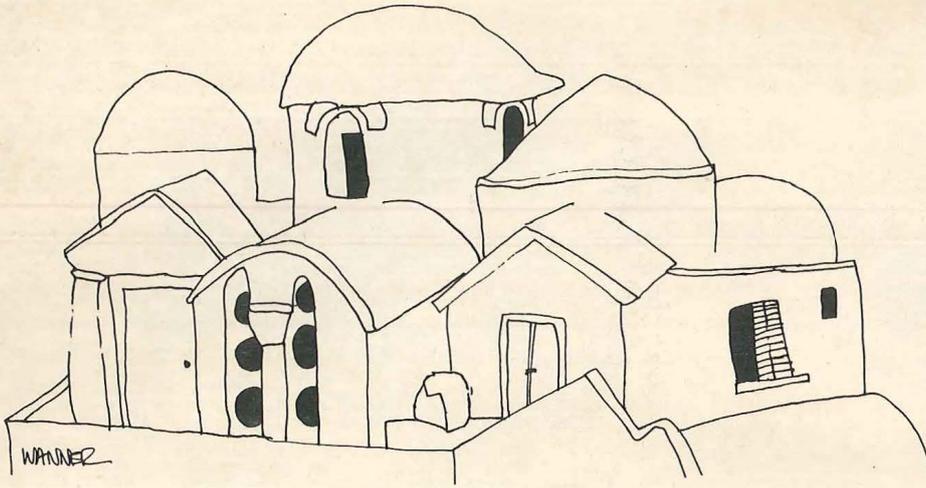


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music

Of Symphony, Festivals and Ballet

UNDER Zubin Mehta the Los Angeles Philharmonic, which the Indian-born conductor joined in 1961, has developed from what a *Christian Science Monitor* critic described as 'a good regional group' into what is undoubtedly one of the finest orchestras in the United States.

As a native Californian, I risk being called to task for lavishing any excessive praise on the concert given by the orchestra on May 15 at Herodes Atticus Theatre. We heard only a few minutes of music before an unseasonal and very

muddy rain shower cancelled the entire performance. But it took only those very few minutes of Stravinsky's 'Fireworks' and the initial bars of Tchaikovsky's First Symphony to demonstrate how far this orchestra has come since the 1950s.

The orchestra's ensemble playing is flawless and the woodwind and brass sound beyond reproach. Although the string section was understandably nervous as the heavens began to drop muddy deposits on their priceless Stradivarii, its playing, if tense, was precise and

sonorous. It was a pity to see the concert end so abruptly, but, on the other hand, it was an unusual experience. As the rain began to fall, the audience as one sprouted thousands of umbrellas, while Maestro Mehta continued to conduct, despite the inevitable, in order to round off a musical phrase, finally dropping his arms in resignation as the lovely strains of Tchaikovsky tapered gracefully into a hauntingly unfinished conclusion.

The 1977 Athens Summer Festival which will continue through September 25 has every prospect of ranking as one of the finest in memory. Although heavy as usual on symphonic presentations, there is opera and ballet as well as drama. The Bolshoi in particular promises evenings of excellence. The National Opera's performance of Bizet's *Carmen* this month and the Vienna State Opera's *Elektra* in September will offer excellent contrasts in style and musical approach. Appearances by the Vienna Philharmonic and Utah Symphony in September will bring to the fore three leading musicians of our time, conductors Leonard Bernstein and Maurice Abravanel, as well as the renowned Canadian contralto Maureen Forrester. The Festival concerts at Herodes Atticus are highlights of the musical season, and an experience that should not to be missed by any music lover.

IT WAS the first unbearably hot day of the season, but this did not deter the hundreds of devoted mothers and other interested parties who attended the delightful demonstration of ballet techniques by students of the Royal Academy of Dancing at the Aliko Theatre. An amazing assortment of children were put through the rigorous paces of the Royal Academy's ballet program. Under the stern direction of Academy trainer Danielle Taylor, dozens of little girls (and one boy) aged six through twelve proved admirably that they had mastered their lessons.

Although there are a number of schools in the Athens area that follow the Royal Academy's program, I am familiar with only one, that of Elizabeth Scarlatos (herself a former member of the Royal Ballet troupe) whose progress I have followed with interest since it was organized five years ago. If Ms. Scarlatos's devotion to ballet and to the instruction of children in its artistic and athletic demands are at all typical of the Athens schools, then our children are in good hands indeed. The performance at the Aliko Theatre suggests that they are.

—ROBERT BRENTON BETTS

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George D'Almeida, 'Black-and-White Watercolour'.

art

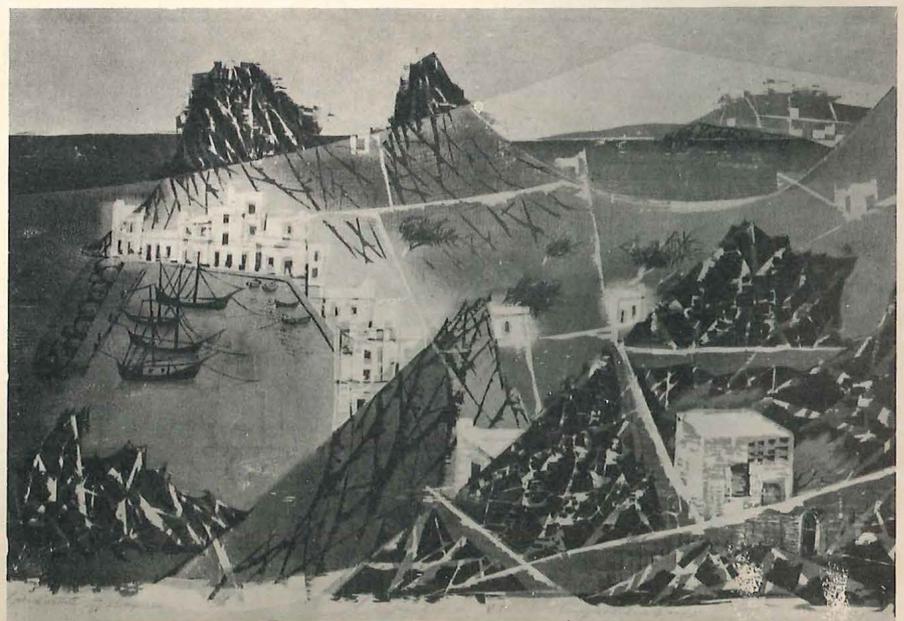
AT THE GALLERIES

KONSTANTINOS Grammatopoulos, now sixty-one years old, is a well known-figure in the art world of Athens. He is professor of graphic arts at the School of Fine Arts at the Athens Polytechnic and one of the important print-makers in Greece. His preferred medium is lithography. Up until 1967 he worked in only black and white but has since introduced colour to his prints giving them an individual and easily recognizable style. His exhibition at the Argo Gallery on Merlin Street in May was a retrospective dating from 1967 marking the commencement of Grammatopoulos's 'coloured' period.

He divides his surfaces into clear geometric areas, his use of fine, sharp lines giving his prints a linear quality. The compositions are structured around a central light-toned area, which forms the nucleus of the work and which is in turn surrounded by darker-toned areas. His colours are muted — usually combining either blues and browns or burgundies and greens. Although he may use only two basic colours in a work, he employs several gradations of tone in each spectrum. His colour is not

densely applied, giving the texture of his prints a delicate transparency emphasized by the superimposed geometric areas in varying shades.

The bulk of Grammatopoulos's work is in the figurative idiom,



Constantinos Grammatopoulos, 'Aegean VI'.

consisting of either landscapes or seascapes. Even in works such as 'Attika I and II,' which are essentially abstract, allusion to landscape is evident. He successfully captures the pervading atmosphere of his subject: in the blue-brown 'Aegean Series' he has caught the feeling of the harsh Cycladic summer which is in contrast to the idyllic and lush greens and pinks of his 'Kerkyra'. Where Grammatopoulos has used figures, as in the 'Fantasia Series', they are transparent and without volume or substance. There is something distinctly mythical and spiritual about this series. Grammatopoulos is a competent organizer of the two-dimensional surface, his compositions well balanced with a strong sense of symmetry. A keen observer of his surroundings, he depicts what he sees in a style which has become pleasingly familiar over the years.

George D'Almeida, an American artist of Portuguese and American parentage, was born in Paris in 1934. He has lived in Argentina and the United States where he completed his studies and is at present living and working in Italy. D'Almeida's exhibition held at the Zoumboulakis Gallery on Kriezotou Street followed closely upon the wave of foreign artists exhibiting in Athens this spring. D'Almeida's work fits loosely into the Abstract Expressionism of the late 1950s, and is well-versed in its techniques. His work is non-figurative, juxtaposing bright colours within good, sound compositions. His paintings are uncomplicated and pleasant, conveying an inherent passive quality which produces a visually-satisfying aesthetic experience. These works fall into the category of

decorative painting rather than that of resourceful creativity. It seems redundant today to engage one's energies in a style which reached its apex almost twenty years ago.

Athens is slowly acquiring a heterogeneous collection of galleries which deviate from the usual practices of galleries dealing in contemporary art: Contemporary Graphics, which is devoted to prints, the Polyplano which is a shop-gallery and the Jean and Karen Bernier Gallery which specializes in the very avant-garde. Now To Trito Mati (The Third Eye) has opened its doors to the Athenian public. Nicholas Petsalis, the owner of this new gallery on Loukianou Street, plans to show works by nineteenth- and early twentieth-century artists and works from the

earlier and lesser-known periods of established living artists, without entirely ignoring contemporary art. Although this is a commercial enterprise, the public will be given opportunities to see in perspective each artist's development. The approach is a historical one which contrasts significantly with the usual practice of galleries whose activities focus on current art. No other gallery or institution in Athens systematically organizes such exhibitions. This is usually the function of public galleries and museums but the Pinakothiki, The National Gallery of Art, has been remiss in this area. To Trito Mati, on a small scale, has taken the initiative.

—CATHERINE CAFOPOULOS

EAST MEETS WEST

IT HAS become commonplace to describe Athens as a stepping-stone between East and West, a meeting ground for Oriental and Occidental influences. The description should probably be consigned to cliché heaven, yet how else to sum up the work of Helle Barnstone and Susan Gomersall, which will be on show at the Hellenic-American Union from July 11 to 20, without trotting it out afresh? Both of these artists live in the West but have drawn inspiration and technique from the East. The twain not only meet but marry in this joint exhibition, with some felicitous results.

Helle Tzakopoulou Barnstone, a Greek-American, was a painter for twenty years, but now works almost exclusively on batiks, the ancient art form developed in India and Indonesia. The East-West blend has resulted in a series of wall hangings that are more than just mere decoration. In her hands, painting with wax leads back to the art of the Byzantine age: batiks that resemble icons or stained glass windows.

Susan Gomersall is from Yorkshire and studied at the Fine Arts College in Coventry. A sculptor, she experienced such an epiphany on her recent six-month swing through Afghanistan, India, Kashmir, and Goa, that she began drawing again after a lapse of ten years. The results of her work with Rapidograph pen amount to a visual portrait of her traumatic journey to the East. 'It was a mind-blowing experience,' she says. 'I've always travelled a lot, but

nothing compared to what happened to me in places like southern India and Nepal. It's just such a different world, with so many contrasting kinds of people — itinerant holy men, beggars, untouchables, peasants, hippies, leftovers from the British Empire. Then there's the religious art — the carvings and temple paintings, wondrous things, somewhat overwhelming.

'I found myself impelled to draw, to record faces and places, but I don't hold pretenses for the work. It's just a rendering of mood. I put down the joy or surprises I felt — and the anger, too. One minute you hate the East, the next you love it, even want to romanticize it. On the whole, it's a dramatic experience — it pulls you away from your own centre,' she continued. 'I can't wait to go back to Afghanistan, Goa, Kashmir, the Khyber Pass — mythic places.'

With Helle Barnstone, the East has come to her, rather than vice versa, yet the influence of that part of the world shows just as strongly and imaginatively in her work. What first attracted her to batik was the physical interest: the chance to use striking forms, with expanses of colour. 'Batik is exciting because of its limitations,' Mrs. Barnstone explains. 'Traditionally, it was only used as a decoration. I've tried to expand the design technique to make it a painterly kind of medium.' She has employed a wide range of colours in her wax-resistant painting on cloth. Working in her studio in Bloomington, Indiana where she is the director of the Unicorn Gallery, an artists' coopera-

tion, she finishes about one batik a month. 'It's a slow process, but of course while you are finishing one batik you are experimenting with several others.' Initially Mrs. Barnstone, who holds a Fine Arts degree from Yale University, worked only in a realistic vein with her batiks, but she later moved into abstract designs, too.

Born and raised in Greece, Mrs. Barnstone went to America in 1945 and has lived there ever since. But most of her summers have been spent here and she still retains an innate fascination with Byzantine art. 'I love the richness of Byzantine art, the stylized forms, flat colours and decorative areas. I've tried to achieve those effects in my batiks and use extensively the crackle technique which gives the impression of delicate veins, just like an icon.' The dark outlining of forms, another characteristic of Byzantine art, has been the key to the stained glass effect she captures in some of her designs.

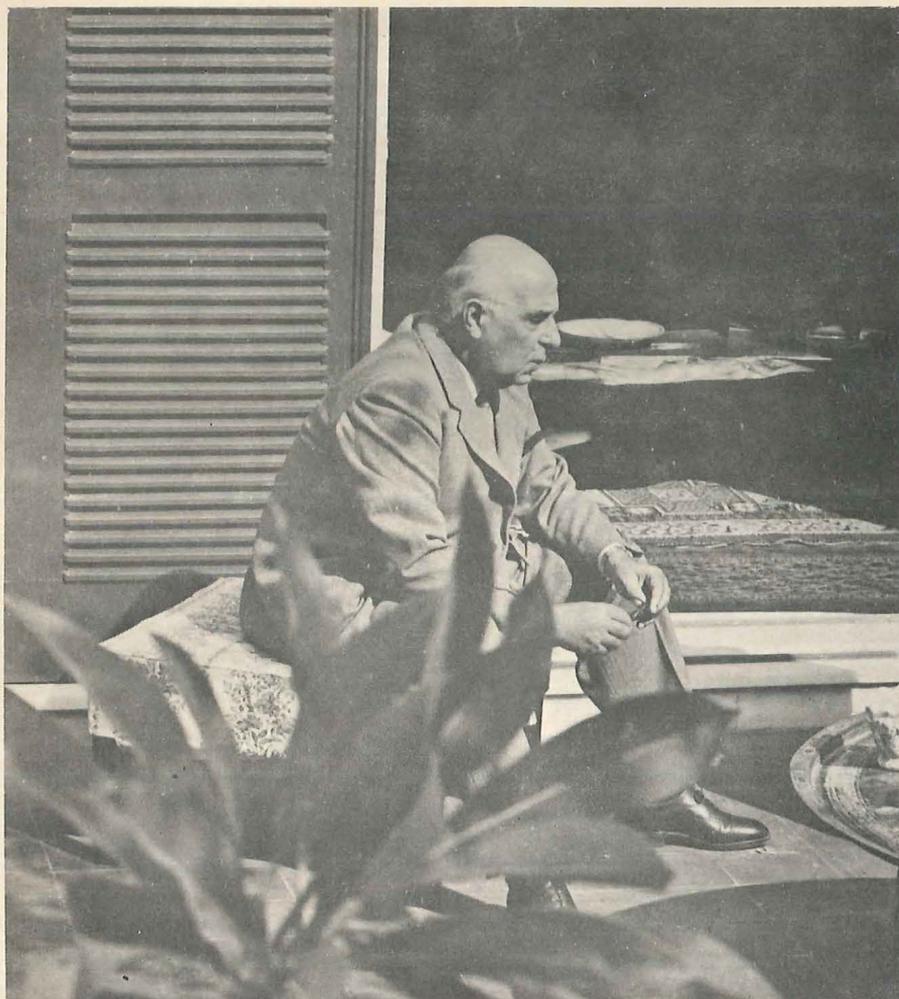
Mrs. Barnstone uses only fibre reactor dyes, which produce 'brighter, fuller-blooded colours' on cotton, silk, velvet, and smooth corduroy. She also back-lights most of her batiks to emphasize the natural translucency of the fabrics. Sheets of milk glass are placed between the illumination and the fabric to spread the light more evenly. This summer Mrs. Barnstone will be teaching a course in batik art at the Athens Centre for the Creative Arts, under whose auspices the Barnstone-Gomersall 'East Meets West' exhibition is being held.

—WILLARD MANUS

Photograph by Jim Messina



Helle Barnstone with one of her batiks.



George Seferis

books

X.A. Kokolis
 PINAKAS LEXEON TON 'PIIMATON' TOU YIORGHOU SEFERI
 Athens, Ermis. 1975. 128 pages. 80 Drs.

THIS *Catalogue of Words in the 'Poems' of George Seferis* has been revised to refer to the eighth edition of the poet's work in ten volumes as collected and edited by George Savidis and published by Ikaros in Athens in 1972. It enables us to find in what particular volume, poem, and verse the poet has used a certain word, with the exception of certain minor auxiliaries.

Such concordances are always fascinating indexes to the anatomy of a poet's work and, to some degree, to his mind and thought, if not to his soul, particularly if he has won the Nobel Prize in literature. Although it is well known that Seferis's general aesthetic was that 'less is more', it is, nevertheless, astonishing to discover that his poetic vocabulary consisted only of 3,877

words (as I recall, the Shakespearian concordance yields thirty-five thousand words), 2,025 of these used only once in their root form, 1,519 used from two to nine times, and 333 used from ten or more times in their variant forms. No doubt a concordance of words in Seferis's prose works would yield a larger vocabulary.

At the end of his book, Mr. Kokolis appends a list of words most often used. I was startled to discover that the word most often used by far is the comparative *san* (like, as if) used 205 times, for I had never thought of Seferis as particularly indulging in comparisons. Next in frequency comes *mesa* (into, inside, within), 181; *aftos* (he), 120; and *allos* (other, another), 115, although we are not told whether these include the feminine and neuter as well as the

masculine forms.

Appropriately enough for a poet, the most frequent verbs used are 'to see' and 'to say', tied at 102 times. It therefore comes as no surprise to note that of the parts of the body, 'eye' occurs 102 times and 'eyelid' twelve. A count of other senses or sensory organs gives us interesting results (I shall often count variants as well as root words): to hear, forty-five and ear, five; to touch thirty-three (too many parts of the body are involved to count tactual areas); to smell, ten, and nose not at all (a sensory organ that would count high in Kazantzakis); to taste is never mentioned, and though the word tongue occurs seven times, we are not told whether the references are to the bodily organ or to language. The body itself, whether as *kormi* or *soma*, is mentioned seventy-one times; parts of the body most often referred to are hand (sixty-three), heart (thirty-nine), blood (thirty-seven — almost worthy of Sahtouris or *Macbeth*), lips (twenty-five), fingers (twenty), feet (seventeen), knees (ten). Mention of the body (seventy-one) takes precedence over that of the soul (sixty-one); the spirit (*pnevma*) is never mentioned. Mind and thought (fourteen and forty-nine) have an edge over the heart and the emotions (thirty-nine and seventeen). Curiously enough, *eros* in its variant forms is mentioned only thrice, *idhoni* (sexual pleasure) only twice, while love with its variants is mentioned fifty times. This is curious, for I would venture to say that in the works of most Greek poets *eros* or *erotas* is mentioned far more frequently than *aghapi*, a distinction not available to English poets.

It is to be expected (and this holds true for most Greek poets) that the count for sea, whether as *thalassa* or *pelaghos*, is high (one hundred), waves (twenty-seven), ships (thirty-six), oars (twelve), water (fifty-one), harbours (eleven), lakes (ten); and this holds true also for sun (sixty-eight), light (fifty-one), sky (thirty-four), stars (thirty-three), the moon, whether as *selini* or *fengari* (twenty-seven). The count for darkness is forty-two, for shadows, twenty-five, making a total of sixty-seven. Life occurs fifty-seven times to death's twenty-four, although the count for dead is twenty-six, to die, forty-four, and grave, seven.

Seferis's interest in the day (sixty-one) and the night (sixty-six) are almost equally divided. His favourite flower is the rose (eighteen) followed by asphodel, the flower of the dead (eight). His favourite tree (thirty-three) is the slender guardian of cemeteries, the

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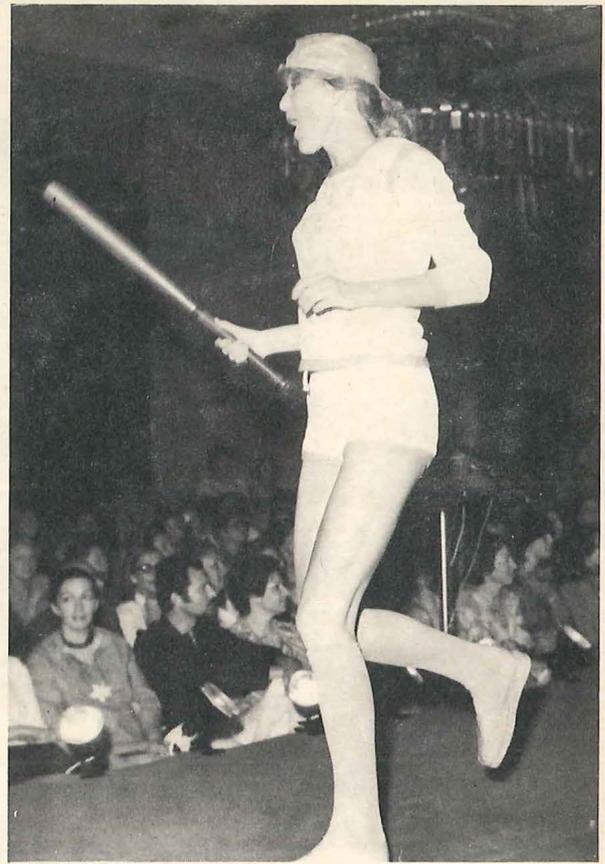
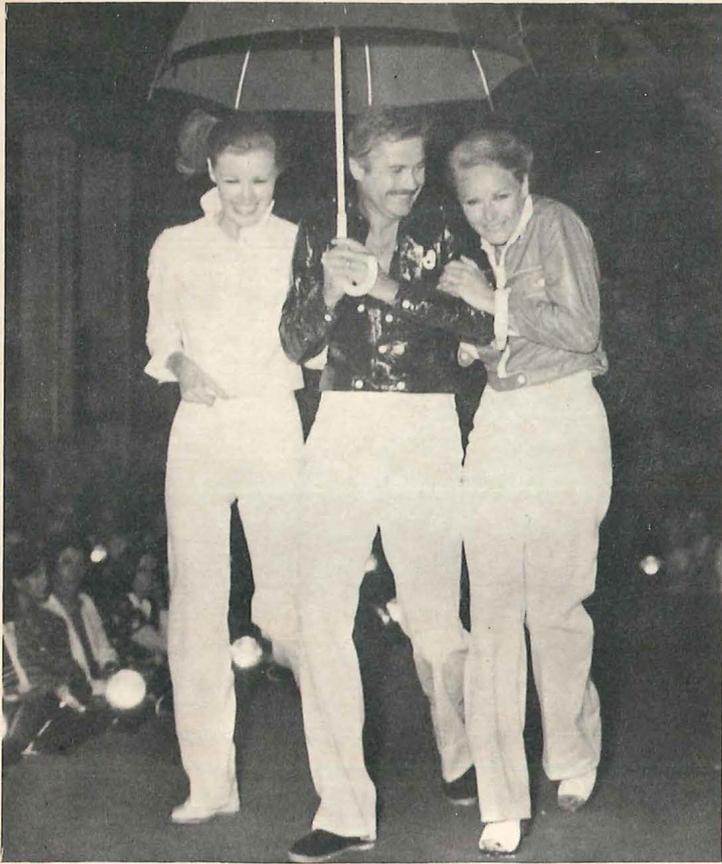
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cypress (nine), followed by the laurel (four). His favourite season is the summer (twenty-one), followed by spring (fifteen), autumn (twelve), and winter (ten). Bird occurs twenty-six times, wings thirty-three. His favourite bird is the swan (ninety), followed by the cock, the crow, and the seagull (each five). Of animals, he is partial to the cat (four). Of nine references to fish, eight are to the dolphin. His interest is equally divided between mountains and hills (twenty-seven), and fields, meadows and plains (thirty) although, as we have seen, the sea is his overriding passion. Of colour (nineteen), black (fifty-one), has the edge over white (forty-one), followed by green (seventeen), yellow (fifteen), blue (twelve), and gold (twelve). Remembrance and memory count for sixty-eight, forgetfulness, twenty-five. He 'gives' nineteen times but 'takes' forty-two. Absence (two), and presence (four), so central to the poets of Thessaloniki, have scant mention. 'No' is uttered twenty-five times, but 'yes' never. Surprisingly, men friends and comrades are both mentioned twenty-seven times, but women friends only twice. Considering the low-keyed style of his poems, one does expect seventeen mentions of 'whisper' (rare in other poets) and twenty-eight of 'silence' (a favourite word of all poets, since they know what it means to break it). But one doesn't expect 'shout' to occur fifteen times, a favourite word of Sinopoulos. The mirror, so central to symbolist poetry, has a count only of thirteen but the windowpane, which occurs very frequently in the works of many modern Greek poets to frame a point of view, has a count of thirty-two. The main fault I find in this cataloguing is that Mr. Kokolis lists words of the same spelling without differentiating when they have more than one meaning, such as *kosmos* (world or crowd), *fillo* (leaf of a tree or a book), *prosopo* (face or person), *timi* (price or honour), *keros* (time or weather).

I have been playing, of course, a somewhat superficial game in this count, which is not an accounting, for although frequency of words used can to a degree indicate where a poet's interest lies, it cannot accurately indicate the main themes or concepts of a poet, or whether he uses a word derogatorily or in praise. Nevertheless, a critic can well use such a concordance to look up a phrase or quotation from the poet's work, or to ferret out the themes or concepts which are a truer index of a poet's concerns.

—KIMON FRIAR



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fashion

SPORT INTO SUMMER

FASHION has an outdoor air this summer; you can either wear a flouncy outfit or a variety of dungarees and overalls and look as if you spend more time driving a tractor than meandering through fields of poppies. It is also extremely chic throughout Europe to look as if you have just left the tennis court, golf course or race track. Sports clothes, say the fashion pundits, are in.

For those who frequent the couture shops all these styles are available in Athens. Guy Laroche, Courreges and Jade showed a wide range of different summer styles in an excellent fashion show at the Hilton in June. Jade, which is located on Patriarhou Ioakim 19, favoured silky dresses and pretty, floaty chiffons with lots of matching scarves. Laroche also showed some exquisite silk dresses and pyjamas (prices from around 10,000 Drs.). His summer collection, now available at Voukourestiou 16, was classical, elegant and wearable by women of all ages. Their men's clothes are as stunning as ever

and their safari suits (6,950 Drs.) are a certain winner.

The most inventive as always was Courreges who has designed a range of exciting sporty outfits for the young and slim which can be found at Anagnostopoulou 4, near Kolonaki Square. Pink, this year's colour without doubt, is featured widely in the little waist-length jackets (6,950 Drs.) with matching baseball caps, all made of PVC—which may be a little sticky for an Athens summer—and in the skirts, shirts and the long evening shifts. The Courreges dungarees are the most elegant in town and at 9,950 Drs. probably the most expensive, but they do look terrific worn with see-through blouses or just a beautiful tan. There are tennis culottes, baseball shorts and a whole range of sporty accessories.

For those whose budgets do not run to French pret-a-porter, there are more boutiques than ever offering a wide variety of summer clothes, most at outrageous prices: there is a great variation from one shop to another for

virtually the same items. Here are some suggestions from among the more sensible. Old dresses and blouses in the Retro style and lovely hand-embroidered folk dresses can be found at Oasis, Dimokritou 25 with prices beginning at 1,000 drachmas. For the more conventional tastes there are pretty, flowered cottons at Chez Florette, Iraklitou 15 and some attractive, loose, cotton dresses in plain colours at Batik, Tsakalof 15, which are fine for any size figure. They also have lovely baggy Indian cheesecloth trousers for 1,200 Drs. The older woman might prefer the silk knits at Niki Vogiatzidaki, Irodotou 33, where you can also find brocade espadrilles for summer evenings. For those who like the Indian-inspired, a trip to the Free Shop — which does not live up to its name — at Skoufa 15, might be interesting or Marabou, Skoufa 26, which also has some very pretty French cotton dresses. My favourite dresses, however, are the cheesecloth creations of Lily at Patriarhou Ioakim 21. In

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Photographs by Branco



The Mary Maniatis shop and the cafe-snackbar (below) at Market 42.

delicious ice-cream colours you can find skirts, dresses, pyjamas, and blouses. Highly versatile and suitable for any figure, they have often appeared in English *Vogue* and represent the perfect floaty summer style for this year.

Those acquainted with London markets such as Chelsea and Kensington in its heyday will enjoy a visit to Market 42, at Tsakalof 42, a place where you can pop in for a coffee or potter in and out of a variety of stalls housed on two floors. These include two clothes shops, Habit, with Kenzo and Ferruci style clothes for both sexes at reasonable prices and Retro, which contains all manner of unusual and funky clothes from Jean Harlow silk pyjamas to jeans. Stratis has a collection of lovely crocheted espadrilles in subtle, muted colours (from 700 Drs.). They will make you a bikini to match if you like. Camini has beautiful stoneware, and very reasonable prices: tiny pots (60 Drs.) coffee cups and saucers (150 Drs), storage jars (from 130 Drs.) and lovely

candlesticks (250 to 300 Drs.). All with lovely glazes and designs. Lotus is an Aladdin's cave of 'Indiana' with bangles, scarves and dresses galore, not to mention perfumes, incense and Kajal, the smudgy eye-make-up (from 50 Drs.). At Mary Maniatis you can find the best variety and the best-value espadrilles in Athens. You select your basic espadrille then choose from a rainbow range of ribbons to be wound or sewn through and then tied around the leg. You can have from one to three colours and flat or wedge heels. They make them for you on the spot and even the most elaborate can cost as little as 750 Drs.

Having browsed and bought, you may wander into the cafe snack bar where Cleomenis will fix you a coffee or something to eat. Very Chelsea, with its pub mirrors and old posters and tea-room chairs. It is open during shop hours and in the evenings.

—ANTOINETTE MOSES



food

SUMMER DESSERTS

IN GREECE desserts are synonymous with seasonal fruits, and complement all meals, except breakfast. The fruit is peeled, sliced, and passed around the table at the end of the meal. Sweets are prepared occasionally, but nothing seems to replace fruit, a custom that is certainly among the healthiest, providing minerals and vitamins as well as superb flavour.

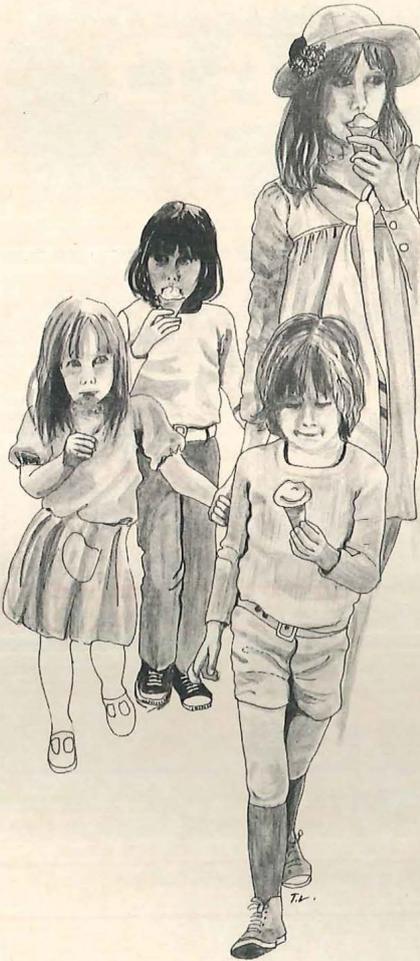
Greek fruit is a source of national pride and regarded with a passion that can be traced through literature to mythological times. A vivid illustration appears in the punishment of Tantalus as recounted by Homer in the *Odyssey*. Tantalus stands with fruit-laden trees over his head: 'leafy-crested trees drooped down their fruit—pears, pomegranates, apples with shining fruit, sweet figs, and thrifty olives. But when the old man stretched his hand to take, a breeze would toss them toward the dusky clouds.' Hence the word 'tantalize'.

The best fruit today, local shoppers now complain, is exported. Figs, among the finest in the international market, are shipped to thirty countries including Brazil, the USSR, Canada and the United States and throughout the Balkans and Europe. In addition, melons are sent to Great Britain, Belgium and Sweden, strawberries, apricots and sour cherries to West Germany and other EEC countries, peaches to Denmark, Austria and the Netherlands, as well as Great Britain.

Those fruits remaining at home, however, may rank among the most delicious in the world. Summer provides luscious apricots, strawberries, peaches, melons, watermelons, cherries, *vyssina* (sour cherries for preserving), plums, pears, figs, and grapes. Fruits are grown throughout the country but certain areas are distinguished for their specialities: for example, the melons of Argos and watermelons of Astakos, in Central Greece, and Laconia are outstanding, as are the apricots of Corinth and Argos, the peaches of central Macedonia and Pelion, the figs of Messinia and Laconia, the black currants of Corinth (grown only in Greece); and the sultanas of Crete, Corinth, and Gastouni (near Olympia).

I will never forget an incident I once witnessed while doing research on

Crete. Winding through the mountains near Kandanos, the bus driver suddenly halted the bus and stepped down and disappeared into the dusk. We waited with curiosity until he finally returned to the bus carrying a lovely melon which he set under his seat. '*Einai nostima*' (they



are delicious), he explained casually before starting the motor again.

Throughout the summer, fruits can be stewed and preserved (see *Athenian* September, 1975; January, 1977), or prepared in a variety of tempting ways.

For those who enjoy trying new variations with the familiar fruits, here are some delectable desserts.

WATERMELON BOAT

1 watermelon (karpouzi)
Peaches (rodakina or germades)
Plums (damaskina)
Pears (ahladia)
Grapes (stafilia)
Cherries (kerasia)
Other seasonal fruits
Roasted filberts (foudoukia), chopped
Mint leaves (dizmo)

Cut the watermelon in half lengthwise. Scoop out the pulp, discard the seeds, and place the fruit in a bowl. Trim the watermelon rind to form a decorative 'boat' shape. Peel and slice the remaining seasonal fruit with an eye to variety in colour and texture. Mix in the roasted filberts. Fill the 'boat' and garnish with mint leaves. (spearmint is preferable). Serve chilled.

SPICED APRICOTS

1/2 kilo or 1 pound dried apricots (verikoka)
1/2 lemon, sliced thinly
Whole cloves (garifala)
1 stick cinnamon (kanela)
3 whole allspice (bahari)
2 tablespoons honey (meli) or other syrup
Cold water

Wash the apricots and place them in a pan. Stud the lemon slices with the cloves. Place over the apricots. Add the cinnamon stick, allspice, honey and enough cold water to cover the bottom of the pan. Cover and gently simmer about 15 to 20 minutes, adding more water if necessary. Chill. Serves 6. Note: Dried apples, prunes and other fruit may be used.

STUFFED MELON

1 melon (peponi)
3 ripe peaches
2 tablespoons lemon juice
Pinch of salt
1-2 tablespoons rosewater (anthonero),
Cointreau or other liqueur
Mint leaves for garnish

Cut the melon in half and remove seeds. Using melon scoop or teaspoon, scoop out melon balls into a bowl. Save all the juices in a smaller bowl. Peel, pit and slice the peaches, saving juices with the melon juice. Stir the lemon juice, salt, and sugar (unless the fruit is sweet enough) into the fruit juices. Pour over the melon balls and peaches. Marinate in the refrigerator for several hours.



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Sprinkle rosewater or liqueur over the fruit about one hour before serving. Serves 4-6. Note: Trim the melon rind to form a 'basket' and store in the refrigerator. When ready to serve, fill with the fruit and garnish with fresh mint leaves.

PEACHES IN SYRUP

2/3 cup water
1/3 cup sugar or honey
4 peaches, pitted and halved
1/2 cup red semi-sweet wine or 2 tablespoons rose water
1 tablespoon lemon juice

Combine the water and sugar or honey in a pan and boil a few minutes. Add the peach halves and simmer for five minutes. Stir in the wine or rosewater and lemon juice. Chill. Serve peaches with syrup and ice cream or whipped cream.

GELATINE WITH BANANA-YOGURT DRESSING

Several flavours of gelatine desserts
1-2 bananas
1/2 cup yogurt or sour cream

Choose an attractive bowl and three or four richly-coloured fruit gelatines. Prepare one of the gelatines and pour into the bowl. Chill until set. Continue the procedure with the remaining flavours, setting aside one-third cup of the last flavour. Mix this with the mashed banana and yogurt and pour over the chilled and set layers of gelatine. Chill. Serve plain or with fresh fruit slices.

MELON ICE

2 1/2 cups sugar
1 1/2 cups water
2 melons (peponia)
Juice of 1 orange
Juice of 1 lemon

Combine sugar and water and cook until syrup is fairly thick, about ten minutes. Meanwhile cut the melons, discard the seeds and the rind, and press the melon pulp through a sieve or food mill and measure five cups of the pureed melon. Stir melon into the syrup. Cool. Add the orange and lemon juices. Pour into ice trays and freeze for three hours. Remove and force through an ice crusher. Pour back into the trays and freeze. Repeat twice. Keep frozen until serving time.

PARFAIT

In parfait glasses, layer various flavours of ice cream and sherberts. Between each layer place thin slices of peaches, and raspberries or strawberries whipped with honey. Freeze. Remove from freezer one hour before serving and store in the refrigerator.

—VILMA LIACOURAS CHANTILES

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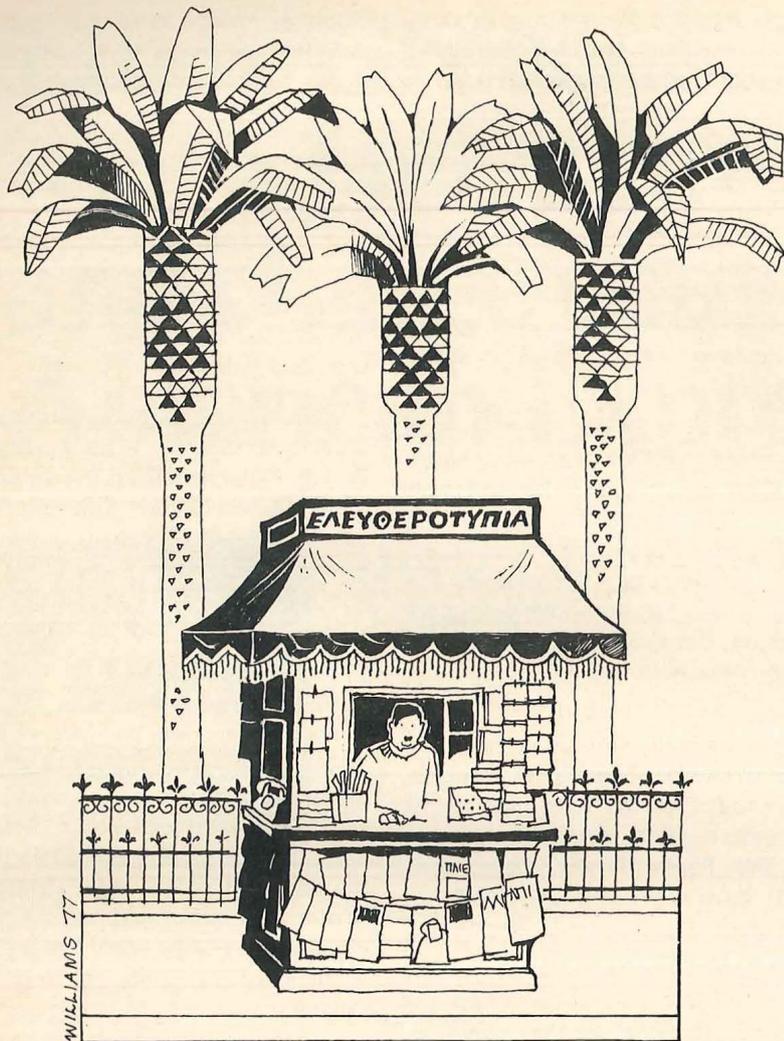
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KOSMOS

MAY 15

Shortly after midnight Maria Spanidakis of Hania, Crete, is proclaimed Star Hellas 1977 at the Caravel Hotel, a few minutes after Lina Ioannou of Corfu, and Tina Souñtri of Argos were named respectively, 'Miss Ellas' and 'Miss Young'. The glittering event reaches its rhetorical climax when one of the winning contestants announces, 'If I do not become a poet, I shall become an airline hostess.'

Maori veterans of World War II visit the Neo Faliron military cemetery and perform a ritual for the release of the spirits of their brothers buried there. The veterans, members of the New Zealand Royal Twenty-eighth Regiment which distinguished itself here and abroad during the War, will also visit gravesites in Crete, Tunisia and Italy.

Four thousand inhabitants of Karystos, joined by sympathetic Opposition members, gather to protest the Government's proposed construction of a

nuclear power station in Southern Evia. New Democracy M.P. Mihalakis replies that the Government has not made a final decision on the matter.

MAY 17

Twenty-five architectural plans for a new Acropolis Museum are dispatched to the National Gallery to await judgement as the Pan-Hellenic competition announced last December comes to a close. The new museum, to house artifacts from the Acropolis, will be part of a seventeen - stremma (about four acres) complex to be constructed at the foot of the Sacred Rock. All existing buildings will be razed in the area except for the military hospital, built in 1834 from designs by architect Wilhelm von Weiler. This will be transformed into the Athens Historical Museum.

A forty-eight-year-old dentist from Hania is arrested for eliciting one million drachmas from fifteen young women with false promises of marriage.

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Actress Ellen Burstyn, who won an Oscar for her performance in *The Exorcist*, arrives in Athens to co-star with Melina Mercouri in Jules Dassin's new film about a modern-day Medea.

MAY 19

The Moschaki Museum of Conchology is donated to the Academy of Athens by its owners Panayiotis and Anthoula Moschakis. The museum contains over thirty-two thousand sea shells representing ninety-two percent of all known varieties. Its masterpiece is a 'leftist' shell, a unique specimen which spirals out counter-clockwise.

MAY 20

Three boys who found and returned to its owner an attache case containing one and a half million drachmas, receive their just rewards after it is revealed that the parsimonious owner had 'tipped' them five hundred drachmas for their honesty. The boys, residents of a Thessaloniki orphanage, receive ten thousand drachmas in accordance with a law that requires a reward of two percent for returned property valued at more than two thousand drachmas.

MAY 21

Church officials in Mavrolefki confiscate the icon which presides at the

Anastenaria (the fire-walking ritual in which participants walk on hot coals) thus cancelling the annual local event held on the feast of St. Constantine and St. Helen. Despite disapproval from the Church (which regards the practice as a pagan custom), fire walkers perform their coal-hopping in other parts of Macedonia. Among the observers is a team of German researchers who hope to find a scientific explanation for the phenomenon. The fire-walkers suffer no burns.

MAY 22

Over seventy million drachmas change hands in gambling every day in Athens and individual losses of five million in an evening have become a normal occurrence, the Secretary General of the Public Works Ministry announces over television, drawing public attention to this growing peril.

MAY 24

The public should seek legal advice and refuse to pay exorbitant electricity bills, the Institute for the Protection of the Consumer suggests. The Institute claims that the Public Power Corporation (DEI) only approximates its bills by computer.

Theatre impresario and playwright George Lazaridis closes his Minoa and Louziania theatres on the evening of the TV screening of the World Cup announcing that he cannot compete simultaneously with television and football.

An intolerable stench leads police to a processed meat factory on Pireos Street where two hundred kilos of contaminated meat are found packaged for market.

MAY 30

Playwright and translator Vassilis Rotas, known in the theatre world as 'Barba Vassili', dies at the age of eighty-eight. He was perhaps best known for his translations of Shakespeare into demotic Greek which have been the standard ones used in local stage productions.

JUNE 2

A Ford Escort driven by Bjorn Waldegord of Sweden is the winner of the Acropolis Rally. Only twenty-nine cars out of the one hundred and sixty-five entered, complete the race.

JUNE 4

The floating university, which cruises aboard the liner *Cosmos*, arrives in Iraklion, Crete with four hundred and fifteen students, thirty instructors and forty assisting faculty members among the passengers. This buoyant seat of

learning, which set sail from Los Angeles in February for a round-the-world semester, is sponsored by the University of Colorado.

JUNE 6

The island of Evia is temporarily isolated after the landing craft, *Lesvos*, rams into and puts out of commission the automated bridge that joins the island to the mainland, causing a momentous traffic jam involving two thousand vehicles.

In what is regarded as his farewell speech in Greece, U.S. Ambassador Jack B. Kubisch delivers the commerce address at the American Community Schools of Athens in which he reiterates his country's desire for a just and lasting solution to the Cyprus and Aegean issues, and its support of democracy in Greece.

JUNE 8

A team of Japanese scientists arrives in Athens in search of the lost island of Atlantis. With them is a camera crew which will shoot a television documentary about ancient and contemporary life on the island of Thira (Santorini), which was devastated by a volcanic explosion about the year 1500 B.C., and is believed by some to have been Atlantis.

JUNE 11

The conservationist organization Eliniki Eteria inaugurates a Biological Centre and observatory at Lake Mikri Prespa, in Northern Macedonia.

JUNE 13

George Cotzias dies, after a long battle with cancer, at Sloan Kettering-Memorial Hospital in New York at the age of fifty-seven. A professor at Cornell University Medical Centre and Rockefeller Institute, he received acclaim for his research into the use of L-dopa in the treatment of Parkinson's Disease, for which he won the Albert Lasher Award. He remained scientific in his approach to the end, studying the psychological processes of terminal cancer patients.

JUNE 14

The annual meeting of the Friends of the Benaki Museum, which honours the memory of its founder, Antoni Benaki, is the occasion for the opening of an exhibition entitled 'Athens Under Turkish Rule' which includes rare books, prints and paintings from the museum's collection. The museum's exhibition 'Late Roman and Early Christian Art' will open at the Metropolitan Museum in New York in November.



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GRAB BAG

■ Have you ever heard of 'Sun Tea'? This is tea made by filling a glass jar with fresh tap water, putting in the right amount of tea (normal portions for regular tea, double for iced tea), and placing it in the sun all day. The sun gradually heats the water and gently diffuses the tea. Loose tea leaves or tea bags can be used. (To allow for better exposure to the sun's rays, turn the jar upside down.) The result tastes better than tea made with boiling water because the bitter tannic acid is not released. You will also notice that the usual film does not develop on top and the brew is a beautiful, clear and delicious drink.

■ In summer, ice builds up very quickly in freezer compartments, sometimes more rapidly than automatic defrosting can cope with. There is, however, a quick, efficient method of defrosting with no food spoilage. First turn off the refrigerator and unscrew the light bulb. Leave the door open and cover the storage shelves with heavy towels. This will insulate the food and keep it reasonably cool for the short time the refrigerator will be off. It also keeps it from 'sweating' which would quickly build up another coating of ice. Now remove the ice trays and all the food in the freezer and the chiller tray below the freezer, if there is one. Place all this in one of those insulated carry-alls used for picnics. This will keep everything frozen for at least two or three hours — the time it takes for the

defrosting. This system works very well, especially if done before too much deposit builds up, and it will improve the efficiency of your refrigerator.

■ Yogurt has many uses, and one of them is as a substitute for cream cheese — if the yogurt is very thick. Although most people thicken yogurt by placing it in a drip bag, I have developed an easier way. Most yogurt is sold in plastic containers, so just put it in your freezer



and freeze solid. Then take it out, punch holes in the bottom and sides, and place the container in the sink until thawed. The frozen water content will drain out leaving a very thick yogurt.

■ Yogurt also makes a delicious addition to almost any dressing. The most difficult part of making mayonnaise in a blender is trying to get it out afterwards, but if you add yogurt to about half the amount called for in most recipes (up to a cup), this will not be a problem. Add chopped onion with a

handful of celery leaves and a little parsley with whatever herbs you like, to make a delicious salad dressing especially good for potato or macaroni salad. Although this mixture will be rather thin — which makes it ideal for the two salads since it must be absorbed — it does thicken later.

■ Some people swear by the suntan lotion they make at home. They say it is not only cheaper but stays on better when swimming. You might try it. (I have made it for years using Johnson's baby oil, but any kind of oil can be used.) Add enough iodine to the oil to give it a caramel colour, and put in a few drops of an essence, depending on whether you want to smell like a rose, an herb garden or a cinnamon tree! Shake the solution thoroughly before using.

■ And speaking of pleasant scents, this is a good time to make one of the old-fashioned pomanders which will last for years and constantly release a delightful odour every time you open the clothes-cupboard door. Make several and place them in every closet. All you need do is take a firm, ripe orange and stud it thickly with whole cloves. Place in a warm dry place to dry out slowly and until it has shrunk to a small dark-brown ball.

■ The next time you wash windows, wash and wax the sills lightly. They will be much easier to keep clean because the dust and dirt water will not cling to them

■ By the way, iodine stains can be removed by sponging with alcohol.

—DON 'SPAGGOS' SEBASTIAN

ATHENS SHOP HOURS

Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Commercial Shops, Dry Cleaners, Pharmacies	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 1:30 pm 5:30 - 8:30 pm	8 am - 2:30 pm
Groceries, Fruits and Vegetables	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 3 pm	8 am - 3 pm	8 am - 2 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm
Meat, Poultry	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 6 - 9 pm	7:30 am - 2 pm 6 - 9 pm
Fish	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm	7:30 am - 2 pm	7:30 am - 2 pm 5:30 - 8:30 pm	7:30 am - 2 pm 5:30 - 8:30 pm
Bakeries	7 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 3 pm	7 am - 3 pm	7 am - 2:30 pm 5:30 - 9 pm	7 am - 2:30 pm 5:30 - 9 pm
Wines and Spirits	7 am - 3 pm	7 am to 10 pm	7 am - 3 pm	7 am - 3 pm	7 am to 10 pm	7 am to 10 am
Barbers and Hairdressers	8 am - 2:00 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 2:00 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 1:30 pm 5 - 9 pm	8 am - 4 pm

television

The following is a guide to some programs that may be of special interest to the foreign community. Programs in Greek are followed by an asterisk (*). News broadcasts are not listed since they are presented at fixed times: on ERT at 2:30, 7, 9 and midnight; on YENED at 2, 6, 9:30 and midnight. Both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon. ERT is on the air continuously from 1:30 to midnight on Sundays, YENED on both Saturdays and Sundays.

SUNDAY

ERT 2:15 Songs and dances* ... 3:00 The Rivals of Sherlock Holmes ... 3:50 Film* ... 6:10 Disneyland ... 7:15 The Week's News in Review* ... 8:00 The Actress with Aliki Vouyouklaki* ... 9:30 Sports* ... 10:00 Foreign Film (usually in English)

YENED 1:30 Folk Songs and Dances* ... 2:15 Classical music ... 3:00 Film* ... 4:30 Documentary (dubbed)* ... 5:00 Fury ... 7:00 Les Vagabondes (French series) ... 7:30 Music program* ... 8:00 The Saint with Roger Moore ... 10:00 The Chase (police adventure serial)* ... 11:00 Foreign Film (usually in English)

MONDAY

ERT 6:05 Woody Woodpecker ... 6:25 Lassie ... 7:15 Charlie Chaplin Comedy Film ... 7:35 Music Program* ... 8:05 Pete Duel and Ben Murphy as Smith and Jones (tongue-in-cheek Western) ... 9:30 Theatre*

YENED 1:30 Sentimental Agent; resumes at 2:15 after the news ... 7:00 Program on Cyprus* ... 7:15 The Little House on the Prairie (dubbed)* ... 10:00 The Great Uprising (serial)* ... 10:45 The Life of Napoleon, a British series

TUESDAY

ERT 6:05 Road Runner (children's series) ... 6:30 Children's circus program* ... 7:15 Sports* ... 7:30 Doctor in Charge (British comedy series) ... 10:30 Musical Evening* ... 11:30 Strange Stories (Polish adaptation of stories by famous authors)

YENED 1:30 Randal and Hopkirk's Ghost (police comedy); resumes at 2:15 after the news ... 6:15 Tourist Greece (news from EOT)* ... 6:30

Documentary ... 7:00 Sir Lancelot ... 7:30 Emergency! (American hospital drama) ... 8:00 One City, One Story* ... 10:15 Foreign Film (usually in English)

WEDNESDAY

ERT 6:05 Cartoons ... 6:30 The Lost Islands (British-Australian children's series) ... 7:15 Program on Cyprus* ... 7:30 Sports* ... 9:30 Round Table (talk show)* alternating with a foreign film (usually in English) ... 11:15 Music Program*

YENED 1:30 The Rogues; resumes at 2:15 after the news ... 7:00 Space 1999 ... 10:00 Music program* ... 10:30 Foreign film (usually in English)

THURSDAY

ERT 6:05 Fairy Tales* ... 6:30 Once Upon a Time (French children's program) ... 6:35 Viking Stories ... 9:30 Freddy Germanos interviews personalities* ... 10:30 Music Program* ... 10:45 Foreign Film (usually in English)

YENED 1:30 High Chaparral; resumes at 2:15 after the news ... 7:45 Combat with Vick Morrow and Rick Jason (dubbed)* ... 10:00 Theatre* ... 11:00 Rich Man, Poor Man (dramatization of Irwin Shaw's novel)

FRIDAY

ERT 6:30 Submarine Stingray (children's science fiction series)... 7:15 Ivanhoe ... 9:30 The Pantheists (serial)* ... 10:30 Topical chat show* ... 11:00 The Avengers, the highly successful British series with Patrick MacNee

YENED 1:30 Immortal Stories*; resumes at 2:15 after the news ... 7:00 The Pallisers (dramatization of Anthony Trollope's Victorian novel) ... 10:15 F.D.R. (documentary series on the life and times of Franklin D. Roosevelt) ... 10:45 Kojak with Telly Savalas ... 11:45 Cheri Bibi (French series)

SATURDAY

ERT 3:30 British soccer (dubbed)* ... 4:20 Sports* ... 4:50 The Walton Family ... 8:00 The Great Love of Balzac (Polish series) ... 9:30 Hawaii Five-O (cops and robbers in Honolulu) ... 10:30 Musical Show* ... 11:30 Interviews with well-known personalities*

YENED 1:30 Danger Man with Patrick McGeehan ... 2:45 The Lucy Show ... 3:15 Sports Program* ... 5:15 Documentary ... 6:15 Puppets* ... 7:00 The Odd Couple ... 7:35 Music program* alternates with Greek series ... 10:00 Film* ... 12:15 Honey West.

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World news, horror stories, music, reviews, commentaries, sports, science reports, business and press reviews. Heard in Athens from 6-9:30 am: 6.05 MHz (49.59 m)... 6-10:30 am: 9.41 MHz (31.88 m) ... 7-10:30 am: 6.18 MHz (48.54 m) or 11.75 mHz (25.53 m) ... 12 am-4:30 pm: 17.79 MHz (16.86 m) ... 12 am-midnight: 12.095 MHz (24.80 m) or 15.07 MHz (19.91 m) ... 7 pm-2 am: 9.41 MHz (31.88 m)... 8 pm-2 am: 6.18 MHz (48.54 m) or 7.12 MHz (42.13 m).

DEUTSCHE WELLE ●

News broadcasts in German every hour on the hour from 8 am - 8 pm: 6075, 9545 KHz (49, 31 m).

RADIO CANADA INTERNATIONAL ●

Radio Canada broadcasts news and sports in English and French daily at 1:45 pm (11720 KHz or 25.60 m) and at 6:30 pm (17820 KHz or 16.84 m). A daily program in French at 8 pm and in English at 8:30 pm (11865 KHz or 25.28 m).

VOICE OF AMERICA — VOA ●

News on the hour and 28 minutes after the hour, *The Breakfast Show*, *Press Conference USA*, and *VOA Magazine*, jazz, popular and classical music programs, etc. Heard in Athens from 5 am - 9 am at 41, 49, 50.4 and 75.4 m or 7295, 6060, 5955, and 3980 KHz; from 7 pm-midnight at 30.7, 31.4, 41.8, 48.7, 49.7 and 75.4 m or 9760, 9540, 7170, 6160, 6040 and 3980 KHz.

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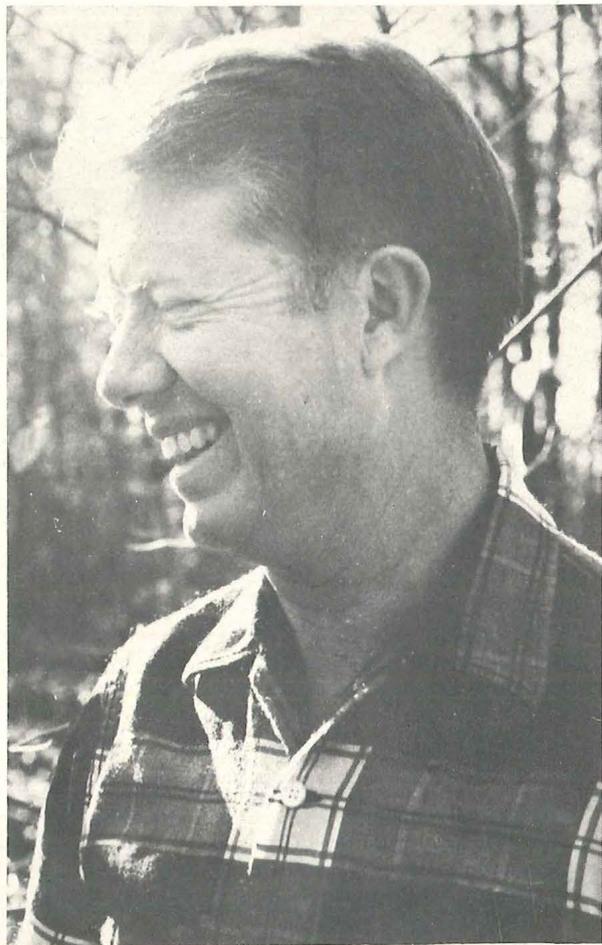
Jimmy Carter on Cyprus:

In a news release issued September 1, Jimmy Carter made the following statements regarding his position toward Cyprus. He said:

The policy of the Ford Administration of tilting away from Greece and Cyprus has proved a disaster for NATO and for American security interests in the Eastern Mediterranean... The continuing tensions between Greece and Turkey damage the NATO alliance and endanger stability in the Eastern Mediterranean. If these two allies of the United States are to play a vigorous role in the alliance, there must be a just and rapid settlement of the tragic situation in Cyprus.

In the same declaration, Mr. Carter assessed the problem of Cyprus and the Aegean crisis as follows:

The lack of progress is disappointing and dangerous. Peace must be based upon the United Nations General Assembly Resolution 3212 of 1 November 1974 endorsed by Cyprus, Greece and Turkey, calling among other things for the removal of all foreign military forces from Cyprus. The widely reported increase in colonization of Cyprus by Turkish military should cease. Greek-Cypriot refugees should be allowed to return to their homes. Both Greece and Turkish Cypriots should be assured of their rights, both during and after the withdrawal of all foreign troops from Cyprus.

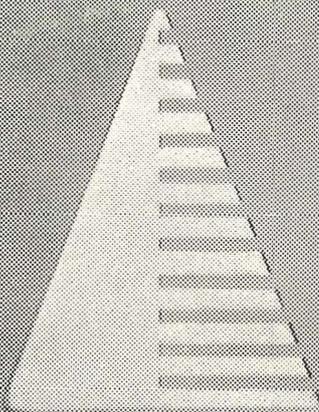


We the members of the Hellenic American Society, consisting of graduates of American Universities in Greece, strongly endorse Mr. Carter's assessment and urge that US policies in

the future reflect the sense of fairness, balance, and dedication to the best interests of the United States and the Western World that Jimmy Carter's assessment reflects.

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