

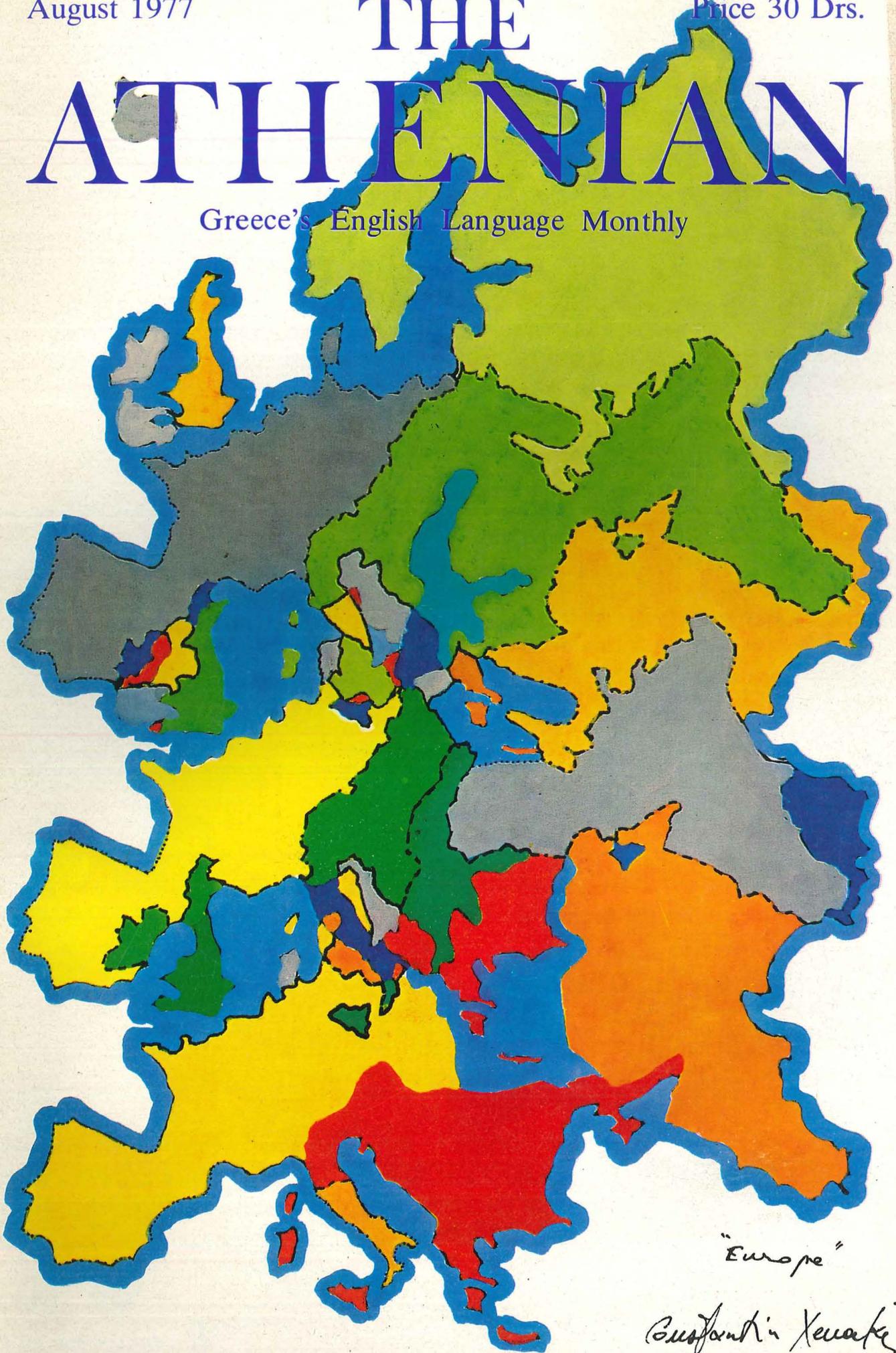
August 1977

THE

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# ATHENIAN

Greece's English Language Monthly



"Europe"

*Giorgos Kevorkis*



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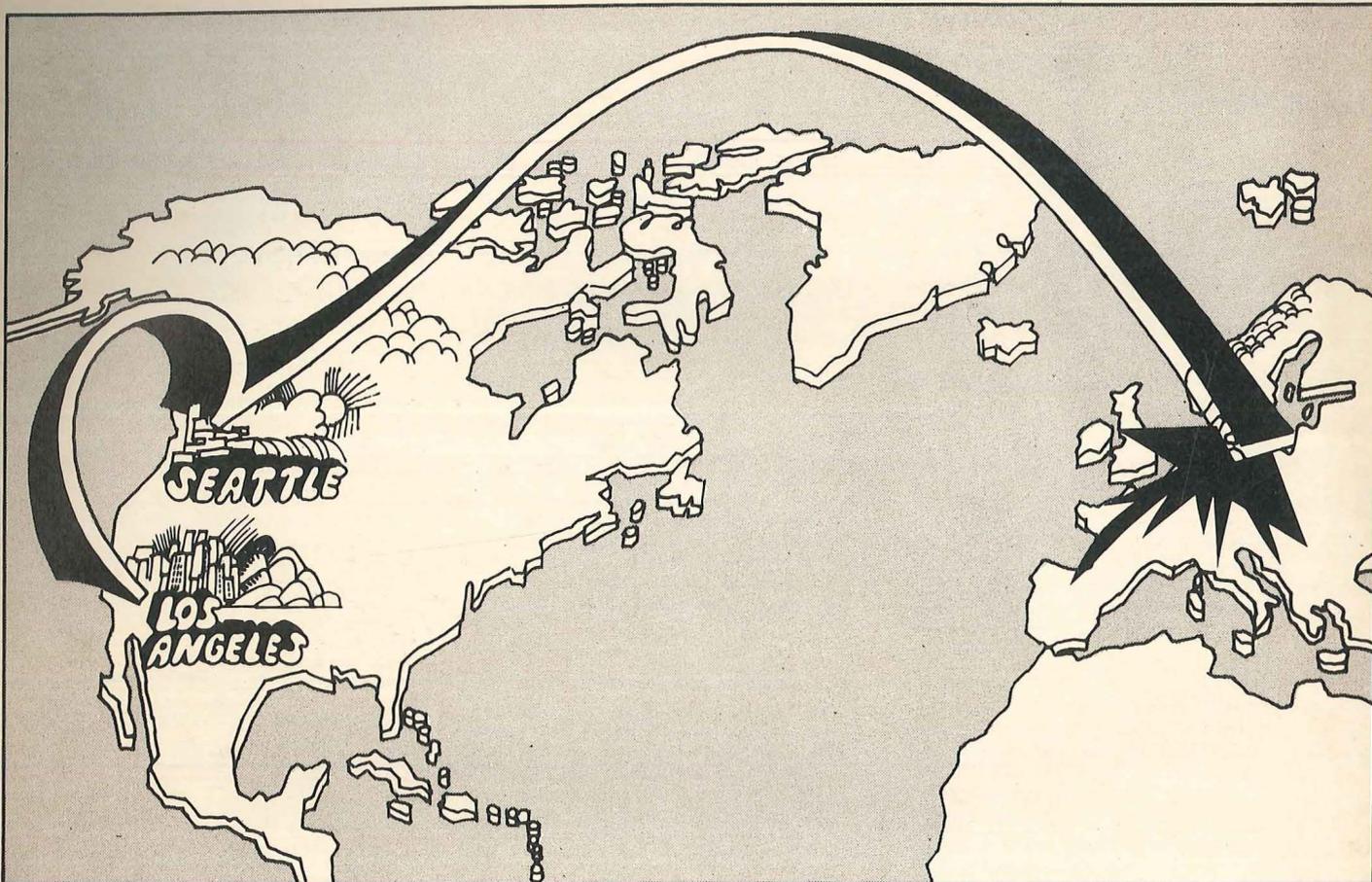
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# festivals

## 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.

**ATHENS STATE ORCHESTRA:** Mikis Theodorakis conducting a program of his own works: Symphony No. 1; "The Feast of Asi-Gonia"; "Mother", a suite for orchestra and chorus: August 1, 2. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

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

**THE BOLSHOI BALLET:** *Spartacus*, music by Khatchaturian choreography by Grigorovitch, August 16, 17, 18, 27. (soloists: Vassiliev and Maximova on Aug. 16, Lavrosky, and Besmertnova on Aug. 17, and Vladimirov and Sorokina on Aug. 18 and 27)... *Swan Lake*: August 21, 22, 24, 28. (soloists: Besmertnova and Lavrosky on Aug. 21, Seminiaka and Bogatiriev on Aug. 22, Antirkhaeva and Bogatiriev on Aug. 24, and Seminiaka on Aug. 28)... *Giselle* August 25, 26. (soloists: Besmertnova and Lavrosky on Aug. 25, and Seminiaka and Hogotiriev on Aug. 26) Tickets 500, 350, 200, 100 Drs., students 50 Drs.

**THE BOLSHOI THEATRE ORCHESTRA:** Alexandre Lazarev conducting with Leonid and Pavel Kogan, violin soloists. Bach's D Minor Concerto for two violins, Shostakovich's A Minor Violin Concerto, Rachmaninov's Third Symphony, August 19... Alexandre Lazarev conducting with singers Irina Archipova and Vladislav Pyavko. Prokofiev's excerpts from "Romeo and Juliet", Mussorgsky's "Boris Godounov", Mascagni's "Cavalleria Rusticana" and Tchaikovsky's "Capriccio Italien", August 23. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

The following productions are scheduled for September.

**VIENNA STATE OPERA:** Karl Boehm conducting, September 2... Leonard Bernstein conducting, September 5. Tickets 500, 350, 200, 100 Drs., students 40 Drs.

**VIENNA PHILHARMONIC ORCHESTRA:** Karl Boehm conducting, September 4... Leonard Bernstein conducting, September 6. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

**NATIONAL THEATRE:** Sophocles's *Oedipus at Colonus*, September 10, 11... Euripides's *Helen*, September 16, 17, 18... Euripides's *Medea*, September 24, 25. Tickets 150, 100, 70, 50 Drs., students 75, 50, 35 Drs.

**THESSALONIKI STATE ORCHESTRA:** George Thymis conducting, September 12. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

**THE UTAH SYMPHONY ORCHESTRA:** Maurice Abravanel, conducting September 19, 20, 21. Vasso Devetzi, piano, September 19. Maureen Forrester, contralto, September 21. Tickets 200, 150, 100, 50 Drs., students 30 Drs.

## DODONEA

Two performances are to be given at the ancient amphitheatre 22 km. outside of Yiannina, in Epirus.

**NATIONAL THEATRE:** Sophocles's *Oedipus at Colonus*, August 27 ... Aristophanes's *The Knights*, August 28.

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.

## LYKAVITOS THEATRE

The small, open-air theatre on the slopes of Mount Lykavitos (*Lycabettus*), will be the scene of a Mikis Theodorakis concert series from August 6 through September 6. The composer will conduct (and at times sing and recite) some of his major compositions for symphonic ensemble, pop orchestra, choir, and voice in which he has set to music the works of major twentieth-century poets (including Pablo Neruda, Brendan Behan, Elytis, Sikelianos, Seferis and Federico Garcia Lorca). A great number of soloists have been mobilized for the occasion but only a few are listed below. Tickets are available at the Athens Festival box office and at the theatre after 6 pm on the day of the performance. Prices: 220, 160, 120 Drs., students 60 Drs.

**MIKIS THEODORAKIS CONCERT SERIES:** *Epiphania Averoff, Canto Generale, and Song Cycle*. (Farandouri, Michaelidou, Papakostantinou and Peryalis). Aug. 6-9, 14, 20, 21... *State of Siege, Sun and Time, and Spiritual March* (Farandouri, Kaloyannis, Pandis, Dimitriadi, Papakostantinou, Michaelidou). Aug. 11-13, 15-19, 29-31... *The Deserter, The Hostage, Songs* (Hadjidakis at the piano, Theodorakis and Mano singing, and Kritikos on Corinthian guitar). Aug. 22-25... *Margarita, Axion Esti* (Bithikotsis, Dimitriev, Katrakis and Peryalis). Aug. 28, Sept. 1-6.

## 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*, 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.

The following performances are scheduled for September.

**STATE THEATRE OF NORTHERN GREECE:** Aristophanes's *Wasps*, September 3, 4.

## 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.

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

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## 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.

**LESVOS** (Mytilene): A country fair, in the village of Mantamarou, to include some pre-nuptial rituals in which betrothed couples dedicate floral wreaths to St. Stephen and perform traditional songs and dances (August 2)... Horse-racing and festivities in the village of Kalloni (August 30).

**YANNINA:** The capital of the Northern province will be the site of 'Epirus 77', a series of festive events and celebrations to take place from August 6 to 21.

**KOZANI:** Northwestern Greece. An annual folk festival at Siatista (August 8).

**EVIA:** The village of Agios Ioannis' festival with local songs and dances (August 6, 23).

**CHIOS:** At Kallimassia, festival with local dances and celebrations (August 7-8).

**VOLOS, Mt. Pilion:** A traditional village wedding and accompanying celebrations at the village of Portaria (August 21).

**LEFKAS:** Theatre, lectures, dances and other events during August.

**NAXOS:** Art and handicrafts will be on exhibition against a backdrop of dancing and other activities during August.

**TRIPOLIS:** Peloponnissos. An agricultural trade fair to include athletic competitions, dancing and celebrations of various sorts (August 14-20).

**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.

**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.

The Assumption of the Virgin Mary on August 15 is the occasion for religious pilgrimages (notably to the island of Tinos) and *panigiria* in many parts of Greece. Among them are the following: Veria—Northern Greece at the Monastery of Panaghia near the village of Kastania; Lassithion, Crete — three days of festivities at Neapolis; Heraklion, Crete — 'Cretan Fair' in Mochos; Chios — fairs in various villages on the island; Kymi, on the island of Evia; Paros, in the Cyclades; Yiannina — at the village of Matsouki; Corfu — at Kassiopi; Lesvos (Mytilene) — at Petra.

# THE ATHENIAN

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## publisher's note

To the millions of tourists that visit the many ancient sites each year, the activities of archaeologists, although familiar in many respects, remain a mystery. Even permanent residents of Greece, confronted on all sides with ancient ruins and museums housing the fruits of excavations, frequently find that they have more questions than answers about the precise nature of the archaeologists' work and the institutions with which they are associated. In 'The Agora', archaeologist John Camp removes some of the mystique attached to his profession, and describes the activities of his colleagues at the American School of Classical Studies at the ancient site near the Acropolis. It is hoped that the justly-celebrated work carried out thus far by the American School will be extended to the Poikile and Eastern zone of the ancient civic centre of Athens, he notes. Such projects, carried out with the blessings of the Greek government which retains ownership of both the property and the finds, depend, however, on support from foundations and private donors. The continuation of such work rests on raising the necessary funds. Mr. Camp, who lives in Athens, has been a staff member at the Agora for twelve years and is now assistant field director. He teaches and carries out research during the winter, and took time off from his summer activities of digging at the Agora to produce the article for the Athenian.

In recent years there has been a growing awareness that many of the country's folk arts are threatened with extinction. Among these are the once ubiquitous musical folk instruments. In response to an invitation from Lady Amalia Fleming, the widow of the discoverer of penicillin and anti-junta activist who is now president of the Association of Greek University Women, Margot Granitsas attended a concert organized by the women's group and describes the disappearing musical instruments and the few remaining performers who play them. At the opposite end of the spectrum is the local interest in avant-garde music described by Dr. Peter Gradenwitz. The Israeli musicologist, who frequently flies to Athens from Tel Aviv to attend events devoted to contemporary music, discusses this unusual phenomenon, and the renaissance in Greek music.

Our cover is by Constantine Xenakis whose latest exhibition in Athens is reviewed by Catherine Cafopoulos in the art section of this issue.

# goings on in athens

## MUSIC AND DANCE

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

**KOREAN NATIONAL BALLET** — Performances at the Veakion Dimotikon Amphitheatre Kastellas in Piraeus from August 16-28, 9:30 pm. For information Tel. 412-5498.

**SLASK BALLET** — The Polish National Ballet at the Veakion Dimotikon Amphitheatre Kastellas in Piraeus from Sept. 1-14, 9:30 pm. For further information Tel. 412-5498.

### MUSICAL REVUES

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

**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.

## 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.

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

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

**JILL YAKAS**, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Permanent group show of contemporary prints. *By appointment only.*

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

**ZOUMBOULAKIS-TASSOS**, Kriezotou 7, Tel. 363-4454. Group show of graphics, painting and sculpture (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. Sophias). Tel. 361-1617. This fine neo-classical mansion houses art and memorabilia from all periods of Greek history (especially from Byzantine times and the 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 and 5 to 8. Sun. 8:30 to 2. *Closed Tues.* Admission 40 Drs. Students 20 Drs. Free on Sun.

**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.

**PAVLOS 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 POULPAR 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**, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*kouri*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes, and household utensils preserved under the volcanic ash that covered the island of Thyras (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

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## NAME DAYS IN AUGUST

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

August 6 Sotirios, Sotiria  
 August 15 Panayotis, Panayota, Despina  
 Marios, Maria, Mary  
 August 30 Alexandros (Alekos, Alexis)  
 Alexandra (Aleka, Aliki)

## DATES TO REMEMBER

August 1 Switzerland Confederation Day  
 August 15 Ramadan: A Muslim Holiday  
 (through Sept. 14)  
 August 20 Hungary Constitution Day  
 August 23 Rumania National Day

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 Dimotikon Theatre of Piraeus), 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. (Closed July 22 to Aug. 15).

**SKIRONIO MUSEUM**, between Kinetta and Megara on the 50th km. of the old road to Corinth, located on a rocky incline overlooking the Saronic Gulf. A permanent collection of sculptures by Costas Polychronopoulos, and works of thirty-six contemporary artists of various nationalities (through Sept. 30). Daily 10 to 6 pm.

**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 ANCIEN 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.

**LYKAVITOS 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.

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

**SOUND AND LIGHT,** The Hill of Pnyx, facing the Acropolis. Daily performances: English at 9 pm; French at 10 pm Mon., Wed., Thurs., Sat., Sun.; German at 10 pm Tues. and Fri. General admission 50 Drs., students 25 Drs. Tickets are 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 full moon nights (August 26, 27, 28, 29).

## MONASTERIES

*Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.*

**DAFNI.** An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 9 am to 7:30 pm; Sundays 10 to 1 and 2:30 to 5. There is a Tourist Pavilion. Bus to Eleusis or Aspropyrgos from Koumoundourou Square; by car, follow the signs on the road to Eleusis.

**KAISARIANI** Enjoy a picturesque drive through the pine trees to this beautifully located eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily sunrise to sunset. Bus 39/52 to the terminal and then a short

walk; by car, take Leoforos Vas. Alexandrou and follow the signs to the monastery.

**PENDELI.** A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and 'secret school' (all three open daily 8:30 am to 7 pm.) The monastery grounds are open all day. Dine at the nearby taverna. Bus 105 from Athens or 191 from Piraeus; by car, via Halandri.

## LIBRARIES

*Many libraries close in August, but the following remain open.*

**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.

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



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

**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, and a film lending library. Mainly English with some Greek translations. Mon. through Fri. 8 to 2:30.

## 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 Patission, 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

In Major or Minor Emergencies  
The Gallant Brigade to the Rescue  
CALL 171: 24-HOURS A DAY

The Tourist Police will respond with courteous assistance to queries or emergencies in any language at any hour of the day or night. If they do not speak your language, they will hook up with someone who does.

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 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.

## COMMUNITY CALENDAR

*Community activities dwindle in the summer. The following is a list of on-going events.*

**American Community Schools** — Registration for the 1977-78 school year will continue through out the summer, Mondays through Fridays, from 8-2 pm at the Halandri Campus. Registration of new students will take place Aug. 25, 26, 29 from 8:30-2:30 pm. For information call 659-3200.

**American Club** — Hotel Kastri, Tel. 801-3917. Aug. 3: Curry Night, Family Inn, 5-9 pm... Aug. 6: Surf and turf, Americana Room, reservations necessary, 6-11 pm... Aug. 17: Buffet Night, Family Inn... Aug. 20: Choose Your Own Steak, Americana Room... Aug. 26: Mexican Night, Family Inn... Aug. 31: Barbeque Night, Family Inn... Every Monday there is a special 'offering' in the cocktail lounge, 5-7 pm.

**American Youth Centre** — Bus Trip to Patras, Aug. 18-23, for members 6-19 years old.

**Bingo** — Every Tuesday at 8 pm, American Club, Kastri Hotel.

**Duplicate Bridge Club** — Every Tuesday at 10 am and Thursday at 7:30 pm, American Club; for information Mrs. Aripol, 671-3495.

**Lion's Cosmopolitan Club** — Luncheon Meeting at the Athens Club, August 23, 1:45 pm. For information call Mr. Baganis, Tel. 360-1311.

## TRAVEL OFFERINGS

The Joint Travel Committee has organized a number of excursions for autumn: Kos, Sept. 2-5, \$ 119 includes air fare, bed and breakfast and two tours; London and the English countryside, Sept. 16-23, \$299 — London only, \$ 379; London plus three days in various English towns including Stonehenge, Bath and Dover. Future trips will include: Morocco in October, India in November, and skiing in December. For information, Kay Cadenhead, Tel. 894-0597.

## COLLEGES

*Institutions of higher education that may be of interest to the English-speaking community of Athens.*

- COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year Undergraduate program offering courses in Greek civilization, archaeology and Eastern Mediterranean studies. Courses given in English by outstanding scholars for students registered at American colleges. Candidates may apply to Mrs. Ismene Phylactopoulou, Kritissia 24, Kifissia, Tel. 801-6300 or 801-6880. Registration Sept. 10, first semester begins Sept. 12. Tuition: \$2,500.
- DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor and Associate degrees in Liberal Arts and Business Administration. Most classes conducted in English.
- DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 779-2247. Degree program in Business Administration. Also a wide spectrum of liberal arts and language courses.
- LA VERNE COLLEGE, P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. Registration, two weeks prior to beginning of term; first semester begins Sept. 5. Tuition: \$45 per undergraduate semester hour, \$55 per graduate semester hour.
- STUDY IN GREECE, Neofronos 1, Ilissia, Tel. 722-789. For juniors or seniors registered in accredited universities or colleges. Emphasis is on Modern

Greek Studies. Each five-month session includes a three-week individual field project. Sessions begin on January 9 and July 17.

## SCHOOLS

*Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.*

- AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Aghias Paraskevis Street, Ano Halandri, Tel. 659-3200. The largest and oldest international school in Greece. American curriculum and International Baccalaureate program. Centre for the American CEEB testing. Elementary School: K (two years) and grades 1-5; Middle School: grades 6-8; Academy: grades 9-12. Registration, August 25, 26, 29. First semester begins Sept. 6 for grades 1-12. Kindergarten begins Sept. 12. Tuition: kindergarten, \$1,190; grades 1-5, \$1,785; grades 6-8, \$1,980; grades 9-12, \$2,150.
- ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private Greek elementary and high school for boys which follows the Greek curriculum. Grades 2-12. Admission on the basis of extensive examinations (in Greek) given in the preceding academic year. As of September 1977 the elementary sections move from Psychiko to the newly built school at Kantza (a few kilometres from Stavros). Coeducational elementary school, grades 2-6; girls will be admitted in the second grade. Tuition: 5,100 Drs. (1976).
- CAMPION SCHOOL, King Constantine 23, Paleo Psychiko, Tel. 671-8194. Founded in 1970,

incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British GCEs and American SATs.

- DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private, Greek high school (gymnasium) for girls. Greek system. Extensive examinations (in Greek) necessary for admission. Frequently referred to unofficially as 'Amerikaniko Kollegio — Thileon'.
- DORPFELD GYMNASIUM (German School), Amaroussion, Paradisos, Tel. 681-9173. Telephone for information.
- HELLENIC INTERNATIONAL SCHOOL, Akritas and Konitsis, Kastri, Tel. 808-1426 (high school), 803-4349 (elementary school). Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examinations, British GCEs and the International Baccalaureate. Registration through Sept. 12. First semester begins Sept. 15, high school; Sept. 19, elementary school. Tuition: elementary grades 1-8 \$1,400; secondary grades \$1,675.
- ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 280-338. Nursery School through Gymnasium. Call for further information.
- LYCEE FRANCAIS (French Institute School), Sina 29, Tel. 362-4301. Registration deadline is September 1. Call for further information.
- ST. CATHERINE'S BRITISH EMBASSY SCHOOL (Kifissia). Preparatory school for British and Commonwealth children (ages 5 to 12 plus). Written applications should be made care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.

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

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, 2,500 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 *Rosemar'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 funny — 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 MIDDLIN'

**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** (Kiros 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 undernourishing 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 Mondays.

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.

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.

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.

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 pewtee 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.

### 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.

## INTERNATIONAL CUISINE

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

L' Abreuvor, 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, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, 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.

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, Patissia, 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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada. (No phone.) Italian cuisine, with a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings with indoor and outdoor dining. Moderate prices.

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* 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.

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

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis) Tel. 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.

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 Philoppapou 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, Psychiko, 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* attractively presented in a quiet setting. Some dishes are sautéed and flambéed at your table by waiters 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.

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.

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, Eginitou 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

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 pm.

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

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

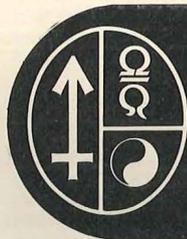
Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from displays at this justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. White tablecloths brightened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

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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.

Maxim, 4 Milioni, Kolonaki, Tel. 361-5803. A new restaurant just off Kanari street, specializing in oriental and Greek food. A variety of well-prepared dishes. Mediterranean decor. Airconditioned. Open for lunch and dinner. Moderately expensive.

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. 412-2533. Originally opened in 1922, it has a regular, devoted clientele, and a good reputation among fish lovers.

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

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 gratinéed à l'Americain, thermidor, or broiled. Hot and cold hors d'oeuvres, rice-cheese soufflé, a delicious chocolate soufflé for dessert.

Mavri Yida, Tel. 412-7626. A favourite haunt of shipowners and yachtmen 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 and limericks. The fish is from Ermione but Maitre Marco Antonio is from Italy.

Mourayio, Tel. 412-0631. Opened in the late 1960s. Their boats fish off the coast of Crete.

Ta Prasina Trehandiria, Tel. 411-7564. 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.

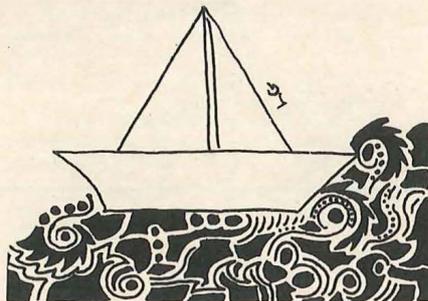
Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the

harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

### 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.

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



Athinaikon, Santoroza 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.

### 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 Avrioliu 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.

Askimpapo, 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.

Kavaleratos, Tatoiou 82, Metamorfofis (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.); *soutzoukakia* (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 Athe-

- nian 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 Patission 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-panelled 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.
- 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 Skopeftiriou, Kesariani, Tel. 766-4869. The program, featuring Vassilis Tsitsanis, 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 nightspot featuring one of Greece's best known comedians, Sotiris Moustakas, and Haroula Lambraki, Mitilineos, Viki Papa and others.
- Neraida, Vasileos Georgiou 2, Kalamaki, Tel. 981-2004. The current show stars Viki Mosholiou, Dimitri Galani, Bithokotsis and others.
- Nine Muses, Vouliagmeni, Tel. 896-1905. This fashionable Kolonaki discotheque has moved to the Astir hotel complex for the summer, with a fine selection of music. Entrees 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, Christianna 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

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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 specialities: *bourdetto*, *sofrito*, and *pastisada*. 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.

### PATRAS

- Achaia Beach Hotel,** 4 km. from town near Rion, Tel. 429-801. A modern, cool dining room; a terrace facing the sea; swimming nearby. Lunch and dinner menus varied and well-prepared. Service slow. Medium to expensive.
- Athos, Porthos, Aramis, Psila Alonia Square 24,** Tel. 522-810. Warm rustic setting, and a variety of Italian dishes. Service is good, prices average.
- Diakou, in Gerokamio, Tel. 277-929.** Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace restaurant. A varied menu and reasonable prices. Open for lunch and dinner.
- Dionysos, on the New Promenade, Tel. 425-888.** An old residence converted into a multi-roomed restaurant. Summer dining in a cool, picturesque garden. Main courses are reasonably priced. The adjacent discotheque is appealing to all ages.



- 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:*

- Kamiroi Scala, seaside taverna at Kamiroi.**  
**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 where pizza, spaghetti, omelettes, etc. are 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*.
- Chez Andre, Aretsou, Tel. 413-715.** Good food, service and pleasant atmosphere at this new establishment. Moderately high prices.
- Embati, 80 Farm School St., Tel. 412-980.** Very pleasant surroundings enhanced on cool days by a fireplace. Music by Maestro Karanikas, and good food.
- Kivotos, Neon Rission, Tel. 426-280, 426-476.** A colourful taverna where the specialties include pork chops in wine, lamb, kid or pork shish kebab and charcoal broils. Reasonable prices.
- Ouzeri-Kapilio, Proxenou Koromila St.** Charming atmosphere with a full array of spicy appetizers, including baked giant beans (*gigantes*).
- Paradisos, Aretsou, N. Plastira, Tel. 411-682.** Very fresh fish and good service are guaranteed at this sea-side restaurant.
- Remvi, Nea Krini, Tel. 411-233.** Indoor-outdoor dining with good service, music, dancing a lovely garden excellent food, and particularly fresh seafood. Highly recommended. Moderately high prices.
- Kavouri, New Promenade, Patras (just beyond the Moreas Hotel), Tel. 422-145.** A taverna specializing in fish. Reasonable prices. Open for dinner only.
- Koukos, in Koukouli, about 2 km. outside Patras, Tel. 325-077.** Lunch and dinner served in a beautiful garden. A varied, tastefully prepared menu (the specialty is chicken). Good service. The prices are moderate.
- Lido Nightclub, on the road to Pyrgos about five minutes from Patras, Tel. 522-401.** Bouzouki by the sea. A colourful spot for dinner and dancing or just drinks. Prices reasonable; food is average.
- Maraletos, about 5 km. from town at Rion, Tel. 429-226.** Lunch and dinner served in a shady area near the sea. The chef, Mr. Maraletos, is considered one of the best in Patras. Menu varied and good (the specialty is a rich homemade ice cream). Medium to expensive.
- Parisiana Nightclub, five miles out of town on the road to Pyrgos (located close to Lido), Tel. 522-402.** Bouzouki entertainment, very good food and drinks at reasonable prices.

### 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



## our town

### *Seasoned Remedies*

ONE OF the prerequisites for summer chic is an even, golden tan attained by spending many dedicated hours in the scorching sun. Unfortunately, these efforts are sometimes rewarded by tomato-hued sunburns, low in aesthetic rating and extremely painful. There is no need to despair, however. It may take a while to restore a deflated self-image, but relief from pain is just a *zaharoplastion* away. As any Greek sage will tell you, one of the best remedies for sunburn is yoghurt. Liberal applications on the affected areas will bring soothing relief in minutes. Although we hesitate to speculate about the combination of summer heat and yoghurt, many Greek matrons swear by it. A more arcane home remedy is grape leaves soaked in olive oil. These should be placed carefully over the body with the smooth side down since the veins of the leaves next to the skin may be irritating. Thus wrapped up like a mummy, you will bear little resemblance to King Tut. On the contrary, you will probably look like an over-sized *dolma*. We are assured, however, that the results are soothing.

There are, of course, simpler treatments. Chamomile tea is rated high as a cure for everything and sunburn is no exception. You may apply it to the skin or drink it — or both. Cucumber peels are often used, in much the same fashion as grape leaves, and, as a double measure, you can add vinegar — another favourite remedy. One may be tempted at this point to apply tomatoes, oregano and olive oil, but they are not on the list of popular cures.

A more appealing concoction is a sweet-smelling pink liquid which used to be prepared many years ago by a pharmacist in Kifissia. We suspect that the ingredients were lanolin, rosewater and glycerine but the formula was a well-kept family secret handed down from generation to generation. Unfortunately, both the proprietor and the concoction seem to have disappeared.

If these do not work, you could try a cornstarch bath, ice cubes or lemon-water. Of course, if you are skeptical of

homemade remedies, there are many brand-name preparations but since the more exotic ones cost more than three hundred drachmas, it may be wiser to stick to yoghurt, grape vines, and other homely preparations. You may feel trussed, seasoned and ready for the oven, but it will have a cooling effect on your pocket.

### *Blissful Moment*

AS FILM crews and cameras hopped in and out of Athens recently filming parts of *The Greek Tycoon* starring Hollywood's Mexican-born, quintessential-Greek, Anthony Quinn, the daily newspapers carried classified ads beckoning 'beautiful people' to audition as extras in gala, party scenes in the film, giving rise to many star-struck dreams. Quite by accident, however, two young teenagers of our acquaintance found themselves unexpectedly summoned into the film one morning as, arm in arm, they made their way through Constitution Square, oblivious to the world around them, and aware only of each other. Presumably they presented a vision of idyllic young love—it was one of those rare occasions when they were not spitting, the young lady observed—because they were soon approached by three men asking them, in a combination of Greek and English, if they would agree to be filmed, adding enticingly, 'with Anthony Quinn' — a name which meant nothing to them. They were soon being introduced to a confusion of people, and seated at a table with a soft drink and a gentleman who was ceremoniously introduced to them as Quinn. 'Oh, Zorba,' the young man commented, finally making a connection. As they chatted, the cameras arrived drawing the attention of passersby and in no time at all, crowds had gathered, spotted Quinn, and were pushing their way forward to get his autograph. The policemen in the area abandoned their constabulary duties, exercising their authority to gain front row positions among the awe struck. Restraining the crowds proved difficult

for the foreign members of the crew unfamiliar with our enthusiastic folkways but a Greek member of the crew came to the rescue with a few well-chosen phrases. The young couple was ushered before the cameras and told to walk along arm in arm as they had before, 'in love'. The shooting began as a camera on a rolling track zoomed in on Quinn who downed an ouzo as the young lovers walked by. Six takes later, they were finished. The crowds pushed forward once again and Quinn hastily disappeared. One of the film officials thanked the young couple for their assistance, for which they were rewarded eight hundred drachmas. Arm in arm, they continued on their way, a blissful moment unexpectedly recorded for posterity.

### *Ballet in Athens*

AN invitation from James W. Findley of the Hellenic American Union took us to the HAU on June 30 to observe members of the American Ballet Theatre, performing that week at the Herodes Atticus Theatre, giving a demonstration class for local dancers. As four energetic young members of the troupe appeared, we hastily sought seats among the two hundred or so observers who had gathered for the occasion.

A tall, blond young man wearing a knitted ski cap and a pale blue leotard—but otherwise resembling an all-American basketball player—began arranging the mobile barres. A slight, pretty girl in brown leotards, stretching on the floor, rose and moved to the barre where she was joined by the other dancers. James Findley introduced Bentley Roton, assistant to Daryl Dodson, the Company's general manager, and a former dancer whose career was terminated by a bicycle accident in Central Park. He introduced the German-born ballet master, Jurgen Schneider, who noted that he trained in Moscow with a member of the audience—Olympia Gelodari, the choreographer of the Lyriki Skini, the National Opera company—before proceeding to introduce the dancers: Victor

Barbee from North Carolina, Elizabeth Ashton and Cynthia Harvey from California, and our 'basketball player', Richard Schafer, from Colorado. Their piano accompanist, the stately white-haired Martha Johnson, won a round of applause when she announced that she was a New Yorker.

Schneider, wearing a red, embroidered cap, explained that he would not put the dancers through any strenuous exercises or demand precision from them because they would be rehearsing for a performance later in the day. The dancers positioned themselves at the barre and began a simple workout to the accompaniment of the piano and Schneider's crisp commands: 'Side plié, side plié; and one and two.' They worked intensely and continuously for two hours seemingly unperturbed by the high temperatures.

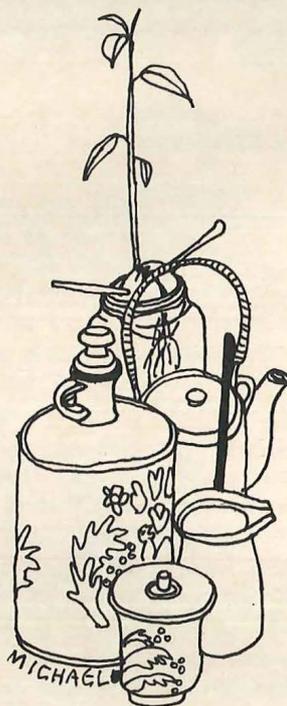
Athens was the second stop of an eight week tour in Europe, the cheerful young dancers told us over coffee. Only eight of the productions of their one-hundred-and-forty-work repertoire will be performed by the touring company which has been reduced to seventy-five dancers. Because of the high temperatures in Athens, they worked out in the early evenings at the Herodes Atticus Theatre, first warming up and then 'walking' through the night's performance. The dimensions of the Herodes Atticus stage had presented some problems during the first performance but were later ironed out. The stage was narrower than the Company had expected. Although the rough surface, the dancers noted, wore out an inordinate number of ballet slippers, it had the advantage of not being slippery. (The floor, however, is hollow and as the corps de ballet gracefully glided over the stage at the performances we attended, the theatre's famous acoustics dutifully resonated incongruous thumps into the upper tiers.)

The following day at noon, local dancers moved to the barre and from the sidelines we observed a master class conducted by ballet master Scott Douglas. Several dozen local dancers, of various sizes, ages, skills and stamina, executed barre exercises as Douglas

circulated among them for two hours straightening arms, tucking in abdomens, and correcting postures with an amiable but professional eye.

### Jogging Around the Mountain

'FOR several years I chose to sit, think and eat, rather than run, jump and jog, and it began to show on me,' announced our young friend catching his breath. 'Then the other day I read an article in *Time* magazine extolling the virtues of a growing North American fad, that of jogging.' His large, muscular frame was clothed in only a white undershirt and unusually



brief shorts from which extended a pair of long legs bare down to the top of limp athletic socks. His feet were shod in running shoes. Although casual and sometimes brief clothing is common in the summer heat of Athens, he was an extraordinary sight in the middle of Kolonaki.

'So with happy resolve,' he continued, 'I dug out this T-shirt and borrowed a pair of tattered running shoes from a friend. I appeared at the door of my apartment building feeling like Clark Kent after a quick change into his Superman costume. I hesitated for a moment, took a deep breath, and set off past sweet-shops full of staring eyes, up breath-taking hills, on and around Lykavittos. In half an hour I reappeared in front of my house, a panting mass of perspiration. The concierge stared wide-eyed at me, glancing over my shoulder in search of the armed lunatic or extra-terrestrial being that he presumed had been chasing me. Planting a

humid palm on his shoulder, I explained elatedly that I had decided to do something about all those pizzas, taverna dinners and hours at my office desk. He looked far from elated and told me he had never seen me in such a state as he glanced warily up and down the street with consternation, fearing, no doubt, that our dwelling's reputation was about to be ruined in the eyes of the other concierges sitting on doorsteps or leaning against stoops. I ignored this and happily crawled up to my apartment where I sat, yes I sat, for a long time under a cold shower. Since then I have set off every day except Sundays when I play tennis and swim at the Ekali Club. I start off at about 6:30 pm and huff and puff, and nearly blow myself down, running around the mountain.

'Jogging, to put it punctually,' he continued, 'is good for you. Let alone keeping you trim, it does wonders for your heart, circulation and respiration. Cardiologists are prescribing it to heart patients. Psychiatrists are prescribing it to people who suffer from depression. Once the jogger is in good enough condition to run several miles at a time, he or she experiences a feeling of euphoria after a long trot.

'I pondered it for quite a while before I actually began jogging. First of all, I was not excited at the thought of gulping in all that polluted air. Secondly, I was reluctant to run through the city in my scant, white garb, red-faced and panting. But I overcame these reservations and even learned to like the fact that I was, as far as I could tell, the only one jogging in the centre of Athens. I still get cat calls and whistles, and drivers slow down beside me and ask questions — as if I had enough wind to spare on words. But I smile back, bow in mid-trot and raise my arms victoriously — or simply ignore them.

'The other day, while completing the last leg of my journey, a young French woman riding a motorbike pulled up beside me and proceeded to tell me that she had tried to jog in Athens but had been jeered at by flabby men sitting outside cafes. Would I mind if we started jogging together? Of course not, I replied. Well, I thought, I am not alone! Our ranks have doubled! So tonight I took a little detour on my way to Lykavittos to tell you the news. You should announce it in your magazine so that other shy joggers will come out of their closets and join our ranks.'

With this he pulled himself up and drawing in a deep breath, jogged out. Closet-joggers are invited to call our office, and we will put them in touch with our enthusiastic friend.

THE  
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is phototypeset by  
FOTRON S.A.



# issues

## THE HOUSEHOLD BUDGET IN GREECE

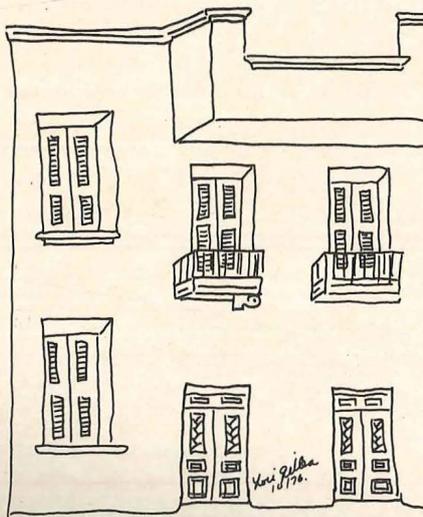
GREEK households allocate on average 34.5% of their total budget to the purchase of foodstuffs, 19.3% to housing, water, light and fuel, 10.8% to clothing and footwear and 9.3% to transportation and communications. In addition, 7.7% of their total expenditure goes to durable household goods, supplies and services, 6.3% to education and recreation, 5.1% to medical and personal care and 4.2% to tobacco and alcoholic beverages.

These and many other interesting details are to be found in the *Household Expenditure Survey: 1974* recently published by the National Statistical Service of Greece. Unfortunately, much of the data included is three years old, but the survey's percentage conclusions, it is believed, have not changed significantly in the interval and are the most detailed providing available expenditure patterns of Greek households. However, when considering the survey's drachma figures relating to the purchase of specific goods or services by households, one should add 40 to 50% to the value indicated to make adjustments for cost of living and income rises between 1974 and 1977.

The survey covered 7,424 households; that is, approximately three households per every thousand of the nation's estimated 2.5 million households. A household is defined as a group of two or more persons, related or not, who live and eat together in a dwelling of at least one room. A household can also consist of one person living alone, or with others in the same dwelling, but without sharing provisions or meals with them. The average number of persons per household is estimated at 3.4; variations from one geographic area to another are insignificant, ranging from 3.3 persons in urban areas to 3.5 in rural areas of less than 2,000 inhabitants.

One of the most interesting conclusions of the survey is that households in the lowest budget bracket (that is, those that spend less than Drs. 1,000 a month in actual purchases) devote 52.1% of their budget to food. This percentage declines steadily as the budget rises and thus we find that households with monthly expenditures of Drs. 30,000 or more devote only 19.6% of their total budget to food. A similar decline is noted in expenditure on housing,

ranging from 35% in the lowest to 17.2% in the highest budget bracket. Expenditure on clothing and footwear steadily follows the rise in budgets, moving from a mere 0.8% to 14% spent on these items in the highest bracket. Similarly, expenditure on education and recreation rises almost a hundred-fold (percentage wise) from 0.1% to 9.6% and transportation and communications from 1.2% to 17.9%.



However, households in the lowest budget bracket (existing only in rural areas), although said to spend an average of only Drs. 636 a month in actual purchases, theoretically spend a further Drs. 969 mainly on food and housing costs generated on their own farms. A novel feature of the Greek socio-economic scene is the fact that even households in the less than Drs. 1,000 a month bracket devote 10.7% of their total budget to the purchase of meat, a percentage slightly higher than the national average of 9.2%. But these households are quoted in the survey as spending nothing on chocolates, electric appliances, recreation goods or private

motor cars, items on which households in the higher brackets are heavy spenders.

In fact, households with total expenditures of Drs. 30,000 or more a month (listed in the survey as making up 2.6% of all households surveyed against 2.4% in the lowest bracket) spend Drs. 8,603 on food and almost as much (Drs. 8,109) on transportation and communications, which means principally running their private motor cars. These same households also spend Drs. 6,374 on clothing and footwear (for men's apparel they spend Drs. 2,675, women's 3,059 and children's only 620; Drs. 5,501 on housing changes; Drs. 5,294 on durable household goods, supplies and services; Drs. 4,133 on education and recreation (holiday expenditures being the biggest single item); and 1,905 on medical and personal care.

The fact that some households have more money to spend than others does not necessarily mean that the members of the former are wealthier per person. The survey indicates that households with higher budgets invariably consist of more persons than households with modest expenditures. Thus, households spending less than Drs. 1,000 a month have on an average 1.7 persons per household. The proportion rises steadily and households spending more than Drs. 30,000 a month are made up of four persons on average. However, the majority of households are believed to be in the Drs. 3,000 - 14,000 income range and to consist of from 3 to 3.8 persons.

Households made up of one person spend 31.2% of their total budget on food, the proportion rising to 40% in households with six or more mouths to feed. There are rises — though less pronounced — in expenditures on beverages and tobacco and clothing. These rises are offset by a decline of the

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share of housing charges from 25% of total expenditure in single-person households to 14.6% in households with six or more people living under the same roof.

The survey provides a further breakdown of household expenditures according to the profession of the head of the household. The head is in most cases the father or, in his absence, the mother; in a few cases, another person is recognized by the other members as the household's leader. It appears that the head's profession reflects the household's social and cultural standing and, hence, determines the household's expense pattern. Thus the highest spending households are those headed by a senior managerial or administrative executive. Of all professional households, they spend the least on food (a mere 22.9% of their total budget) and alcoholic beverages and tobacco (2.3%) but the most on durable goods and services (10.4%), education and recreation (10.2%), clothing (12.2%), and medical and personal care (5.4%). Second highest spenders are scientists, physicians, lawyers, engineers and other so-called 'liberal' professionals or their assistants, who spend more than all other professions on transportation and communications (15.7% of their total budget) and on housing charges (20.1%).

The survey indicates that overall expenditures decline as one moves from the 'liberal' professional to clerical worker, merchant or salesman, technical or transportation worker, service worker, farmer, animal husbandry worker or fisherman. As one descends this income scale, the expenditure share on food rises to 43.5% of the total in the case of farmers and fishermen. Correspondingly, expenditure on education and recreation, transportation and communication, etc. declines.

Another breakdown shows that households where the head is an employer in his profession spend Drs. 19,307 a month on goods and services. However, if the head of the household is an employee or worker the budget is Drs. 12,452; and if he is self-employed it is only Drs. 10,336 a month on average.

The most interesting part of the survey, however, concerns differences in household expenditures in various geographic regions. Households in major urban areas spend more on purchases and services and the overall figure declines steadily as one moves from urban to semi-urban and rural regions. An Athens household, for instance, spends on average Drs. 13,899

a month and the average figure declines to Drs. 8,439 in small communities of less than 1,000 inhabitants. But the structure of monthly expenditures also varies appreciably as one moves down from a major urban to a small rural community. The trend here is again for a rise in the percentage of expenditures on food, alcoholic beverages and tobacco and a decline in expenditures on housing charges, education, recreation, and transportation and communications.

Comparing expenditures on specific items or services reveals much about today's social and economic conditions in various parts of the country. For instance, expenditure on such recreation goods as T.V. and radio sets, tape recorders, musical instruments, cameras etc. does not vary appreciably, ranging between 1.5 to 2% of total expenditure throughout the country, even in small villages. However, what households spend on recreation services such as cinema, theatre, night entertainment and holidays, takes up 3.5% of total budgets in urban areas but only 1.4% in rural areas, obviously for lack of such entertainment. But as one moves from the urban to rural areas, expenditure on cigarettes goes up from 2.8% to 3.8% of total budgets, on alcoholic beverages from 1.2% to 2.9% and even on non-alcoholic beverages, such as coffee and soft drinks, from 1.6% to 2.3%.

Expenditures on electricity ranges from 2.4% in urban areas to 1.5% in rural areas. Expenditure on books is pretty low in all areas, ranging from 0.4% of the total in urban regions to 0.1% in farm areas. Similarly what households spend on newspapers and magazines ranges only from 0.6% to 0.3%. Buying and running a private motor car takes up 6.9% of total budgets in urban areas but only 3.3% in rural areas. However, transportation by public means takes up 3.4 to 3.6% of budgets throughout the country. Oddly enough, rural households buy twice as many watches and jewels (percentage-wise) as their urban counterparts. They also spend 1.9% of their budgets on religious services and 0.6% on contributions to churches and charities with only 1.1% and 0.2% respectively in the big cities.

— ANTONY M. ECONOMIDES

Guide to further readings: See *Household Expenditure Survey: 1974*, published in Greek and English by the National Statistical Service of Greece, Licourgou 14-16 (Tel: 324-8511), Athens, 1977. Price Drs. 100 or \$5 abroad.

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## THE CRUISE OF THE BEATNIK—PART IV

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**I**N our last instalment of the continuing saga of the Beatnik—that obnoxious sea monster unleashed by the Jerks to discover hidden treasure on the sea bottom between the beautiful lands of the Freaks and the Jerks—we had described the complications on the island of Cirrhosis, which is partly inhabited by Freak and Jerk communities. We left off where the leaders of the respective communities, a wily priest named McHarris and a plump Jerk named Dinky Toy, had agreed to hold talks in Vienna.

The talks had been arranged by Heimie, the trusted secretary-general of the great and wise old You-Know who lives on Lake Success and is mainly noted for his many failures.

So it was not surprising that the Vienna talks broke down and made everybody move back to square one.

The next development occurred last month when the Jerks went to the polls for what the correspondent of the Tokyo Sun called 'the most clitoral erection' in the country's history.

The two main contenders were the outgoing premier, Demi-tasse and the fiery, hawk-nosed Itchy Feet who had ordered the invasion of Cirrhosis in 1974.

Record crowds turned out to cheer Itchy Feet during the pre-election campaign and to slaughter sheep at his feet (perhaps in a vain attempt to relieve the eczema), to the extent that he seemed a sure winner.

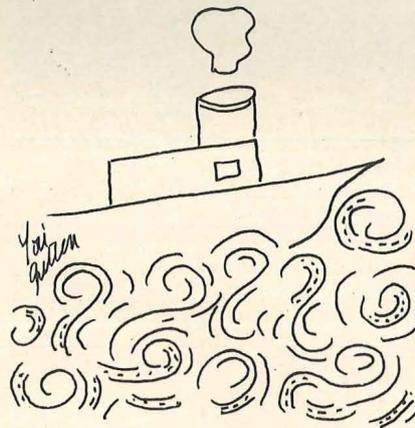
But when the votes were counted, Itchy Feet failed to gain a majority in Parliament and the hopes that a strong government would be formed to tackle the country's urgent internal problems (the rising price of shish kebab) and the external ailments (Cirrhosis, etc.) were dashed to the ground.

At the time of writing, there was talk of Demi-tasse forming a coalition government like the one that had preceded the elections or even joining up with Itchy Feet. What seemed fairly certain, however, was that the crisis would continue into the long, hot summer with increasing unrest among the Jerks and the possibility that some trouble would be stirred up with the Freaks to take the minds of the people off the shambles inside the country.

The Freaks, meanwhile, under their able and handsome Premier Caramel Cream, continued to beef up their

armed forces with expensive hardware and to look for hidden treasure on the sea bottom, keeping a sharp watch in case the Beatnik ventured again into their territorial waters.

At the same time, Caramel Cream decided the Freaks were not taking the situation seriously enough and were spending too much money on transient pleasures and frivolities instead of giving it to the government to spend on such projects as widening Syngrou Avenue and building sewage disposal plants that don't work.



So Caramel Cream's financial wizard, the lean and saturnine Papalugubrious, waved his wand and decreed that henceforth, the Freaks would have to pay through the nose to enjoy such things as scotch whisky, French champagne, caviar, jewelry and furs, dog and cat food, and cars with engines larger than 1800 cc in cylinder capacity.

On this occasion, a noted

otorhinolaryngologist remarked that the Freaks had been paying through the nose for essentials (including his fees) for so long that their nasal passages had become inured to voluminous flows of cash.

The extra few thousands of drachmas they would have to pay in high taxes on the goodies mentioned above would therefore pass through their sinuses unnoticed.

Indeed, according to one psychologist, the goodies would become even greater status symbols than before and if the owners of large Mercedeses had any trouble paying out a small fortune in road taxes, he predicted they would probably sell their houses and sleep in the car if necessary.

One Freak who thought he would be patriotic and served only ouzo and Freak brandy at his daughter's wedding reception suddenly saw all the guests disappearing, some of them taking their wedding presents away with them. He was so ashamed he has filed an application with the Argentine Embassy for immigrant status in the Tierra del Fuego.

And while the Freaks continue to drink large quantities of scotch whisky and feed their pets on Crunchies and Munchies, and drive around in cars that cost as much as a three-room apartment to buy, and more than a luxury yacht to run, the Freak Navy keeps a ceaseless vigil at sea and hopes the Beatnik, if it dares to enter Freak territorial waters, will be stung to death by the millions of jelly fish that infest the area before it can do further harm.

— ALEC KITROEFF

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## LETTER FROM ABROAD: NEW YORK, NEW YORK

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**T**HIS summer shows every prospect of being as hot as last winter was cold and as routine as last summer was momentous. But then no city can produce a Bicentennial and a Presidential election every year. The summer season in New York, traditionally signals the end of another season — the theatre season, which extends from October into June. Actually, most productions keep right on playing and for every one that closes because of a decline in the summer audience, another opens elsewhere around town. With numerous special summer productions — free Shakespeare in Central Park, a variety of outdoor travelling shows, suburban summer stock (mostly revivals of popular hits) and festivals (mostly classics) — New Yorkers hardly lack for theatre.

The theatre season just ended was considered one of the more satisfying in recent years, and if it failed to turn up

any super-hits, it sustained a number of respectable productions. Most encouraging were several fine plays by young American dramatists: David Mamet's *American Buffalo*, a bitter-sweet swipe at three misfits; Albert Innaurato's *Gemini*, old-fashioned slice-of-life updated by authentic feeling; and Michael Cristofer's *The Shadow Box*, a wry look at some dying people. Among the notable revivals were *Anna Christie*, Eugene O'Neill's rather dated version of a prostitute, which survived mainly because of the actress, Liv Ullmann; the penetrating Brecht-Weill *Happy End*; James Joyce's only play, *Exiles*; and a doublebill of Strindberg's *Creditors* and *The Stronger*.

Perhaps the most talked-about productions of the season have been two classics staged by Andrei Serban, a young Rumanian who surfaced in New York's off-Broadway experimental

theatre a few years ago. Serban is of the school that believes the director does not so much stage a text as recreate a work. His staging of Chekhov's *Cherry Orchard* took outrageous liberties, yet serious theatregoers admitted that Serban's blasting did reveal some new insights. Near the end of the season Serban directed Aeschylus's *Agamemnon* in a spectacularly forced manner that would probably have appalled audiences at the ancient Theatre of Dionysus (not to mention the modern National Theatre of Greece). Or would it? Again, some argue that in its primitive energies, its ritualistic display, its disturbing impact, Serban's *Agamemnon* may come closer to the essential ancient theatre than many a more conventional production.

With all this talk of theatre, an outsider might get the impression that the average New Yorker is some cosmopolitan Elizabethan. Far from it. New York theatre is supported by a small percentage of the citizenry, and much of the audience is composed of out-of-towners. If the typical New Yorker is to be envisioned in a natural habitat, it would not be in a theatre — nor a skyscraper nor a television studio nor a police station. It would be in a neighbourhood.

Whatever the socioeconomic class, whatever the ethnic, religious, or racial links, whatever the profession or life-style, the neighbourhood is the New Yorker's real territory. Close friends are usually scattered all over the city, but everyone relates in one way or another with a neighbourhood.

It may be little more than a few blocks, or it may embrace a considerably larger area. (However, well-known sections such as Greenwich Village, New York's Left Bank, or the Upper East Side, New York's Kolonaki, are composed of many neighbourhoods.) A neighbourhood may have a socioeconomic or ethnic homogeneity, or it may draw on heterogeneous groups. Usually there is a shopping section that serves as the core, but a neighbourhood may be organized around some less tangible liaison — a historical tradition, even an atmosphere.

Another magnet for a neighbourhood may be some major institution — a hospital complex, say, or a university. Among all its other roles, New York functions as a great centre of learning, with many separate institutions and an almost incredible number of students. The City University of New York (which charges residents nominal fees to supplement the large public funding)

has some two-hundred-thousand students spread among nineteen schools, many of them tending to serve as cores of neighbourhoods. New York University, one of the world's largest independent universities, with thirty-nine thousand students (including, by the way, seventy-seven Greek citizens at present), is concentrated on the edge of Greenwich Village. There are two large Catholic universities, Fordham and St. John's, each with about fourteen thousand students divided among several campuses. There are the respected art-and-design schools, Pratt (4,500 students) and Cooper Union (950 students). Or the New School for Social Research, which offers some three thousand six hundred students courses in an exotic variety of fields taught by an impressive faculty of intellectuals and celebrities.

Of the many institutions of higher education in New York City, the most prestigious, of course, is Columbia University, founded in 1754 as King's College by grant of King George II. Its undergraduate college, its graduate schools (medicine, journalism, etc.) and various extensions add up to sixteen thousand students. Most of Columbia's facilities are concentrated in an area on the upper west side of Manhattan. What with the many students living and moving about, the numerous faculty members residing here, plus the large, walled campus and the many buildings scattered around adjacent blocks, Columbia does 'make' a neighbourhood. Stroll along Columbia's Main Street — about ten blocks along Broadway — and you will find in spite of all the many people living and working there independently of the university, it is the students who give the distinctive tone.

Relations between 'town and gown' have long been uneventful in Columbia's neighbourhood, although they were strained during the '60s, when the campus was one of the centres of student protest over the Vietnam war and racial inequities. Now all that has vanished from Columbia and the American university scene. Students still support various political or social causes by pasting up posters or passing out handbills or gathering signatures for petitions. And there has even been a bit of organized protest on campus — appropriately, the last gasp of the Vietnam conflict.

More typical of the present mood is another issue that is creating some tension within the university family. Barnard College is a women's college founded in 1889 when young women were denied admission to colleges like

Columbia. Although independent, it is literally across the street; it shares some faculty and facilities with Columbia; over the years it has drawn close to Columbia on many levels. Now there is a move by Columbia University administrators to absorb Barnard in the interests of economy, efficiency, and equality, but many at Barnard fear it would lead to the demise of the women's traditions and integrity. As befits the '70s, the issue has to do with administrative reforms, economics, and women's rights — and has not yet spilled into the streets.

Columbia and its neighbourhood remain generally placid, even prosperous these days. Universities the world over create a kind of time-vacuum, and Columbia is no exception. Student hangouts such as The Gold Rail or The West End hardly change over the decades. There may be a few more

bookstores, some special clothing stores, and several more cheap-and-quick eating places. There is still no movie theatre — surprising, since today's students are addicted to movies. But Columbia and Barnard students produce much of their own culture.

Columbia is a demanding university — at least for serious students. Talk to professors and you learn that most students are now interested in getting good grades in order to move on to graduate schools or their intended careers.

In a city where change and conflict seem the norm, Columbia and the other universities remain stable refuges. But just as theatre seasons come and go, students come and go. Neighbourhoods endure, to make New York City enduring.

— DAEDALUS



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Yannis Soulis (outi)



Pontian lyra

## OLD INSTRUMENTS, OLD SONGS

THE notes of the music he plays have never been transcribed but have survived since ancient times. There is no manual on how to build the instrument he plays, but the *kanonakiis* not markedly different from the zither-like psaltery or dulcimer. Trapezoid in shape, its back is made of linden wood, its top of plane wood over which are drawn the nylon cords which now replace the original catgut. Nikos Stefanidis, a retired watchmaker in Nea Ionia, plucks the strings with metal plectra attached to his index fingers with chiselled silver bands as he explains that the use of the *kanonaki* can be traced to the Old Testament and Byzantium. It was later adopted by the Turks and Arabs.

Stefanidis began playing as a child in Constantinople where his father owned a hotel. Many of their guests were from Smyrna which was noted for its Greek folk music traditions. In 1923, after the Asia Minor Disaster, his family left Turkey, he explains fingering his old,

richly-decorated instrument which was brought from Constantinople. The only *kanonaki* maker in Greece today is very old now, and produces a single instrument a year.

Nikos Stefanides was one of a small group of musicians who performed, sang and improvised on June 27 at a concert of old Greek musical instruments organized at the Aliko Theatre in Pedion Areos by the Association of Greek University Women. Up until recent times, these instruments were played wherever Greeks gathered: in coffeeshops, at weddings, baptisms and festivals. On this occasion the musicians performed on a stage against a wrought-iron backdrop that combined elements of New Orleans and Louis XIV with fin-de-siècle candelabra and white, plastic clematis climbing up an imitation brick wall. The setting had precious little in common with a coffee shop in Kozani or Alexandroupolis.

'It is our first venture into the musical field,' comments Lady Amalia

Fleming who has been president of the twenty-six-hundred-member organization since 1975. 'The previous committee used to organize teas. We prefer to do something like this. Besides, we had no money left, so we thought we must raise some money for our activities.' Winking in the direction of a man who had just gone over some details concerning the receipts from the tickets, she adds, 'As you see, the tax man is already here.'

The crew from the two television stations is busy setting up lights. They look like any television crew anywhere in the world. They are young, in blue jeans, and fortify themselves with the occasional *whiskaki*. Their methods are not quite as elaborate as a major American network crew preparing for a convention coverage. Their approach is rather casual, if not primitive. Yet it is a valid effort that will transmit the music to a wide audience that may not have access to the University Women's Association.

Aristidis Moschos (*sandouri*)

Toumbelaki

'Work is much better now in Greece,' says the widely-travelled Petros Kalivas who has resettled in Greece. He plays many instruments, the *lagouto*, a long-necked lute, the *gitara*, a guitar, the *floyera*, a woodwind instrument similar in tone to a recorder, and the *outi*, a short-necked member of the lute family. Originally from Mesolongi, he kept company with other Greeks during his many years abroad. He lived for some time in Boston and in New York, where he played at the Britannia Club, one of the now-popular night clubs around Eighth Avenue where Americans have come to believe that belly-dancing is a Greek pastime.

As the preparations for the concert proceed, a predominantly young crowd streams into the theatre, quite punctually and, as it turns out, more or less by mistake. (Lady Fleming later apologizes for an error in the announcement which gave nine o' clock as the hour of the performance. This satisfies my curiosity and explains why everybody seems to be in his seat by ten p.m.) Among the spectators there are many beards, blue jeans, long peasant skirts, and young children in the arms of their parents or seated in strollers.

The first four musicians who take their seats on stage look like an odd lot. Alekos Moschos, a grey-haired *Roumeliotis* with a finely-featured face, wears a rumpled grey suit but no tie. He plays the *laiko violi* and his improvisations are catching. In appearance the instrument is not very different from a contemporary violin, but it has a distinct tone. Not exactly a Menuhin, Alekos Moschos evokes a combination of totally personal music in which one can hear whatever one likes, from Puszta melodies, to bird songs, to funeral dirges. One wonders if he ever plays the same tune twice. After a while he begins to sing. His voice is strong and youthful, belying his grey hair. He delivers his songs without affectation, standing straight as a rod before the microphone. He is thoroughly disarming.

With him plays another *Roumeliotis* and a namesake, Aristidis Moschos, holding a *sandouri* in his lap, a smaller zither-like instrument with strings in threes and fours drawn across its width. Its range covers three or four octaves. A metallic sound results when the strings are vibrated with the hammers — two thin batons with cotton pads affixed to the end. The harpsichord (a much larger

instrument) is a direct descendant of the *sandouri* and produces surprisingly similar sounds.

Aristidis Moschos looks more like the prototype of a nightclub performer. He has a carefully groomed moustache, and is wearing a flamboyant lemon-yellow shirt. He has just sent the *mikro*, the message boy, to fetch his green tie. 'Kai mia lemonada,' he told him, pulling out a rather fat bundle of green bills.

The listeners are clapping their hands in rhythm, as Nikos Papavranidis plays on the *Pontian lyra*. He sings in a hoarse voice about marriage. It sounds more like a dirge than a merry wedding song. Not always following the lyrics, I assume that it must be about heartbreak. His delivery is totally unassuming as he sits on the stage in a short-sleeved white shirt, playing his crude little wooden instrument all by himself and seemingly for himself. His fingers touch two strings simultaneously so that a counterpoint effect is produced, with a second melody accompanying the first. The *Pontian lyra*, also called a *kementzes*, is held on the knee and played with a horse-hair bow. In 1923, Papavranidis came to Greece with his family from Pontos, on the



Lady Amalia Fleming, president of the Association of Greek University Women, at the concert.

Black Sea coast of Turkey. He proudly shows me receipts from his performances on radio, and tells me that he has been a member of the radio orchestra for thirty-five years.

People are coming and going in the theatre. One feels that they are participating. They listen, they clap their hands, they stomp their feet in rhythm with the music. They laugh when the lyrics are funny and folksy, or when Matheos Balabanis from Constantinople plays the *toumbeleki*, a skin-covered small drum perched on his left knee. With a smiling, puckish face



Composer and musicologist Eleni Karaindrou who organized the concert.

he drums a monotonous but varied rhythm. He drums and drums and drums ad infinitum.

Tassos Anastasiou is thirteen years old and came here from Cyprus. He is in the second grade of the gymnasium. He lingers among the musicians. Not knowing who he is, I ask if he plays any instruments. Oh yes, he informs me, and enumerates a long list. A little genius, I assume. He likes to make music, he says, and plays all day long. He learned to play all the instruments by himself, and wants to become a musician when he grows up, he continues — until his father who runs the snack bar calls to him. At that point Young Tassos dons a white apron and begins assembling a tray of lemonades and snacks to be served later to the concert-goers.

One of the most unusual and fascinating instruments, still found in rural Greece, is a bagpipe-like instrument, the *gaida*, its large bag made from goat skin. The musician holds this in his arms like a small child, while his fingers play on a short, perforated wooden tube protruding from the sac. The air is blown into the bag through a second tube which has a mouthpiece. This tube is pieced together from several segments, the length of the tube controlling the pitch. A third short tube with a lid acts as a valve to prevent the air from escaping from the sac when the player takes a breath.

Theodoros Keres plays the *gaida* and the *kavala*, the latter a very-long, wooden flute whose segments are joined together with beautifully-etched brass rings. Glass pearls decorate his *gaida* like the feathers of a rooster's tail, and he fingers these while describing his efforts to make a carrying bag for his *gaida*. 'One like those they used to have,' he explains. They could be attached to the belt when the instrument was not in use. He now makes his living as a concierge in Kolonaki. After seeing him pull out his beautiful old instrument from a plastic shopping bag kept inside a plastic tote bag, I encourage him to continue his efforts and do not disguise my feeling that he should improve on the style of his instrument's carrying case.

Eleni Karaindrou, a composer and musicologist who organized the program, introduces the players. A willowy young woman in jeans and a white peasant blouse, she is largely responsible for this and similar concerts. We talked about the kind of music and musicians presented that evening. 'These are extraordinary musicians,' she says, recounting how she found them gathered in an Omonia Square cof-

feehouse playing in their leisure time. 'It is hard today for these musicians to express themselves as they used to. We are conditioned by the music heard on the radio, on records, in movies. There is no written music for these old instruments. The melodies are transmitted by ear in the villages. 'There are few who continue the craft of the old instrument-makers and many instruments are home-made.'

Karaindrou became interested in the folk aspect of Greek music while studying in Paris. She made contact with Greeks living in France who still played the old instruments. A composer in her own right, her songs have been recorded by Maria Farandouri, and she has written the scores for two films, Takis Kanelopoulos's *La chronique d'un Dimanche* and Dimitris Mavrikos's *Polemonta*, a feature-length documentary on the Greek-speaking settlements in Southern Italy which date from classical times. Her own music has been influenced by Greek folk-song music, says Karaindrou who was born in Roumeli, 'But not because of my research into the subject, rather because I was born and brought up in a Greek village.'

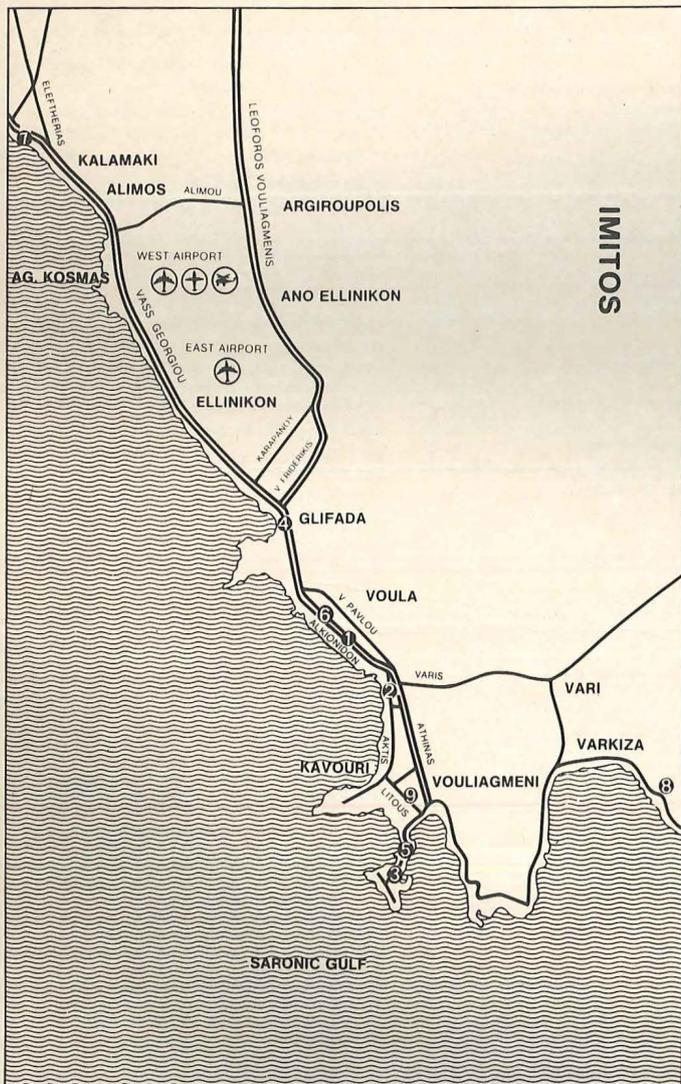
The interest in that oral tradition is on the increase, however, among younger people, she feels. In 1976 the ORA cultural centre organized a series of lectures and, subsequently, informal instruction on these 'endangered' instruments. Listening to Miss Karaindrou, one senses the urgent need to preserve those traditions now succumbing to modern-day life as more and more of rural Greece streams into the cities, where weddings are celebrated in a different fashion, and feast days are occasions to go to the beach rather than to assemble in village squares or in the fields to eat and drink and dance and make music together.

The evening is warm and pleasant, the music is catching. One forgets the plastic clematis and the theatrical, wrought-iron grill behind the musicians. The television lights blow a fuse and the sounds are momentarily dulled, but everyone starts to hum, to clap, to listen to the hoarse voices, the monophonic music. The village atmosphere prevails until one hears, loud and clear, the voice of the little boy, Tassos, the one who plays 'all those instruments all day long' and wants to become a musician when he grows up. In his white apron, he approaches, bellowing in pure, unaccented Greek-English: 'Shees Sandiches, shees sandiches.'

—MARGOT GRANITSAS



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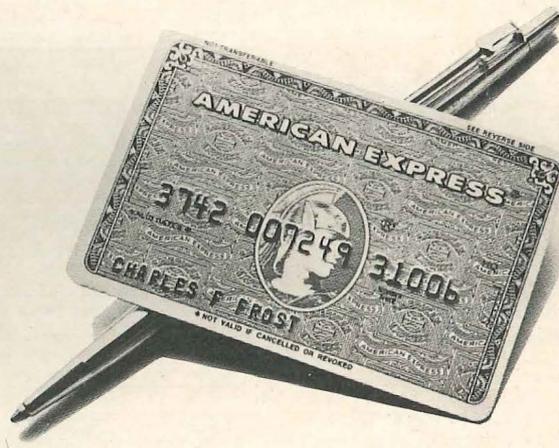
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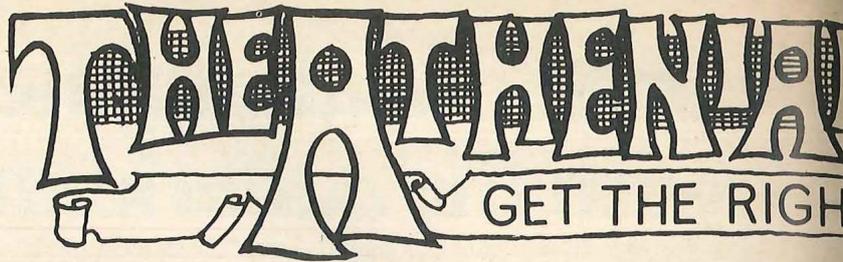
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### EMERGENCIES

Emergencies (English spoken)	171
For all emergencies (police)	100
Fire	199
Coast Guard	108

### Ambulance/First Aid

Athens only (Red Cross)	150
Athens & Piraeus (I.K.A.)	166
Poison Control	779-3777

### For U.S. Citizens

Emergencies	981-2740
Air Force Dispensary (military personnel only)	982-2686

### LOST PROPERTY

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

### MUNICIPAL UTILITIES

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

### 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, Nea 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

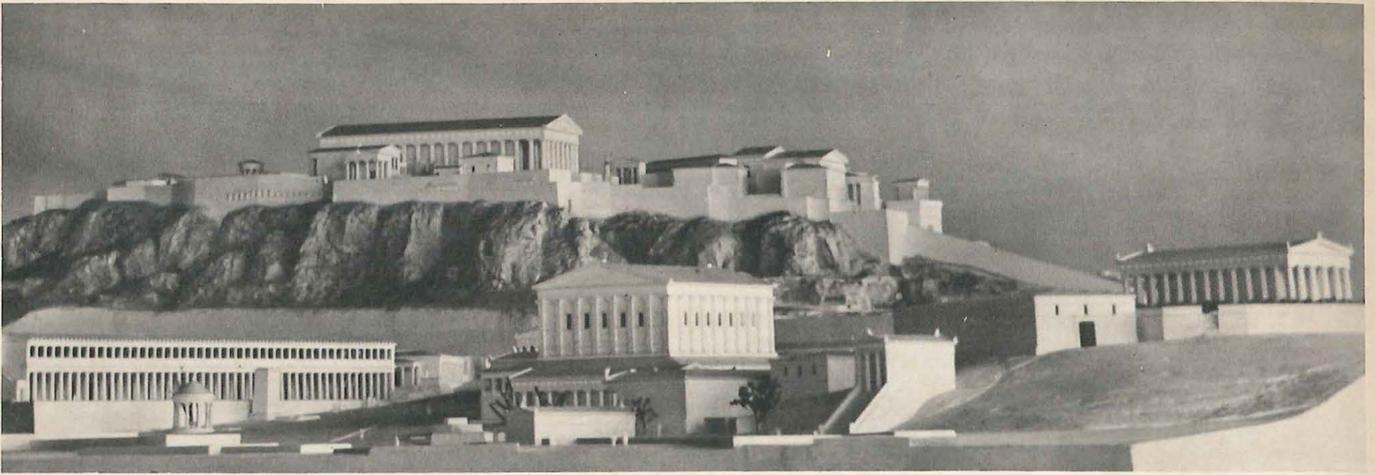
Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agiou Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308

#### 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



A model of the Agora and the Acropolis. The Stoa of Attalos is to the left, the Odeion in the centre and the Hephaisteion to the far right.

## THE AGORA

*Classical Athens saw the rise of an achievement unparalleled in the history of mankind. Pericles, Aeschylus, Sophocles, Plato, Demosthenes, Thucydides and Praxiteles. . . the statesmen and playwrights, historians and artists, philosophers and orators who flourished here during the fourth and fifth centuries B.C. when Athens was the most powerful city-state in Greece, were collectively responsible for sowing the seeds of Western Civilization. When its influence waned, Athens remained a cultural mecca, a centre for the study of philosophy and rhetoric until the sixth century A.D. Throughout antiquity Athens was adorned with great public buildings, financed first by its citizens, and later with gifts from Hellenistic kings and Roman emperors. Nowhere is the history of Athens so richly illustrated as in the Agora, the marketplace which was the focal point of life. . .*

A LARGE open square, surrounded on all four sides by public buildings, the Agora was in all respects the centre of town. The excavation of buildings, monuments and small objects has illustrated the important role it played in all aspects of civic life. The senate chamber (*bouleuterion*), public office buildings (Royal Stoa, South Stoa I) and archives (*metreon*) have all been excavated. The law courts are represented by the discovery of bronze ballots and a water clock used to time speeches. The use of the area as a market place is suggested by the numerous shops and workrooms where potters, cobblers, bronze-workers, and sculptors made and sold their wares. Long stoas, or colonnades, provided shaded walkways for those wishing to meet friends to discuss business, politics, or philosophy, and statues and commemorative monuments reminded citizens of former triumphs. A library and concert hall met cultural needs, and numerous shrines and temples received regular worship in the area. Thus administrative, political, judicial, commercial, social, cultural and religious activities all found a place

here together in the heart of ancient Athens.

The excavation of this rich area has been entrusted by the Greek state to the scholars of the American School of Classical Studies. Except for a break during World War II, work has gone forward every year since 1931. Dozens of buildings and thousands of objects dating from 3000 B. C. to the present have come to light. The excavations are administered by the American School, supported by over a hundred colleges and universities in the United States. Financing for the Agora comes largely from foundations, supplemented by private donations.

Excavations are generally carried out every year. Depending on funds and the size of the area to be explored, the season may last five weeks or five months, and the work force may vary from seven to seventy men. The work is executed by local labour, with each section under the supervision of an American archaeologist responsible for keeping the notebooks which record the daily progress of excavation. The pickmen are trained on the site and generally have ten years' or more

experience. Such training is necessary in order for them to 'feel' the changes in colour and texture in the earth which indicate a new layer and thus a change in period. Less skilled workmen remove the earth with shovels and wheelbarrows. The principal excavating tool is a large pickaxe, and often a handaxe or trowel is used. Most of the layers excavated contain material broken in antiquity. The dental tools and paint brushes which loom so large in the minds of laymen are generally used only for cleaning closed deposits, such as graves, where there is reason to believe objects may have survived intact.

Excavations this summer have been concentrated on a large public building which lies to the southwest of the Agora square. The building was partially cleared in the 1940s and was recently identified as the State Prison of Athens. An account of the identification, based largely on Plato's description of the last days of Socrates, was first published in *The Athenian* in April 1976, by E. Vanderpool. Further exploration of the building is being carried out, to be followed by some restoration and landscaping, to make the site both

comprehensible and appealing to visitors.

The excavator and his crew form the most visible part of the excavations, but much goes on behind the scenes, where a large staff and numerous scholars work to conserve, record, store and study the material recovered. At the Agora this important aspect of the work is housed in the Stoa of Attalos. A long colonnaded building, the stoa was first erected in the middle of the second century B.C. by King Attalos of Pergamon, who studied in Athens under the philosopher Karneades. The Stoa was reconstructed in the 1950s under Homer Thompson, the former director,

to serve as the museum of the Agora excavations.

The decision to reconstruct the stoa was made when no suitable location for a museum could be located nearby. A promising spot west of the Areopagos was found to have been thickly inhabited in antiquity and the ancient remains of houses, workshops, and what now seems to be the prison, were too valuable to sacrifice. The only solution was to rebuild an ancient building and the Stoa of Attalos was the logical choice. Incorporated into the late Roman fortifications of the city, the building stood up to the roof in places, eliminating the generally difficult task

of restoring the height correctly. Numerous architectural fragments permitted the exact restoration of all the elements of the superstructure, and the building as it stands today is a faithful copy of the original stoa. Several fragments of the original architecture are on display or actually incorporated into the stoa at the south end so that the visitor may judge the accuracy for himself.

Everything found on the site is housed in the building. The ground floor has a series of public displays inside, representing the most interesting small objects discovered. There may be seen a selection of coins, pottery, jewelry,

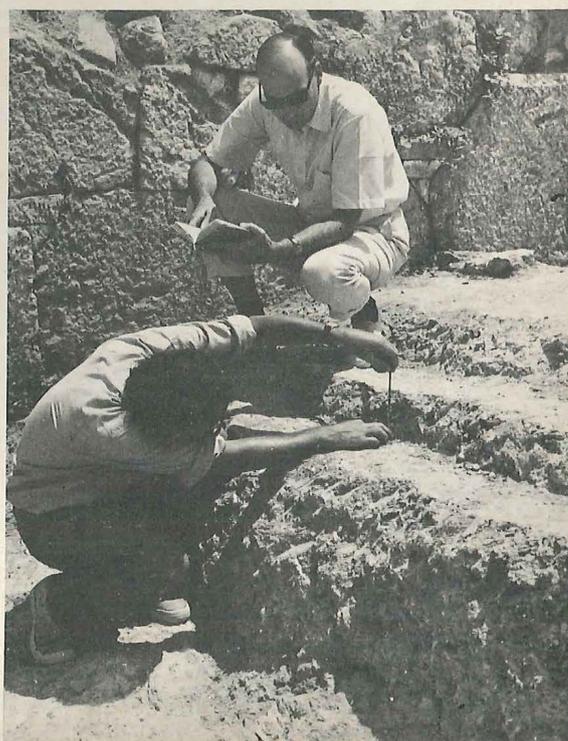


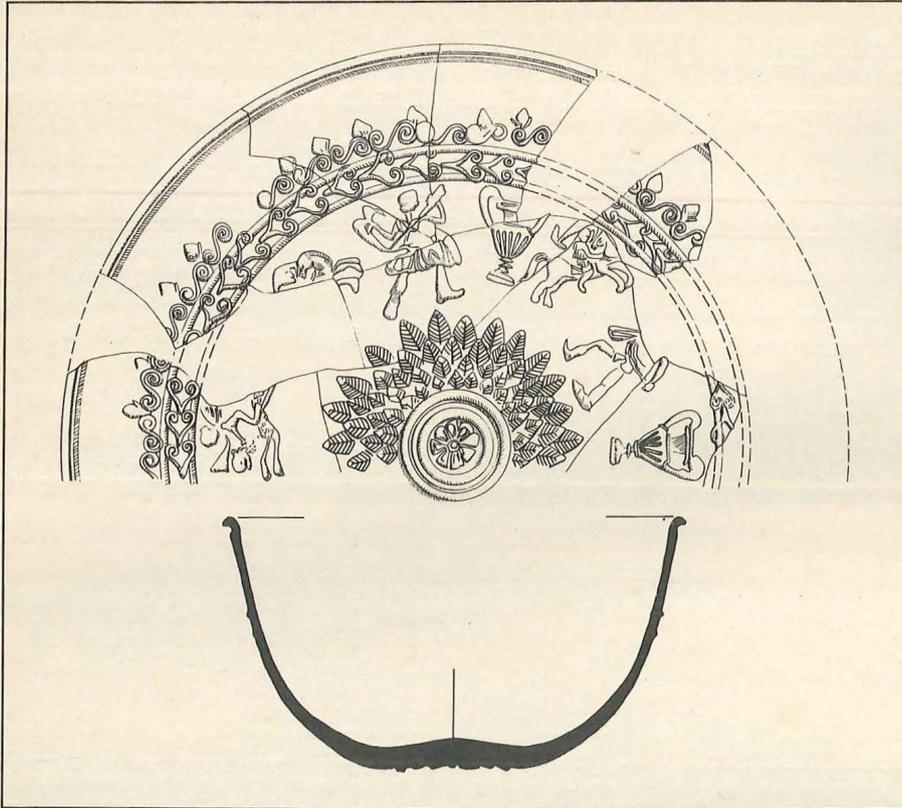
*The Stoa of Attalos in the Agora, with the Acropolis in the background. The original Stoa was first erected in the middle of the second century B.C. and reconstructed in the 1950s.*



*Workmen excavating at the site of the State Prison of Athens.*

*T.L. Shear, director of the excavations, and John Camp (below), assistant field director, examining stratified earthen floors, each reflecting a different period in the history of the building.*





A drawing of a moulded bowl with relief decoration by Abigail Camp. Sketched in pen and ink at life size to show both the profile and decoration, such illustrations are used for archaeological publications in cases when photographs cannot show the intricacies of the design.

lamps, weights, measures, terra-cotta figurines, and the like. Sculpture is displayed outside in the lower colonnade. In the upper colonnade which is open during the summer months, there are models of the Agora, Acropolis, and Pnyx, and a fine general view of the entire Agora.

The stoa contains much more. In the basement are large storage rooms, where the inscriptions on stone, some seven and a half thousand of them, are

kept. Because they are often fragmentary and always in ancient Greek, only a few are on display upstairs as they are of little interest to the average visitor. Their importance for our understanding of ancient Athens cannot be overemphasized, however, since the inscribed laws, treaties, honours and records represent a wealth of primary historical information—the people of Athens speaking directly to us over the centuries.



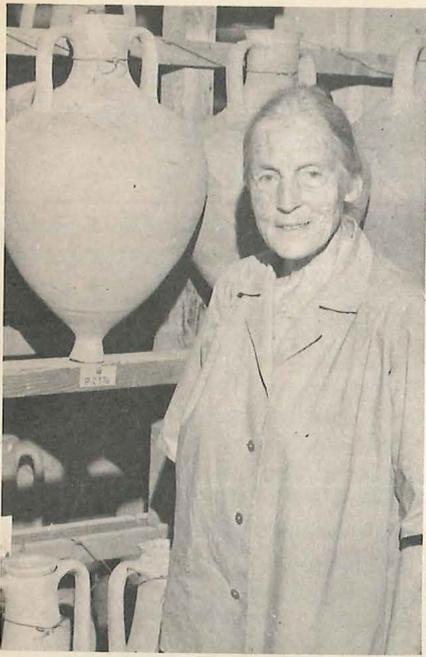
T.L. Shear (right) and John Camp recording the day's progress at the excavation site.

Next to the inscriptions are shelf after shelf containing boxes, bags, and tins of 'context' pottery fragments or sherds—which are the principal dating tools. Scientific methods, such as Carbon 14, are not yet sufficiently accurate. Coins, though readily datable, are not found often enough. Every layer, however, contains scraps of pottery and these are used for dating. Changes in technology, tastes, and foreign contacts affected pottery styles and it is possible to date those changes. Moulded bowls with relief decoration, for instance, do not appear in Athens until the late third century B.C., the result of influence from Ptolemaic Egypt.

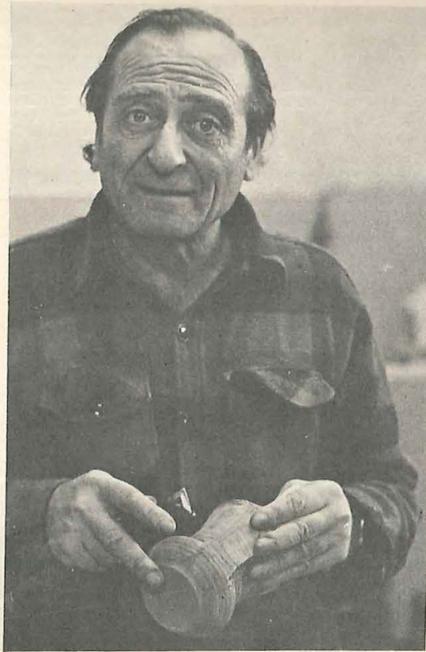
In one sense, excavation is little more than the art of destroying evidence: once a layer has been excavated it is lost forever. The context pottery is preserved so that future scholars working on a given building site excavated years earlier will have at hand the material on which the original historical reconstruction of the building was based. All the containers of pottery are kept, representing the thousands of layers stripped away in the forty-five years of excavating at the Agora. Each is numbered and labelled and each can be tracked down in the excavation notebooks. A collection of some eight hundred amphoras, which were used for the storage and transport of wine and oil, are also kept in the basement as well as collections of sculptural and architectural fragments. Pottery, small finds, and coins are kept upstairs.

On the second storey are the museum work rooms and offices, where all the staff except excavators may be found. The size of the permanent staff varies, but some eight to ten people are at work in the building on most days. In summer, when the academic schedule frees those scholars holding university appointments abroad, the numbers swell to as many as twenty people. Among these is the director of the excavations, T.L. Shear Jr., who teaches at Princeton in the winter. When in Athens, he is at work on a book on the Royal Stoa, a small building found several years ago, which housed the law code of the city and served as the office of the king archon—the chief religious magistrate. Other scholars come for periods of a week to three months to study finds from the excavations.

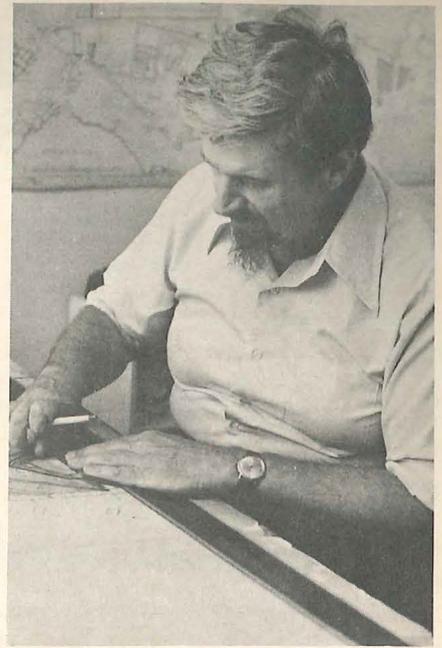
The centre of the indoor operation is the records room. As the name implies, this houses all the records of the excavation. There are several hundred field notebooks which record the progress of the excavation of each area.



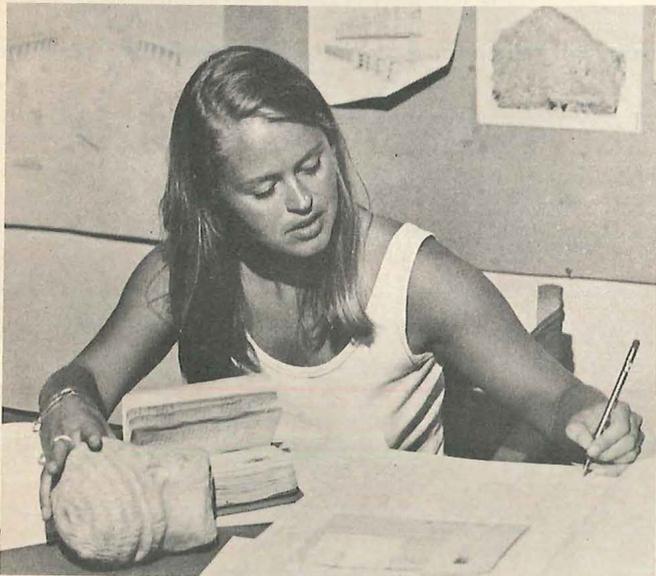
Virginia Grace



Spyros Spyropoulos



W.B. Dinsmoor, Jr.



Lucy Krystallis



Alan Walker

SEVERAL MEMBERS OF THE AGORA STAFF AT WORK IN THEIR OFFICES WHICH ARE HOUSED IN THE STOA OF ATTALOS.

from the demolition of the modern houses down to the stripping away of the last layer over bedrock, a task which can take several years and require the removal of as much as twenty feet of stratified deposits. Also kept here are catalogue cards for all of the inventoried objects and an extensive photographic archive. On a large bookshelf may be seen the full array of Agora publications. These are geared to all levels of interest, starting with a two-page, fold-out pamphlet progressing to a series of thirty-two-page picture books, a guide to the site and museum, and a series of twenty large archaeological volumes on various classes of antiquities from the Agora. The secretary of the excavations, Lucy Krystallis, is respon-

sible for the upkeep of the records system. She also assists all visiting scholars. The great advantage of the stoa as a museum is that it houses both objects and complete records detailing the recovery of the objects. As such, it is one of the most valuable study collections of Greek antiquities, readily available to scholars of all nations.

As well as the records room, there is a mending room, where Spyros Spyropoulos, the Agora's technician for twenty-five years, cleans and repairs the many objects which need his attention. Here bronze coins are cleaned in an acid bath and fragmentary pots are painstakingly pieced together and restored.

There is also a darkroom and a small library. In the latter Alan Walker, better

known to readers of *The Athenian* as a travel, food and shopping expert, plies his real trade as numismatist. Under his careful scrutiny, corroded and seemingly illegible bronze lumps are made to yield up their dates and the names of the cities which minted them. Next door, W.B. Dinsmoor, Jr., the excavation architect, holds office. Large metal drawers hold the fruits of his labours, hundreds of perfectly executed plans, cross-sections, and restored drawings, detailing the complicated architectural history of the dozens of buildings excavated thus far. Sharing the architect's office is artist Abigail Camp, at work on a series of detailed drawings of delicately moulded bowls, covered with relief decoration, which were made in

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Athens in the third and second centuries B.C.

Beyond the architect's office is the amphora department where Virginia Grace classifies amphoras, in particular the stamps on the handles which often date the jars and identify the city of manufacture. A lifetime of study has illuminated many aspects of ancient trade in wine and oil.

These people make up the core of the larger group of archaeologists associated with the Agora. Over the years some one hundred and fifty scholars have worked for the excavations in one capacity or another, devoting themselves, for little or no pay, to the study of ancient Athens. The well-known Greek publisher, Eleni Vlachou, was once quoted in *Vogue* magazine as saying that this group regards the twentieth century rather in the manner of a hotel. One stays, eats, and sleeps there, but all one's enjoyable, worthwhile existence is spent elsewhere, in more colourful and dignified times.

The future of the Agora is promising, given adequate funds and the continued good will and support of the Greek state. Two areas in particular call for further exploration. Behind the Stoa of Attalos, a broad marble-paved avenue connected the Greek and Roman Agoras in antiquity. The south side of this street was excavated in 1970-75, bringing to light a handsome marble colonnade with shops. It remains now to dig the north half of the street and thereby link the area of the Roman market with the Greek Agora into one unified archaeological park.

The north side of the Agora square is even more enticing. Here, according to literary accounts, we can hope to expose the Stoa Poikile, or Painted Stoa. Built in the first half of the fifth century B.C., the stoa was renowned in antiquity for the handsome paintings which decorated the walls. These were done by the leading artists of the day, and depicted among other things the great Athenian victory over the Persians at Marathon in 490 B.C. The paintings are long gone, removed as early as the fourth century after Christ, but the building draws our interest for other reasons. According to Diogenes Laertius it was in the Poikile during the 3rd century B.C. that Zeno first taught what came to be known as Stoic philosophy, a discipline which took its name from the very building — the stoa — which still lies hidden along the north side of Hadrian Street, awaiting the excavators of the Agora.

—JOHN CAMP



# HELLENIC INDUSTRIAL DEVELOPMENT BANK S.A. (ETBA)

## FINANCIAL HIGHLIGHTS

(in drachmae)

CONDENSED FINANCIAL STATEMENT	DEC. 31 1976	DEC. 31 1975
Investments in Industrial Areas (Land-Infrastructure-Surveys)	669,410,117	769,447,461
Equity Investments	6,211,520,534	5,908,005,295
Loan advances to Industry, Tourism, Shipping	22,438,026,755	20,898,783,880
Other Assets	2,719,290,752	1,540,413,063
Total	32,038,248,158	29,116,649,699
Less: Long term Liabilities	17,238,455,070	16,217,459,895
Other Liabilities	3,651,079,733	2,073,606,729
Capital Reserves and Provisions	11,148,713,355	10,825,583,075
Less: Provisions	2,045,908,759	1,856,846,644
Share Capital and Reserves	9,102,804,596	8,968,736,431
<b>CONDENSED STATEMENT OF INCOME</b>	<b>1976</b>	<b>1975</b>
Income	1,792,671,082	1,556,308,517
Differences from foreign exchange rates	218,789,508	1,155,265,350
Total	2,011,460,590	2,711,573,867
Less: Financial Expenses	1,211,373,117	931,909,922
Administrative Expenses, etc.	340,081,608	277,593,043
Profit before Provisions & Tax	460,005,865	1,502,070,902
Provisions	385,242,502	429,604,000
Income Tax	7,520,768	395,819,771
Net Profit	67,242,595	676,647,131

## 1976 OPERATING RESULTS

**Assistance to private business in the form of equity participations and loans for establishing and expanding productive installations.** ETBA's overall activity during 1976 has been more systematic and has been manifested in all sectors of economic activity with considerable achievements both in lending and in receipts from loans. Loan approvals amounted to Drs. 3,595 million against Drs. 1,551 million in 1975, which means an increase of 131%. Loan grantings recorded an even more spectacular rate of increase (224%) corresponding to Drs. 2,587 million against Drs. 797 million in 1975.

Of the total amount of loans granted, 48% were allocated to industry, 27% to tourism 21% to Shipping and 4% to investments in other sectors. Receipts from loans in 1976 demonstrated a satisfactory trend reaching Drs. 2,788 million compared with Drs. 2,364 million in 1975. That is an increase of 18%. Dividends collected in 1976 from equity participations corresponding to fiscal year 1975, amounted to Drs. 138,6 million compared with Drs. 149 million and Drs. 50 million for the years 1975 and 1974

respectively.

At the end of 1976 the Bank's total investments in equity and long-term loans rose to Drs. 28,650 million against Drs. 26,806 million at the end of 1975.

**Creating Infrastructure for Industry.** The establishment and organization of Industrial Estates, one of ETBA's principal development activities, was intensively promoted in such areas as Thessaloniki, Volos and Heraklion. Until Dec. 31, 1976 a total amount of Drs. 1,098 million had been spent in industrial areas already in operation or in the process of establishment. These funds were channelled to the purchase of land, the elaboration of studies and infrastructure works. Of this total amount, Drs. 137 million were spent in 1976. In the Patras industrial area works continued at a rapid pace and in Thessaloniki buildings for handicraft workshops were completed within the area of the industrial estate. Feasibility studies were also conducted for the creation of industrial areas at Preveza, Komotini, Janina, Larissa, Kalamata and Chania.

**Fund Raising — Capital Market Support.** Sales of the Bank's 10,5% interest bearing Short-Term Bonds to the public at large reached the amount of Drs. 1,754 million compared with Drs. 246 million in 1975.

These bonds, together with the shares of the Bank's subsidiary "Hellenic Investment Company", provide a safe and effective outlet for the requirements of the small and medium investor, seeking a profitable investment for his savings.

In addition to short-term bonds, which proved a sound means for raising funds from domestic sources, the Bank was also able to draw funds from abroad through credits obtained in foreign currency from international institutions.

**Assistance to Export Enterprises.** In 1976, The Bank's subsidiary HELLENIC EXPORTS S.A. assisted 239 small-to-medium export manufacturers through the granting of loans reaching Drs. 1,431 million which enabled them to realize exports valued at Drs. 1,650 million.

Prevailing conditions are today particularly inviting for a new leap of the economy to higher levels of development.

# ETBA

**OBJECTIVES:** — To create, through suitable infrastructure, a favorable industrial environment.  
— To provide assistance in order to increase the competitiveness of manufacturing firms.  
— To promote, on the Bank's initiative, investments of major importance to the Economy.

**FINANCING CONSIDERATIONS:** — Competitiveness of the proposed project, utilization of domestic raw materials, promotion of exports.

# dance

## BALLET NOTES

**M**IKHAIL Baryshnikov came and conquered when he appeared here with the American Ballet Theatre in June. His phenomenal elevation and superb leaps, his energy and fluidity, his unsurpassed control and purity of line were matched by his sensitive acting and charm. The most modest dancer I have ever seen, he tried not to overshadow the rest of the company, even though the other male dancers inevitably paled in comparison. In Twyla Tharp's delightful "Push Comes To Shove", he also proved to be the wittiest of performers.

Among the ballerinas, there were some very fine performances by Gelsey Kirkland and the tall, elegant Martine Van Hamel — the latter particularly in "Voluntaries" — but it was the exuberant and charming Marianna Tcherkassky who shone during this tour. Her *Giselle* was excellent. I was particularly moved by her Ophelia-like death scene which was beautifully acted. (Natalia Makarova was scheduled to

appear in Athens but suffered an accident which prevented her arrival.)

For Athenian dancers, there was another reason to be grateful for the presence of the American Ballet Theatre since, in spite of their own rigorous schedule, they found time to put on a demonstration dance class and a master class arranged by Marilyn Dubrisk and the Hellenic American Union. It was given by three of the corps de ballet, Elizabeth Ashton, Cynthia Harvey and Victor Barbee, and one soloist, Richard Schafer, and the ballet master, Jurgen Schneider, who is Russian trained. His style of training, therefore, is the Russian classical method and the packed audience of dance students and teachers found it extremely rewarding and useful. Many advanced students training in Athens were there in practice clothes the next day when ballet master Scott Douglas came to give a class. Douglas, once a principal dancer with the American Ballet Theatre, proved to be as excellent

an instructor as he was a dancer. (He had a long association with Glen Tetley, who choreographed works for him, and is the primary reason for the company's superb mastery of Tetley's "Voluntaries", by far the most consistent piece of dancing by the company as a whole.) The master class was a great success for the participants and the audience.

The Bolshoi's appearance this month is destined to be an incredible success once again. Seats invariably sell out as soon as they go on sale, and audiences shout their approval of the spectacular leaps and bounds. The dancing is, without doubt, sensational. *Spartacus*, the Khatchaturian and Grigorovich ballet, which will be seen here and has now been cut from its previous excessive length, requires the hero, Spartacus, to perform almost continuous leaps and spins. It is probably the most arduous role in any ballet. The virtuosity, physical strength and grace of the dancers overcomes the frequently banal choreography. The ballerinas have a lightness which has never yet been equalled by any Western dancer. Their lack of noise in their pointe work is particularly relevant on the Herodes Atticus stage (which is hollow so that the steps of even the most light-footed sound thunderous).

The Bolshoi tour of Europe has so far been very well received. In addition to *Spartacus*, the epic Hollywood-like extravaganza, they will be dancing *Swan Lake* and *Giselle*. It will be interesting to compare the latter with the American Ballet Theatre's performance. Certainly the precision of the Bolshoi's corps de ballet in classical numbers is far superior to that of the Ballet Theatre's, but it is highly unlikely that anyone will equal Baryshnikov's Albrecht. The stars to watch for this year are the lovely Natalia Besmertnova, Ekaterina Maximova and, the star of the season, the young Ludmilla Seminiaka. Of the men, Vladimir Vassiliev, has been particularly praised in both *Giselle* and *Spartacus*. In Athens he will be dancing in only *Spartacus*.

Athens is unusually starved for dance but this summer has been an exception. In addition to the appearances of these major companies and the American company's master class, Meg Harper gave a master class at the



A scene from the Bolshoi 'Giselle'.



A scene from the Bolshoi 'Spartacus'.

Hellenic American Union, providing local dancers with an opportunity to see a very different style of dancing and movement. Meg Harper has long been associated with Merce Cunningham and danced in his company longer than any other member. She is thus the ideal exponent of his method and his aims — which so confused Athenian audiences when his company appeared last year at the Athens Festival. It is the complete opposite of the ballet style which forces the body into all manner of unnatural positions. Cunningham's technique is to find the centre of one's natural position and to use the space around it. Movements are as economical as possible; instead of movement based on tension, there is a flow of energy that is carried through. Movements grow out of movements of everyday life and are never inflicted on the body. Ballet is a series of transitions from movement to movement. Merce Cunningham has tried to completely remove the transition. The class was in fascinating contrast to the American Ballet Theatre's master class, and even more removed from the dancing we are to see this month from the Bolshoi Ballet which is firmly entrenched in the pure classical tradition of the nineteenth century.

—ANTOINETTE MOSES

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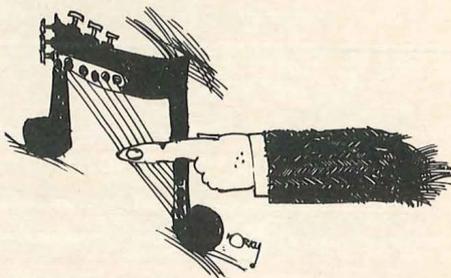
## ATHENIANS AND CONTEMPORARY MUSIC

THE Herodes Atticus theatre witnessed one of the strangest spectacles in the two thousand years of its existence this June, when, against the background of its ancient pillars and walls, its stage was filled with electronic machines of recent vintage and the auditorium resounded with peculiar and colourful music. It is hard to imagine what Apollo, Orpheus and the Muses made of these sounds as they reached their Olympian abodes. For three nights—night after night—some three thousand Athenians, young and old, sat fascinated by what they heard and saw and applauded the artists who performed on traditional musical instruments and the musical technicians who manipulated the electronic devices. The Goethe Institute of Athens had brought to the city Gunther Becker's Ensemble for Live Electronics from Dusseldorf in Western Germany and the Hellenic Association for Contemporary Music, under the guidance of the indefatigable John G. Papaioannou, had mobilized some of the best musicians Athens could muster in order to present three crowded programs of new music. The internationally-composed West German group, the fourteen Greek soloists, and the Athens College Children's Choir directed by the composer Stefanos Vassiliades, presented nine world premières and five local first performances.

The inclusion of a piece of modern music often discourages audiences in Europe from attending a concert, yet here in Athens there are many thousands of eager listeners for avant-garde offerings. Athens does not have a national orchestra to compare with those of Vienna, Berlin, London, New York, Los Angeles or even near-by Israel; it is only now that radio music director Manos Hadjidakis plans to create an orchestra of international standing. Musicians in Athens have no permanent continuous work within a single organization: they play in a symphony orchestra today, at the opera tomorrow, and in chamber ensembles the day after. So there is now no public organized for subscription concerts with programs planned well in advance. People interested in music are less reared in the classical and romantic traditions than in other metropolises which means that they are not pre-

judiced and are even curious to know what is happening in music today. Composers may thus count on open-minded audiences and they can exploit a situation that hardly exists anywhere else. Furthermore, there are many interesting composers working in Greece today. We are witnessing a real renaissance of Greek music.

All that is known of ancient Greek music are two Delphic hymns in praise of Apollo, a 'Song of Seikilos', three hymns of Mesomedes, a melody to an Ode of Pindar of questionable authenticity, a number of fragments, and the great philosophers' writings about



music. This is what dictionaries and encyclopedias tell the music lover and what the student learns at colleges and universities. Modern editions and even recordings are available of the few ancient pieces that have come down to us, pieces that are two thousand and more years old. Wherever music is made today in the world, however, we encounter names that sound unmistakably Greek and hear contemporary Greek music that has a flavour quite its own. Not only are the ballads and songs of Manos Hadjidakis and Mikis Theodorakis known all over the world—popular works written by composers who also have symphonic and chamber music works to their credit—but in the programs of concert and music festivals in European countries and the Americas, one frequently finds the names of Nikos Skalkottas, Yannis Xenakis, Anestis Logothetis, Yannis Christou, George Sicilianos, Argyris Kounadis, Michael Adamis, Nikos Mamangakis, Yannis Ioannides, Theodore Antoniou, Dimitri Terzakis, all born between 1904 and 1938, as well as works of younger Greek composers.

The success of much of this activity may be ascribed in no small measure to the promotional and explanatory work of John G. Papaioannou, the Athenian musicologist, on behalf of the Hellenic

Association for Contemporary Music, and to the five 'Hellenic Weeks of Contemporary Music' he organized between 1966 and 1976. Two sets of five stereo long-playing records have been issued of Greek compositions performed in the programs of the first four 'Weeks' and three additional LPs have been devoted to music of Skalkottas, works of Yannis Christou, and Greek Electronic Music.

The 'Hellenic Weeks' that preceded the 'Three Days of Contemporary Music' this June were not, however, dedicated to the music of Greek composers exclusively. An equilibrium was aimed at, and always achieved, between Greek music and works from composers from all over the world. Supported at various times by institutions and public bodies such as the Ford Foundation, the Hellenic American Union, the Goethe Institute, the French and Italian Institutes, and others, the 'Hellenic Weeks' have lately enjoyed assistance from official government sources. It has thus been possible to invite foreign composers, performers and ensembles, and to enable Greek composers residing abroad to come home and participate in the events. The fifth such 'Hellenic Week' held last December was a 'week' of nine days crowded with concerts, lectures, film shows, exhibitions, multi-media events, and demonstrations of electronic music. Sixty-four musical works, six scores for films and a number of multi-media productions were included. Thirty-seven of the compositions performed were by Greek composers, while forty-three works came from twenty composers from fourteen European and overseas countries. Twelve world premières were heard and two European first performances.

The 'Hellenic Weeks', apart from always offering unusually interesting musical fare, have a uniquely distinctive characteristic feature of their own in comparison with similar festivals. The halls, like the Herodes Atticus in June, are crowded for every event with people of all strata and of all ages. It is obvious that music plays an important role in the creative life of present-day Greece and that this renaissance is gaining recognition as a major contribution to the contemporary, world-music scene.

—PETER GRADENWITZ

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# CARMEN

**I**T HAS become something of a habit in the last generation to present *Carmen* as if it were an opera written in the *verismo* style—a sort of debased Franco-Spanish spin-off to *Cavalleria Rusticana*—that is a hot-blooded and sensational tale of Mediterranean lust. At the première of the Lyriki Skini's production of *Carmen*, which officially opened the Athens Festival on July 9, those who expected a Carmen sashaying about as a gypsy tart and a Don Jose in a ragged dragoon's uniform doubled up in a state of unslakable satyriasis were in for a considerable surprise. Director Peter Busse, Dimitri Horafas, musical director of the Lyriki Skini, and costumes and set designer Nikos Petropoulos concocted a *Carmen* as it truly is—a masterpiece of the late *opera comique* style. That is to say it was colourful, entertaining, witty, satirical, often light-hearted, serious and tragic when necessary, but always sophisticated, realistic and elegant.

The approach was apparent from the moment the lights went up. Far from

finding ourselves on a dusty square in one of Seville's less desirable residential districts, we were located in a fashionable piazza pleasantly overlooking tiled roofs. (How one gets the effect of looking over Seville from the Odion of Herodes Atticus is a question I hope all future set designers will ask Mr. Petropoulos as he is about the first person to achieve on that heavy Roman facade a third dimension which is all depth and light.) The soldiers quartered at stage right were clearly recruited from Andalusia's best families; the cafe just off centre was a kind of neighbourhood Floca's; and while there is industry in the area (stage left) devoted to the manufacture of cigarettes, it must be producing something like Mores.

It was clear from her entrance that Alicia Nafe's *Carmen* had given up smoking, although she developed her character carefully and subtly so that it only became rounded as the opera unfolded. That her heart was not in cigarette manufacturing was obvious halfway through the *Habanera*, and though she danced cabaret with cas-

tanets very well indeed, in the second act, this was clearly just another moonlighting activity. It was only in the third act as she led about seventy-five smugglers through the Sierra Nevadas that we discovered she was really into the hot stuff and one of Andalusia's top 'connections'.

Men, of course, amuse Carmen, but usually she has a specific purpose in mind. Don Jose is a soldier who can be of help: having a member of the law-and-order department in the contraband business is simply practical and Escamillo, being a big star in the Seville entertainment world, is obviously capable of favours. But Alicia Nafe saved the final revelation of Carmen's character for the last act. Here the three great portals of Herodes Atticus brilliantly lit from behind disclosed an arena which is sold-out. Don Jose stands menacingly at the central portal. Now it is quite clear from the staging that she can pass through either side portal without hazard, but she is determined to enter only through the central portal. It is equally clear that she deliberately provokes Don Jose to pull out his switch-blade. Usually the scene is directed so that Carmen tries to elude Don Jose who then stabs her in the back. Nafe marched straight onto the knife, onto her own fate which she herself commands—much as we might imagine the bull receiving the *coup de grace* from the toreador. Thus the flamboyance, the impetuosity and the fatalism of the character (like the opera) is brought together in a moment of defiance, the victim not of an impersonal fate but of one expressed through an overwhelming act of will.

If the acting was generally good, the evening was vocally hardly better than average. Nafe lacked sufficient volume in the first two acts and her voice was forced in the last two. Her *Seguidilla* towards the end of the first act, however, had a rich and sultry glow to it. Neither Guy Chauvet nor Vassilis Yannoulakos have the freshest of voices though Chauvet gave Don Jose an expressive tragic dignity to the final scenes, and Yannoulakos played Escamillo with that self-conscious pomposity which Bizet so precisely describes in the music.

As a production, it was a truly memorable *Carmen* for which director Peter Busse deserves great praise for consistency and forcefulness.

—S.E.

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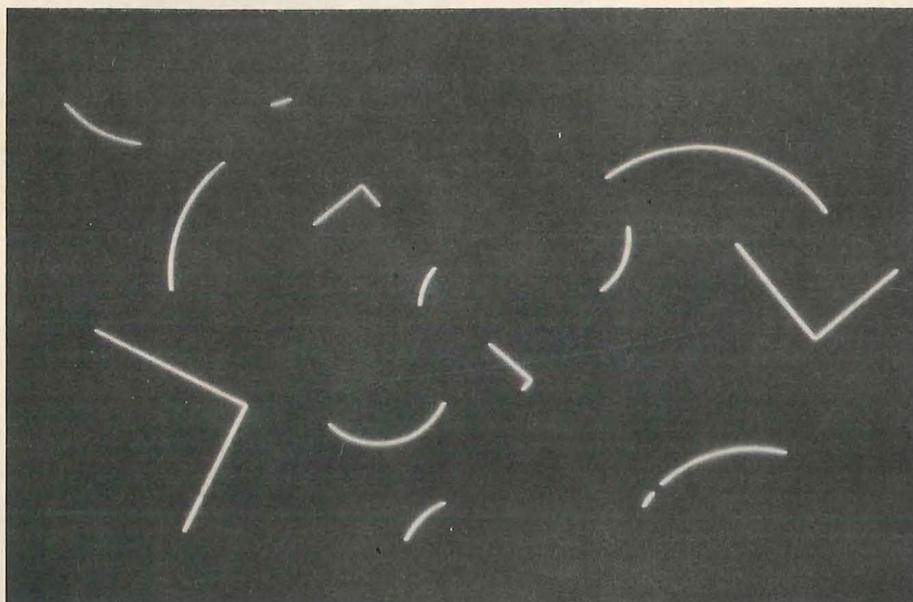
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## AT THE GALLERIES IN RETROSPECT



Antonakos, 'Blue Incomplete Neon Circles on a Pink Wall'

EXHIBITIONS by two major international artists of Greek origins had considerable impact on the local art scene in June, traditionally a quiet month. The works of Egyptian-born Constantine Xenakis have been seen here before, but this was the first show in Athens by the Greek-American Stephen Antonakos who is one of the foremost exponents of neon construction in America.

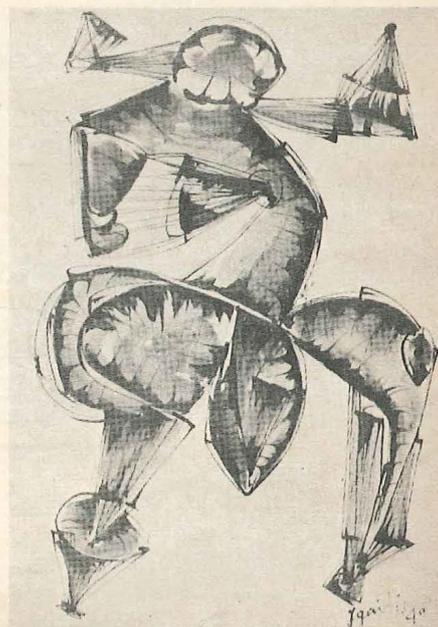
Constantine Xenakis's superb exhibition transformed the spacious area of the Zoumboulakis Gallery on Kolonaki Square into an alternating rhythm of works and wall. This frieze-like sequence blended in turn with the space so that the entire area became a unified whole. The long, elegant paintings and scrolls were interspersed with small, rotund canvases which have been executed with an intense and meticulous care. (All of his works are untitled). The stark clarity of the black and white bands and the three primaries — red, blue and yellow — made decisive and assured statements. Xenakis uses codified signs and symbols. They have not been created by the artist and do not carry any aesthetic meaning *per se*. Traffic signs are the most prevalent example in society. For the works in this exhibition, Xenakis reproduced such 'codified' signs by means of stencils, such as those used by physicists, mathematicians, and architects.

Repetition plays a predominant role in Xenakis's works. Through the careful and studied process of repetitive superimposition, he arrives at the partial, and eventually, total obliteration of signs so that they cease to be recognizable and their meaning is blurred. Eventually their original message is lost completely and another message surfaces: the total breakdown of communication in our media-suffused technological society. Instead of enlightening the masses, the constant bombardment of information (good, bad or inaccurate) has caused greater confusion. The means of transmitting information have become more effective and rapid but the constant repetition has made selection and qualitative differentiation difficult, resulting, more often than not, in total confusion and thus non-communication.

It is this aspect of contemporary culture that preoccupies Xenakis. He is acutely aware of the mass media's power of manipulation, of the instant and constant repetition of signs and messages which have led to the 'deadlock' in communication, and of the socio-political consequences to society. Xenakis energetically questions, criticizes, probes and reflects on the problems. The ever increasing tendency towards specialization (even within disciplines), has led to the creation of shorthand 'languages' and symbols

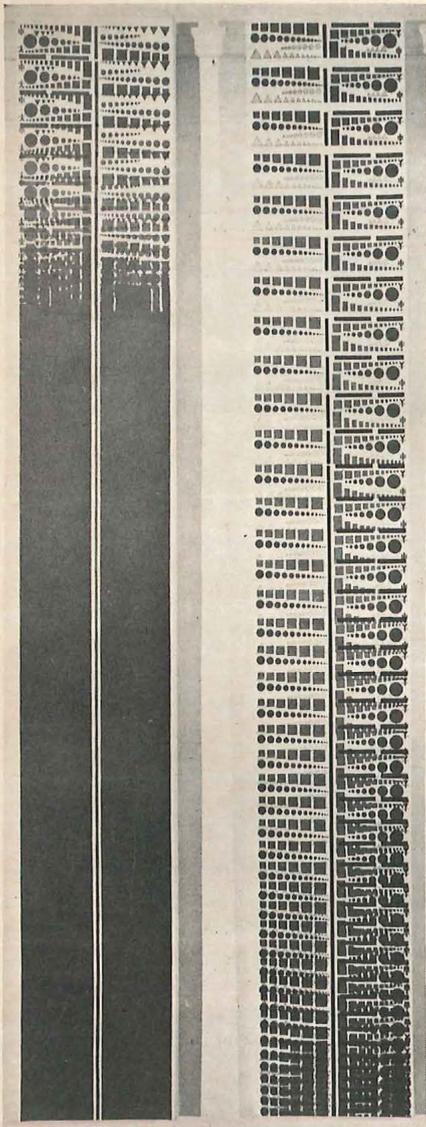
which are not universally understood thus further hindering communication and contributing to confusion. The use of the stencils carrying meanings exclusive to particular disciplines, further illustrates yet another aspect of the impasse in communication.

The exhibition also demonstrates Xenakis's philosophical preoccupation with the role of art which he believes should have a major social and functional significance. Although each work can stand alone as a work of art he conceives of each as part of a sequence forming an integral part of the whole. He has discarded the conventional frame which serves to define the boundaries of a painting. He refers to them as 'open' compositions; their structure is such that they appear as though they could continue ad infinitum. He is intensely conscious of the wall surface on which his paintings hang, and the surrounding architecture which encloses them. Xenakis draws a parallel with Muslim and Byzantine architecture in which the walls were not adorned merely for decoration. Frescoes, murals or tile compositions are an integral part of the temple and intrinsically bound to the liturgy and worship of the religion. They are ordered sequences of codified symbols which have significance to worshippers and cannot be divorced from the church entity: the art is of



Gaitis, 'Giant'





Two untitled works by Xenakis.

social significance and its utility and function is the result of the collective effort of artists, architects and artisans. Xenakis, in looking into the utopian future, envisages the return of art to its former role in society.

Xenakis, who was born in Cairo in 1931 and has lived in France and Germany since 1955, was a confirmed avant-garde artist in the past, but now expresses his ideas through traditional easel painting.

Xenakis has developed his own process of repetition and superimposition of codified signs. His primary purpose is to transmit his message that there is a communications 'deadlock'. Simultaneously, he has created a personal aesthetic and a plastic language of refined beauty.

Stephen Antonakos, a New Yorker whose works were exhibited at the Jean and Karen Bernier Gallery in June, first began using neon in the early sixties. He was attracted by the intensity of its colour spectrum and the extreme flexibility of the tubes. Up until then, neon lights had never been used as an

art medium nor had they ever been brought indoors. Antonakos realized that the nature of the neon allowed for both control and precision. He developed his present aesthetic language through a process of refinement and elimination using only what he considered essential for his reliefs and constructions. As a consequence, Antonakos's works are both concise and disciplined. As a material, neon light instils a greater vitality into the works because the lighted tubes do not appear as static lines but, rather, have a warm, lively halo around them. Antonakos conceives his works as existing in areas or rooms that are illuminated according to the normal daily cycle of natural or artificial light but never of total darkness to avoid a theatrical effect. The spatial relationships of the tubes to each other, of the tubes to the wall surface in reliefs, and of the tubes within the total area in which they exist are his primary concerns. Although he does not work with volume, this approach to spatial relationships is related to sculpturing. His work is highly controlled and his constructions carefully planned. The exact outcome is never certain, however, until the final installation because the works have not been fully completed in the studio, and their final appearance depends on the exhibition area.

The exhibition of reliefs at the Bernier Gallery was imposing. The radiating lighted tubes did not engulf the surrounding area but, on the contrary, demanded awareness of it. Of the four reliefs exhibited, *Blue Incomplete Neon Circles and Squares on a Pink Wall* and *Red Neon Circle Fragments on a Blue Wall* had coloured backgrounds which filled the wall surface in irregular but rhythmically controlled patterns, and had a decidedly aesthetic quality. They were less exciting than the other two reliefs, *Pink Incomplete Neon Circle* and *Blue Incomplete Neon Circle with Pink Line*, which appeared as unfinished fragments crucially placed on the wall surface, the inherent vitality of light drawing attention to the spatial surface which they simultaneously define and

transform. In the past, his works were frequently harsh and aggressive but in this exhibition they were gently assertive, the mellow light subtly pervading the entire gallery. They were aesthetically pleasing and therefore easy to live with as they blended into their surroundings.

The pen and ink drawings and water colours by Yannis Gaitis at the Trito Mati Gallery revealed a different facet of the artist whose works in recent years have been characterized by the repeated appearance of his solitary man. The subject matter of this exhibition mainly consisted of figures, birds and strange animal forms executed between 1947 and 1950 and, landscapes done after 1951. The earlier works which are totally expressionistic are very aggressive and dynamic and have great movement and vitality. Executed with a restless tormented line, they lack subtlety, however, and in some cases are highly offensive. The inner violence of these figures, mythical birds and monsters cannot be divorced from their chronological setting: the Second World War had just ended and Greece was in the throes of a civil war. Nevertheless, these drawings are reminiscent of Picasso's works of the thirties, sharing with them an expressionistic style of violence, ugliness, cruelty and anxiety.

Gaitis's landscapes of Hydra, Skyros and Santorini reveal a cubistic influence. The pen and ink renditions of the crowded, architectural volumes typical of the Greek islands result in well-structured compositions. The most striking feature of these works is that Gaitis convinces the viewer that the panorama of the scene depicted continues beyond the frame of the drawing. He achieves this by abruptly cutting into the architectural volumes, leaving them incomplete along the four sides of the drawings. The Hydra drawings, which are the earliest of his landscapes, are executed in a curvilinear style. They appear slightly expressionistic and relate directly to his tormented figure drawings. The later island scenes of Skyros and Santorini are calmer and quite lovely.

—CATHERINE CAFOPOULOS



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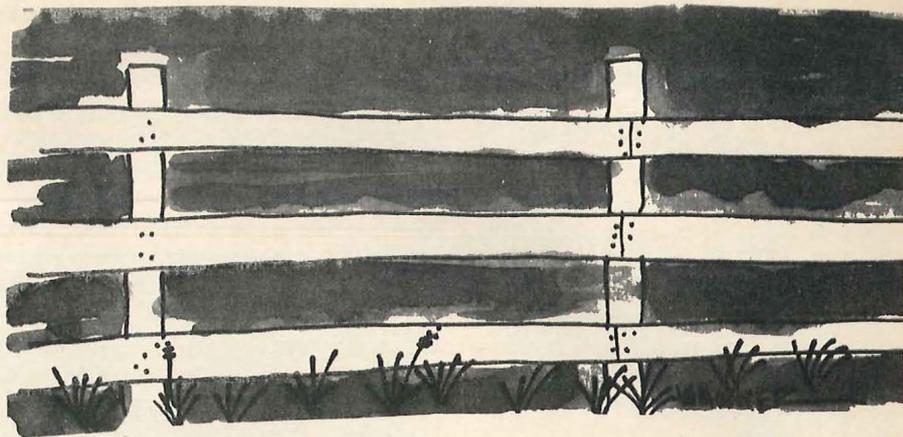
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## books

Edited and translated by Richard Clogg.

**THE MOVEMENT FOR GREEK INDEPENDENCE 1770-1821**

Macmillan. 232 pages, £10.00.

David Howarth

**THE GREEK ADVENTURE**

Collins. 253 pages. £4.50. Illustrated.

The Greek revolution of 1821 which threw off four centuries of Turkish domination and created the modern Greek state remains one of the most astonishing events of modern history, not least because of its sheer improbability. Waged by as disparate and contentious a group of idealists, opportunists, cutthroats, patriots, guerillas and amateur strategists as could be imagined, facing a powerfully established though decaying empire, it was one of the first fully-successful wars of national liberation. Despite this, the revolution of 1821 has been largely ignored by scholarship, leaving the field open to Byronic romanticism in Western Europe and (with a few notable exceptions) to patriotic hagiography in Greece. Recently, however, there have been signs of serious interest in the subject with the publication of studies by historians such as C.M. Woodhouse and William St. Clair. Richard Clogg, Lecturer in Modern Greek History at King's College London, is a welcome addition to this small band.

*The Movement for Greek Independence* is a collection of contemporary documents setting the scene for 1821, and ranges from the archives of the Church Missionary Society (a description of the Academy of Kydonies in Asia Minor by the Rev. William Jowett), to the rule-book of the Guild of Grocers at Moskopolis in 1779. This is invaluable primary source material, none of it — with the exception of accounts by British travellers such as

Holland and Hobhouse — readily available. Mr. Clogg is to be congratulated on his selection and translation. Not the least of its merits is to put into proper perspective many of the myths and counter-myths which have grown around the revolution of 1821.

The end of the eighteenth century saw Greek society splintered into a bewildering number of social units: peasant communities which over the centuries had worked out an uneasy *modus vivendi* with the Turkish administration, usually under the leadership of more or less corrupt and 'collaborationist' landlords but always at risk of extortions or savage reprisals by the Turks; prosperous and largely self-governing manufacturing communities such as Ambelakia in Thessaly which specialized in the manufacture and export of red spun cotton to Germany; quasi-autonomous mainland enclaves such as the Mani and the Souliote villages, left to their own devices by the Turks as long as they posed no threat to central authority; practically independent islands such as Hydra and Mykonos whose armed merchantmen made up the revolutionaries' navy, at least when their captains could be persuaded or bribed to act in concert; the unrepentantly collaborationist hierarchy of the Greek Orthodox Church under the Patriarch in Constantinople, whose anathemas were often ignored by the more nationalist local clergy; and the rather unsavoury Phanariot pseudo-aristocracy for whose

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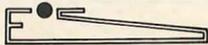
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principal families a number of Turkish civil service posts were reserved, including those of Hospodar or prince of the Wallachian and Moldavian provinces.

To complete the picture of Greece on the eve of revolution, one must also take into account a number of factors, some of them peripheral. These included the emerging power of Ali Pasha in Epirus, working towards complete independence from the Porte based on Ioannina; the sanctuary and comparative freedom of the British-ruled Ionian Islands; the presence of powerful Greek individuals such as Capodistria in the service of Russia, a country traditionally regarded as the protector of Greek Orthodoxy; the substantial armed bands, roving the mainland, which switched from the role of *klephts* or bandits to that of *armatoli* or semi-official gendarmerie and back again as circumstances dictated; and, perhaps most important, the far-flung Greek merchant class established from the Baltic to the Indian Ocean.

It is from this mishmash of forces that the new Greek state was ultimately to emerge in a historical process whose dynamics have yet to be fully explored. Not all the Greeks were sympathetic to the idea of a national revolution, and a few opposed it actively in its first years. Not surprisingly, each group had its own separate view of what the revolution was to achieve, a situation which inevitably led to considerable confusion and dissension. But an important fact which emerges clearly from Mr. Clogg's selection of documents is that among all Greek classes there existed a very strong feeling of national identity, even if that nation, politically speaking, had to be virtually resurrected from the ashes and irrespective of their short-term opinion of the feasibility or even the desirability of armed revolution. It is to this stubborn feeling of national identity, no less than to the intervention of the allied fleets at Navarino in 1827 that the Greek revolution owed its ultimate success.

Among the myths soundly demolished by Mr. Clogg's documents is that of the Church in the role of revolutionary vanguard, a myth which was made much of in Greece during later years. A document dating from 1796 deals with the financial deprivations of the clergy upon their flock, describing how newly appointed bishops had to milk their diocese in order to repay bribes to the higher clergy and the Turkish civil authorities which maintained them in authority. By and large, the image of a clerical

hierarchy given a considerable measure of autonomy in its dealings with the Greeks in exchange for ensuring absolute submission to their secular overlords appears correct, and goes back to the relationship worked out between the Turks and the Church after the fall of Constantinople in the fifteenth century. For the Turks it was a convenient method of maintaining control over a subject people, but by the end of the eighteenth century the Church found itself out of step with its flock.

On March, 1821 the Patriarch of Constantinople and the Holy Synod issued yet another thundering anathema against those responsible for the abortive Moldavian revolt, justifying themselves with these words:

'The first basis of ethics is gratitude towards benefactors, and this is brighter than the sun... And when ingratitude is accompanied by an evil and insubordinate spirit against our common, generous, solicitous, powerful and invincible Empire, then ungodliness manifests itself, for "there is no power but of God; the powers that be are ordained of God." Hence, whoever objects to this Empire which is vouchsafed to us by God, he rebels against God's command.'

Alas, a couple of weeks later the revolution broke out in the Morea, and a 'generous and solicitous Empire' dragged Patriarch Grigorios and his bishops out of church, strung them up under the gateway and left them to strangle to death. From the point of view of the Porte this was only fair; having failed to control his flock, Grigorios must pay the price.

David Howarth's *The Greek Adventure* is sub-titled 'Lord Byron and Other Eccentrics in the War of Independence' and has no pretensions to scholarship. Mr. Howarth warns the reader of his particular bias, and within that context has produced a readable popular history of the Greek revolution.

The author's principal interest being the role played by foreign protagonists such as Byron and Codrington, he is overly dismissive of the military efforts of the Greek irregulars, who, when they were not dragooned into imitations of contemporary European infantry units were undoubtedly effective in action; on the other hand the Greek navy is given its due, as are Admiral Miaoulis and that redoubtable lady admiral from Spetses, Bouboulina. In fact, sailors seem to be the most sympathetic among Mr. Howarth's gallery of eccentrics, and it is with pleasure that one finds those two most attractive and unselfish of British Philhellenes, Captain Frank Hastings and Commodore Gawen Hamilton, suitably commemorated.

—JOHN STATHATOS

# food

## SUMMER BEVERAGES

Traveller, do not drink the warm water  
from this pool,  
all muddy from the quick mountain brook  
and the intruding sheep.

Go a little further up the hill  
where the heifers are grazing,  
and there by a shepherd's pine  
you will find  
bubbling up through the porous rock  
a spring colder than northern snow.

Leonidas of Tarentum  
(translated by Willis Barnstone)

**T**HIS vivid poem, written twenty-three hundred years ago, eloquently expresses the promise of fresh, cold water to relieve the anguish of thirst. Certainly the lines are apropos today. More exhilarating than the gods' nectar, cold water is an elixir for body and spirit. One seems to consume and enjoy water, the most important nutrient, more than usual in the dry Greek climate.

Not surprisingly, in a review of local beverages, water ranks highest, especially in summer. Athenian water, supplied by Lakes Marathon and Iliki in Boeotia, is pure and tasty. When travelling around Greece, particularly in the northern regions, one frequently finds wells, mountain streams, cascades, and springs, similar to the one recommended by Leonidas. Greeks cup their hands and drink, then wipe their brows to refresh themselves. Some village springs are equipped with a communal cup, hanging from a chain. Better still, carry a cup or canteen for handy use to enjoy the wonderful taste of these springs.

There are many delectable beverages — traditional thirst quenchers — created with cold water. *Vissinada* has always been my favourite, although this drink may seem strange to those unfamiliar with the combination of ingredients. Imagine pouring sour cherry preserves into ice water, eating the cherries with a spoon, then drinking the cherry juice! Yet, the tart-sweet flavour is delicious.

The *ipovrihion* (meaning 'submarine') is another distinctive beverage. *Vanilia*, vanilla-flavoured fondant, is scooped up on a teaspoon and submerged in a glass of ice water. As the ice water hardens the *vanilia*, one nibbles the candy off the spoon, then drinks the delicately-flavoured liquid. *Mastiha* (mastic) is also used for this beverage.

*Soumada* is another traditional drink. It is easily made by mixing ice water with a syrup made from almonds, which is available at many sweet shops and some groceries.

Since ancient times, wine has been extolled as a favourite beverage mixed with water. Ouzo with water is a staple



and, more recently, ouzo on-the-rocks is more popular with the younger set.

*Portokalada* (orange drink) and *lemonada* (lemon drink), both the commercial and homemade varieties, replenish many thirsty bodies. Coca-

cola and Pepsi-cola, are becoming ubiquitous Greek favourites, and can be even more delightful in a tall glass with a scoop of ice cream or a slice of lemon. Nescafe frappe, instant coffee mixed until frothy, with or without sugar and milk, is a great pick-up too. Floats combining ice cream and sherbets with fruit juices are superb for all age groups.

Among the non-sweet drinks enjoyed by the older generation is the stock produced from boiling endive (*andidia*), dandelion greens (*radikia*) or other vegetables, chilled with lemon juice. The liquid contains water soluble vitamins and minerals. Mixed with tomato juice and herbs, these juices are transformed into healthy drinks. Herbal fruit juices are also refreshing and spicy.

For parties, wine punch and sangria are easy to prepare and serve. The older generation of Greeks may wince if you serve them beverages made from yogurt or muscatel mixed with apples, but persevere with your experiments. You may invent a winner the gods never dreamed of.

*Vissino glyko, vanilia* for *ipvrihion* may be purchased at Gounis, Har. Trikoupi 80 or other sweet shops that specialize in beverage sweets.

### TOMATO-VEGETABLE BEVERAGE

2 cups liquid from cooking zucchini, beet tops, celery, *andidia*, *radikia*, etc.

2 cups tomato juice

Minced onion, celery, parsley, savoury or oregano

Juice of ½ lemon

Salt and pepper



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Shake together in a container. Taste for seasonings. Chill. Marinate one day before serving.

#### MINT BEVERAGE

Small handful mint (diosmo) leaves  
2 cups water  
1/3 cup honey or sugar  
Juice of 1 lemon  
1 cup apricot nectar  
3 cups pineapple juice  
1/2 cup sliced peaches or strawberries

Boil mint with water for two minutes. Steep five minutes. Strain. Add honey or sugar and boil five minutes. Cool. Add juices and fruit. Shake and chill before serving.

#### IPOVRIHION

Vanilla or mastiho glyko  
Ice water

Scoop one heaping teaspoon of *vanilia* on a long spoon and set in glass of iced water.

#### FLOATS

Any of the following combinations:  
Grape juice and peaches  
Pineapple juice and strawberries  
Ginger ale and grapes  
Apple juice or cider and pineapple  
Coke or Pepsi and vanilla ice cream  
Fruit juice and fruit sherbet  
Nescafe and vanilla ice cream

Pour the chilled liquid into a tall glass. Float one scoop of the sherbet, ice cream, or fruit in the liquid.

#### YOGURT-WINE DRINK

1 teaspoon yogurt  
1 1/2 wine glasses imiglykos (semi-sweet) red wine  
Grated lemon or orange rind

Beat the yogurt with a spoon and gradually add the wine. Pour over ice cubes or chill. Garnish with grated rind. Note: Use any light semi-sweet wine. Add soda water if drink is too thick for your taste.

#### SANGRIA

1 bottle dry red wine  
Juice of 1/2 lemon  
Juice of 1 orange  
1 cup sliced frozen or fresh peaches  
Orange peel or rind from cucumber  
Ice cubes, frozen with thin orange slices  
1 bottle soda water (optional)

In a large bowl marinate the wine with juices, fruit and rind. Chill. Remove rind. Pour punch over ice cubes. Add soda, stir. Serve from punch bowl. Note: An optional method for making sangria is to make a syrup with one half cup sugar and one and one-half cups water, orange peel and cinnamon stick. Boil five minutes. Strain. Add one bottle dry red wine. Garnish with clove-studded orange and lemon slices, and some peach slices.

—VILMA LIACOURAS CHANTILES

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# KOSMOS

**JUNE 17**

That the Acropolis, one of the most important monuments of Western Civilization, is surrounded by unbearably loud music coming from neighbouring nightclubs, is a disgrace, announces Lord Duncan Sandys, president of Europa Nostra.

Accused of violating an ordinance against inciting political passions, cafe-owner Constantine Tsambazis is arrested in Platania, Drama, for decorating the walls of his establishment with a photograph of Constantine, the former king of Greece.

**JUNE 20**

An Italian tourist disrobes and goes for a stroll in the nude in the Zappeion Gardens in the noon-day heat. He is arrested.

**JUNE 23**

Greece comes in last among the seven countries represented in the four-day International Backgammon Tournament aboard the cruise ship *Atlantis*, despite the fact that it may well be the most popular national pastime. The winner last year, however, was Greek.

**JUNE 25**

Fisherman George Lialias draws in his nets on the Strymon River in Macedonia, and discovers among his catch a plastic bag containing plates used for forging thousand-drachma notes. The find exposes the largest counterfeit racket in twenty years and leads to the arrest of five counterfeiters in Athens and Thessaloniki and the discovery of 1,536 fake thousand-drachma notes, and 1,300,000 drachmas of machinery.

Sculptor Nikolas joins the campaign to save the Acropolis by offering five of his sculptures for sale, the proceeds to be donated to the Fund for the Preservation of the Acropolis. The controversial artist's bust of George Seferis, described by the late poet's wife as resembling Dracula, caused an aesthetic controversy in November, 1975, as did his submission of an idealized profile of Hitler to the 1943 Panhellenic Exhibition.

**JUNE 26**

The entire village of Embona on Rhodes shows up for the traditional peasant wedding ceremony that unites, for a second time, a Japanese couple, Yositaka Matsouzaki and Petsuko Matsui, who were married in Japan on

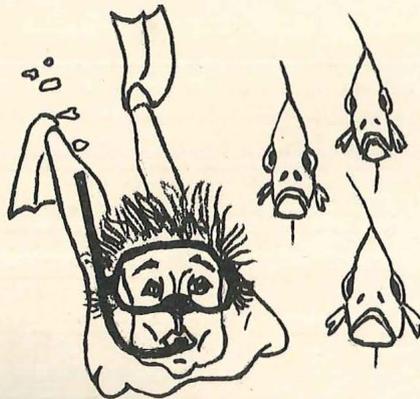
June 3, but came to the picturesque village for a repeat performance. The wedding is filmed by a Japanese camera crew, and will be televised in Japan later this year.

**JUNE 28**

Five years after its construction began, the new Rhodes airport goes into operation. The country's largest airport with a more than two-mile long runway which can comfortably accommodate Jumbos and Concorde, it cost over a million dollars to complete.

**JUNE 29**

In the first leg of a pilgrimage that will follow in the footsteps of St. Paul, the Greek Orthodox Archbishop of



North and South America, Iakovos, leads vesper services on the Areopagos, where St. Paul first preached to the Athenians. The Archbishop will lead a flock of five hundred Greek Americans on the two-week pilgrimage to sites visited by the Apostle during his missionary journeys in Greece.

'Hunting V.I.P.s' will be the theme of the first Greek photographic competition, announces the Hellenic Club of Photography. Open to Greeks and foreigners, photographs of snared V.I.P.s should be submitted at Pankleos 8, Holargos, before September 15. For further information, call 651-4452.

**JULY 1**

Several small northern Sporades islands, at present the refuge of the seriously endangered Mediterranean seal and several rare species of birds, are declared National Maritime Parks by a Presidential decree.

George Dahaidis, an inmate of the psychiatric ward of Korydallos prison, escapes by walking out of the front gates of the institution, greeting the guards, who mistake him for a prison official.

An ardent soccer fan in Thessaloniki is sentenced to four months imprisonment for beating up the referee when he disagreed with his decision.

**JULY 3**

The Bureau of the Archbishopric of Athens wages war against the heresy of Jehovah Witnesses with a 'campaign of prayer'.

**JULY 6**

As noise levels in Athens grow to a crescendo, the Minister of Public Works, George Stamatis, bans the use of motorcycles during the siesta hours and after eleven o'clock at night, favourite hours for spontaneous motorcycle races in both city and suburbs.

**JULY 10**

A heatwave blows over from the Sahara bringing temperatures to the highest level in fifty years. As the mercury registers 105 degrees in downtown Athens, and 115 degrees in some suburbs, the number of people seeking emergency treatment at hospitals also rises. Meanwhile, former King Constantine's summer palace at Tatoi narrowly escapes destruction in one of several forest fires in Attica and other parts of the country.

**JULY 12**

A storm brews around Mt. Athos after public allegations that five minors, aged fourteen to eighteen, are being held at a monastery on the Holy Mountain against their will. Although the boys voluntarily took their monastic vows, a court orders them to return home because as minors they require parental consent. An investigation has been launched.

**JULY 16**

A four-storey building on Kifissias Boulevard in Halandri mysteriously collapses. The structure which housed the offices of several international concerns first tilted, allowing time for its occupants to flee and for camera crews to take up positions and to record the final dramatic collapse. As an investigation gets underway, rumours run rampant. Among those published in the local press, is one which attributes the disaster to a laser beam from outer space.

Corfu's Club Mediterranee is the scene of robbery and murder when bandits escape by boat with twenty million drachmas in cash and seven hundred passports belonging to vacationing tourists.

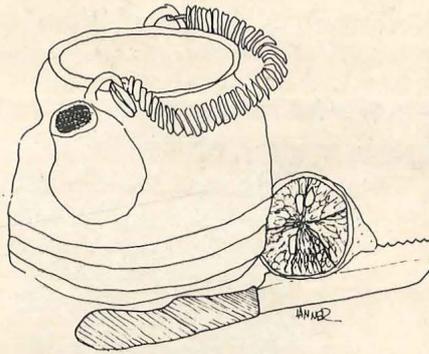
## GRAB BAG

■ Summer sales begin this month, so a word of caution to newcomers. Before buying any clothing, inspect it carefully to be sure it is not faded or light-streaked. (One must be careful about this even when items are not on sale.)

■ Peaches are in season now, and as inexpensive as they will ever be, so try your hand at making peach butter — a delicious spread and better than most jams available. (This was a staple item on the breakfast table of American Mormon leader Brigham Young for his twenty-seven wives and over fifty children! It was served every day of the year.)

Choose ripe peaches with few blemishes, allowing roughly half a kilo for each pint jar. To peel easily, place washed peaches in boiling water for one minute and immediately rinse in cold water. Slip off the skins, remove the pit, and quarter the pieces. If you have a blender, purée the peaches, measure the volume, pour the purée into a saucepan and cook over a low heat. (If you do not have a blender, cook the peaches slowly until soft, then force through a sieve and measure.) Cook gently for about fifteen minutes, shaking the pan occasionally to prevent sticking. (Do not stir.) Add two-thirds of a cup of sugar for every cup of purée of peach. Use half brown

sugar for a richer flavour. For every two kilos of fruit add two teaspoons cinnamon, one teaspoon cloves, half a teaspoon of allspice, the juice of one lemon, and the rind of half a lemon, grated. Now cook until dark and thick. Seal in sterilized jars. Alternatively, you may, after adding the sugar and spices, place the mixture in an enamel roast pan and bake in the oven at 300F (149C) for about three hours. Stir every fifteen minutes.



■ A piece of string placed in paraffin wax used to seal jars makes unsealing easier. Pour in a thin coating of wax and lay over this pieces of clean string, allowing enough length so that you can get a grip on each end. Pour over this another layer of paraffin to complete the seal.

■ Unfortunately there are places where one picks up tar while swimming. It can be removed from materials by rubbing with lard.

■ If you are using a towel for sunbathing you will find it much cooler if you keep it thoroughly dampened.

■ Fancy beach towels can be very expensive but are easily and inexpensively made with towelling bought by the metre with the extra advantage that you can make larger towels for tall people! A sheet of plastic foam rubber (which comes in one by two metre sizes) sewn onto the towel will produce an inexpensive sunning pad which will be comfortable on even the most pebbly beach.

■ Some people find it difficult to tan the face. Self-tanning lotions (instant tanners) when used in the sun can speed up the process and contribute to facial tan.

■ Do not overdo the sun bathing, however. Overexposure can, in extremes, cause skin cancer. A more likely result is that the skin will lose its elasticity much sooner than normal, and five years from now your mirror will show the results of today's sun.

■ Stamps and envelopes tend to stick to themselves in hot weather. Place them in the freezer for a few hours and separate with a blade.

■ Ice trays and other containers can be prevented from sticking to the freezer compartment if you cover the bottom with a sheet of aluminum foil.

— DON 'SPAGGOS' SEBASTIAN

## ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm	8am-1:30pm 5:30-8:30pm	8am-1:30pm 5:30-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5-9pm	8am-2pm	8am-1:30pm 5-9pm	8am-1:30pm 5-9pm	8am-4pm
Dry Cleaners and Laundries	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30-8:30pm	8am-3pm	8am-3pm	8am-2pm 5:30-8:30pm	8am-2pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 6-9pm	7:30am-2pm 6-9pm
Fish	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm 5:30-8:30pm
Bakeries	7am-3pm	7am-2:30pm 5:30-9pm	7am-3pm	7am-3pm	7am-2:30pm 5:30-9pm	7am-2:30pm 5:30-9pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-3pm	7am-10pm	7am-10pm
Florists Open Sun 8-2:30	8am-9pm	8am-9pm	8am-2:30pm	8am-9pm	8am-9pm	8am-9pm

\*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.



# 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 Aiki Vouyouklaki\* ... 9:30 Sports\* ... 10:00 Foreign film (usually in English) ... 11:30 Famous Performers\*  
**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 Social Drama (documentary series)

## MONDAY

**ERT** 6:05 Woody Woodpecker ... 6:25 Lassie ... 7:15 Charlie Chaplin 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 Foreign film (usually in English)

## TUESDAY

**ERT** 6:05 Road Runner (children's series) ... 6:35 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) ... 8:15 One City, One Story\* ... 10:00 Foreign Film (usually in English)

## WEDNESDAY

**ERT** 6:05 Cartoons ... 6:35 The Secret Garden (British children's series) ... 7:15 Program on Cyprus\* ... 7:30 Sports\* ... 9:30 Round Table (talk show)\* ... 10:00 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\* ... 10:35 Foreign film (usually in English)

## THURSDAY

**ERT** 6:05 Once Upon a Time (French children's program) ... 6:30 Laurel and Hardy ... 10:30 Music Program\* ... 10:45 Danger Freaks (stories about people in search of danger)  
**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** 6:05 Woody Woodpecker ... 6:35 Space-ship XL-5 (children's science fiction series) ... 7:15 Black Beauty ... 9:30 The Pantheists (serial)\* ... 10:30 Topical chat show\* ... 11:00 Buddy Ebsen as Barnaby Jones  
**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 Bronk with Jack Palance ... 11:45 Cheri Bibi (French series)

## SATURDAY

**ERT** 3:30 British soccer (dubbed)\* ... 4:20 Sports\* ... 4:50 Documentary ... 8:00 The Great Love of Balzac (Polish series) ... 9:30 Hawaii Five-0 (cops and robbers in Honolulu) ... 10:30 Musical show\* ... 11:30 Interviews with well-known personalities\*  
**YENED** 1:30 Danger Man with Patrick McGoohan ... 2:45 The Lucy Show ... 3:15 Sports Program\* ... 5:15 Documentary ... 6:15 Puppets\* ... 7:00 The Odd Couple ... 7:30 Music program alternates with Greek series ... 10:00 Film\* ... 12:15 Honey West.

# radio

## NATIONAL BROADCAST COMPANY — ERT

Major program changes in the last year have led to some happy results on the ERT's three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) now offer a balanced selection of classical and popular music, as well as news and commentary, and the Third Program (665 KHz, 451 m) offers from 6 pm - 1 am a wide range of music, readings, and discussions.

News in English, French and German on The National Program at 7:30 am Mon. - Sat. and at 7:15 am on Sun. Weather report in Greek and English at 6:30 am Mon. - Sat. and 6:35 am on Sun.

## THE ARMED FORCES RADIO — YENED

News broadcasts (980 KHz or 306 m) in English and French Mon. - Sat. at 3 pm and 11:05 pm and Sun. at 2:10 pm and 11:05 pm

## U.S. ARMED FORCES RADIO — AFRS

On the air 24 hours a day from Hellinikon Airbase (1594 KHz) and from Kato Souli (1484 KHz). News and weather on the hour. Popular, jazz, classical music, religious programs, and community service bulletins daily. Some highlights: 'Minute' Greek lessons (7:30 am, 11:30 am and 4:30 pm), *All Things Considered* (Mon. - Fri. 9 am); News analysis and interviews following 7 pm news (*Meet the Press*, *Capital Cloakroom*, *Face the Nation*, *Voices in the Headlines*, *Issues and Answers*, etc.); Paul Harvey (10:15 pm).

## BRITISH BROADCASTING CORP. — BBC ●

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 ●

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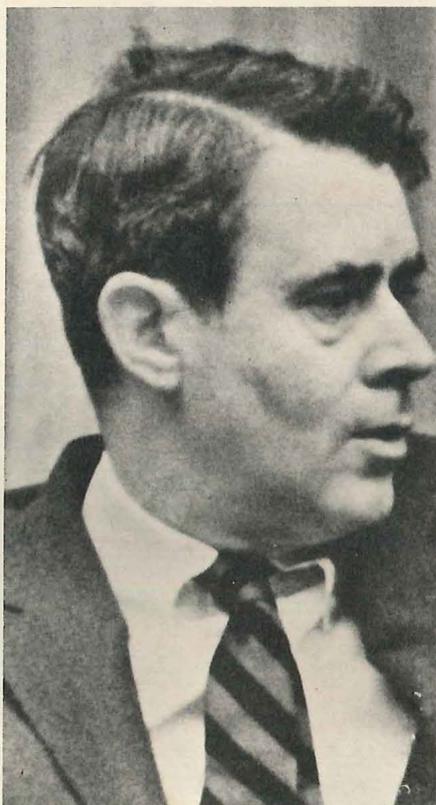
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# CYRUS VANCE SPEAKS OUT ON CYPRUS

*The following excerpts are from a statement made by Cyrus R. Vance, the new U.S. Secretary of State, before the House International Relations Committee on July 10, 1975.*

“Although this committee must necessarily focus on the current Greece-Turkey dispute, the issues involved go well beyond the controversy to the whole question of American sales and grants of weapons and military equipment to foreign governments. That is a practice which began in the days immediately after the Second World War and particularly in the last few years, has mounted to alarming proportions...

“Our one safeguard is that most of these arms are provided under explicit conditions that they will be used only for the purposes for which they are explicitly provided, which are solely for internal security, legitimate self-defense and to permit the recipient country to participate in collective security arrangements consistent with the United Nations Charter — which, of course, includes NATO. But that raises the central question: How



can we preserve the credibility of these conditions if we are prepared to ignore them in the case of Turkey in a highly visible situation which all the world is watching?

“That Turkey used arms that we provided in violation of the relevant

American laws and of the express language of the bilateral agreement that governed their transfer is not in dispute. That issue has been settled by an opinion of the Comptroller General in unequivocal language.

“The question now is: Should the Congress wipe out the penalties of violation, which, in express terms, would render Turkey ineligible for further American weapons until the Turkish Government takes steps to purge itself by some serious move to settle its dispute with Greece and to remove its troops from Cyprus? To do so might dangerously undercut the conditions we have imposed on the use of all the arms we have provided up to this point under our various military aid and military sales programs.

“Finally, and in many ways this is the most important point, we are seriously concerned that this so-called compromise would create a widespread impression that no nation that has acquired arms from the United States need any longer pay attention to the conditions on which those arms were made available but would be free to use them in pursuit of its own interest in local conflicts.”

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We the members of the Hellenic American Society concur with Mr. Vance's statement and express the hope that in his current role as Secretary of State he will implement his beliefs with deeds as well as words.

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