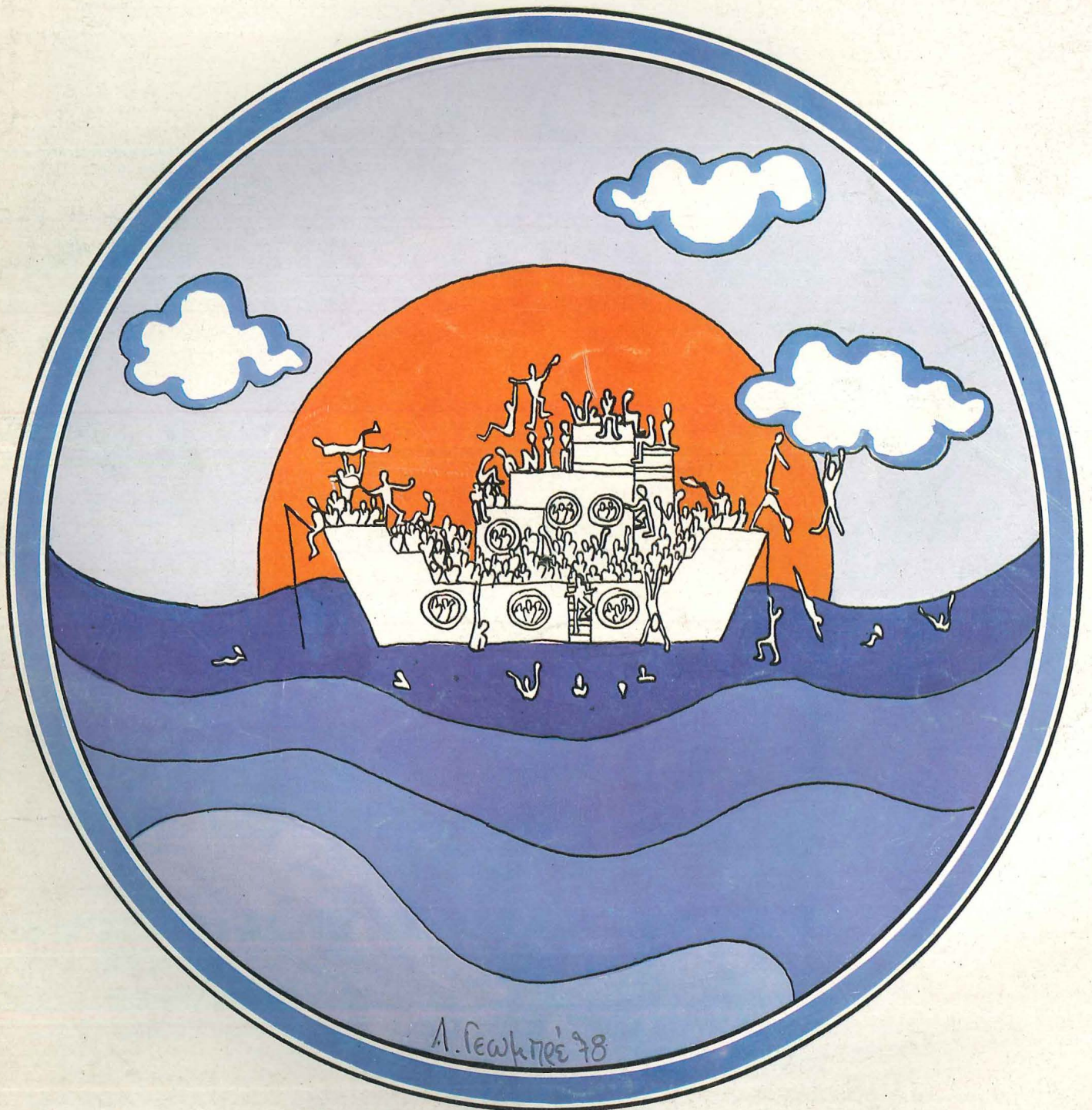


July 1978

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Greece's English Language Monthly





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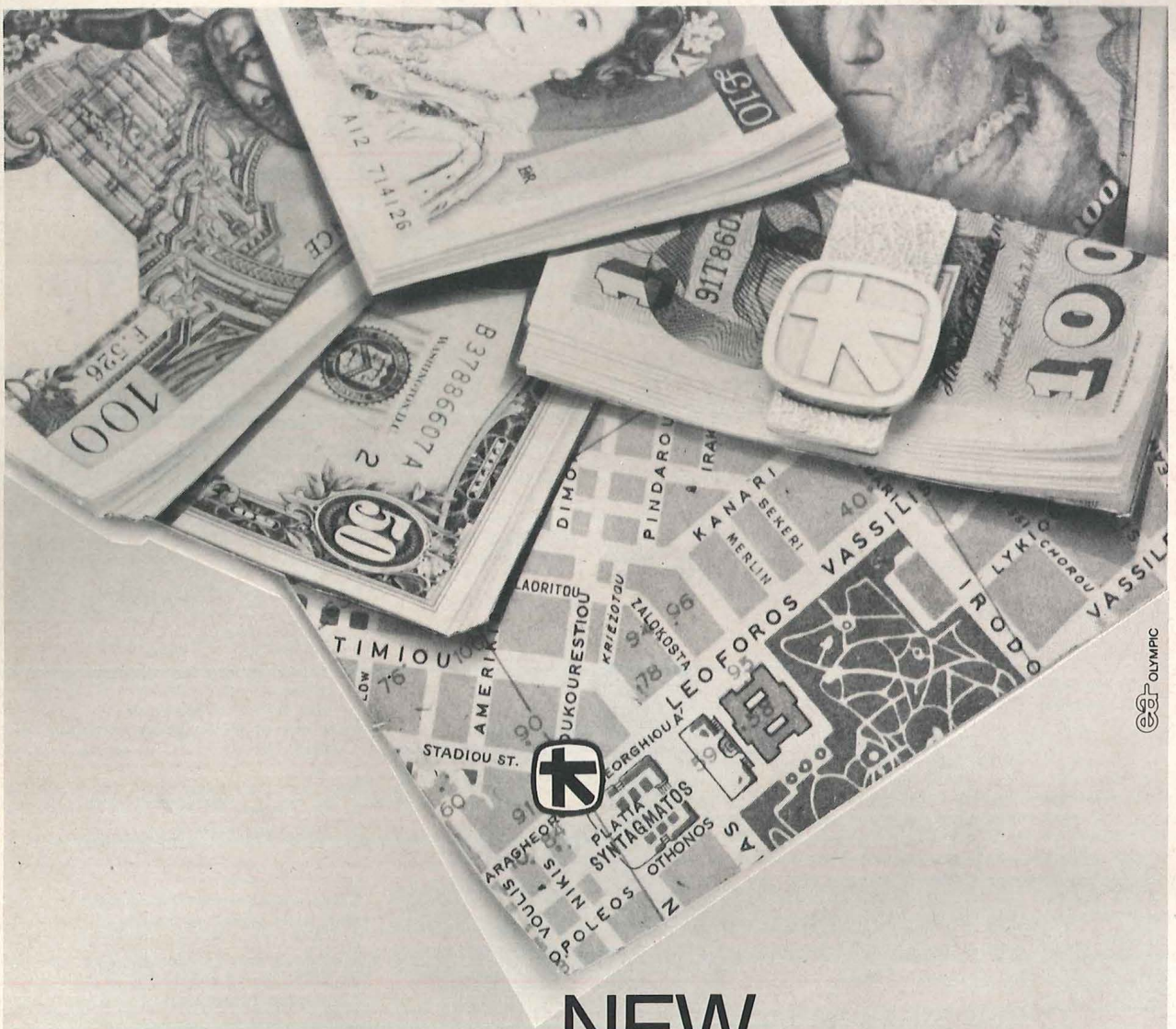
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festivals

ATHENS

The Festival begins July 2 and continues through September 24. Performances are at 9:00 pm and take place at the second-century A.D. Odeon (theatre) of Herodes Atticus at the foot of the Acropolis. Tickets may be purchased ten to fifteen days in advance of performances at the Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, or at the box office from 6:30 to 9 pm on the evening of the performance. Tickets for National Theatre productions are also available at the company's permanent home at Aghiou Constantinou and Menandrou Streets, Tel. 522-3242 (8-1 and 5-7 daily, Sundays 9-1), and for opera performances at the Olympia Theatre, Akademias 57, Tel. 361-2461 (9-1:30 and 5-7 weekdays, Sundays 9-1). Children under ten years of age are not admitted to performances.

NATIONAL OPERA OF GREECE. July 2, 5, 7, 9: Verdi's *Sicilian Vespers*. (400, 300, 200, 100 Drs. Students 20 Drs.)

EVENING OF BALLET. July 6 and 8. Program to be announced. (250, 200, 150 Drs. Students 50 Drs.)

KIROV OPERA. July 11 and 12: Prokofiev's *War and Peace*... July 16 and 17: Petrov's *Peter The First* (400, 300, 200, 100 Drs. Students 40 Drs.)

KIROV OPERA ORCHESTRA. July 13, 14, 18. Program to be announced. (250, 200, 150, 80 Drs. Students 40 Drs.)

STATE THEATRE OF NORTHERN GREECE. July 21, 22, 23: Shakespeare's *Julius Caesar* (in Greek). (150, 100, 70, 50 Drs. Students 75, 50, 35 Drs.)

ATHENS STATE ORCHESTRA. July 24, August 7 and 14. Program to be announced. (200, 150, 100, 50 Drs. Students 30 Drs.)

ART THEATRE OF KAROLOU KOUN. July 28, 29, 30: Euripides' *Bacchae*. (150, 100, 70, 50 Drs. Students 30 Drs.)

ROYAL BALLET. August 1, 2, 3: Prokofiev's *Romeo and Juliet*... August 4, 5, 6: Tchaikovsky's *Sleeping Beauty*. With the Covent Garden Orchestra. (500, 400, 350, 200, 100 Drs. Students 50 Drs.)

EXPERIMENTAL THEATRE OF GREECE. August 11, 12, 13: Shakespeare's *Timon of Athens* with Dimitris Horn.

NATIONAL THEATRE OF GREECE. August 18, 19, 20: Sophocles' *Electra*... August 26 and 27: Shakespeare's *King Lear*... September 15, 16, 17: Aristophanes' *Lysistrata*... September 23 and 24: Aeschylus' *Suppliants*. (150, 100, 70, 50 Drs. Students 75, 50, 35 Drs.)

SVIATOSLAV RICHTER. August 21 and 29. Program to be announced. (500, 350, 250, 100 Drs. Students 50 Drs.)

STUDENTS OF THE MOSCOW CONSERVATORY. August 22 and 28 with Sviatoslav Richter, soloist. (400, 300, 200, 100 Drs. Students 40 Drs.)

MAURICE BEJART'S BALLET OF THE TWENTIETH CENTURY. August 30, 31 and September 1, 2, 3, 4: Program to be announced. (500, 350, 200, 100 Drs. Students 50 Drs.)

ST. LOUIS SYMPHONY ORCHESTRA. September 6: Isaac Stern, violin, Jerzy Semkow, conducting an all-Tchaikovsky program... September 7: Isaac Stern, violin, Leonard Slatkin, conducting, works by Mendelssohn and Bartok... September 8: Jerzy Semkow, conducting works by Ives, Mozart and Mahler.

THESSALONIKI STATE ORCHESTRA. September 11: George Cziffra, soloist, with George Themis conducting. Program to be announced. (200, 150, 100, 50 Drs. Students 30 Drs.)

RADIO SYMPHONY ORCHESTRA OF BADEN - BADEN. September 19: Karl Engel, Piano, with Karlheinz Stockhausen conducting a concert of his own works... September 20: Karl Engel, piano, with Kazimierz Kord conducting.

The complete Athens Festival program provides the full details of all events, and an outline of the dramas performed. Available in Greek, English, French and German, they are on sale at the Athens Festival Office, Stadiou 4, and at the Herod Atticus Theatre for 60 Drs.

EPIDAURUS

The Festival begins on July 1 and continues through August 27. Performances are on Saturdays and Sundays and begin at 9:00 pm. The ancient theatre at Epidaurus (Epidavros) in the Peloponnisos is a two-hour drive from Athens. Many travel agencies organize bus trips for the performances. In Athens, tickets may be purchased fifteen days before performances at the box office of the National Theatre and the Festival Box Office (see Athens Festival), and at the Greek Touring Club, Polytechniou 12, Tel. 524-8600. In Nauplion, tickets may be purchased at Bouboulina 2 (on the eve and day of performances only) Tel. (0752) 27456 and 28054 and at the Theatre site (on Saturdays four hours prior to the performance and on Sundays from 9:30-12:00 and from 5:00 pm). Tickets are 150, 100, 60 and 40 Drs.

NATIONAL THEATRE OF GREECE. July 1, 2: Sophocles' *Electra*... July 8, 9: Aristophanes' *Thesmophoriazousae*... July 15, 16: Sophocles' *Oedipus at Kolonos*... July 22, 23: Euripides' *Medea*... July 29, 30: Euripides' *Phoenician Women*.

STATE THEATRE OF NORTHERN GREECE. August 5, 6: Aeschylus' *Persians*... August 26, 27: Aristophanes' *Clouds*.

ART THEATRE OF KAROLOU KOUN. August 12, 13: Sophocles' *Oedipus Tyrannus*... August 19, 20: Aristophanes' *Peace*.



LYKAVITOS

At the open-air theatre on the western slope of Lycavitos (Lycabettus) Hill. Performances begin at 9:00; tickets go on sale ten days before each performance at the Festival Office (see Athens Festival). The series will continue through September. The program is subject to last-minute changes.

CRETAN THEATRICAL COMPANY. June 30, July 1 and 2: George Chortatzis's *Erofilii*. (150, 100, 60 Drs. Students 30 Drs.)

GEORGE ENESCU PHILHARMONIC ORCHESTRA. July 3: Mircea Cristescu conducting, with Ion Voicu, violin, in a concert of works by Richard Strauss, Wagner, Tchaikovsky, and Silvestri... July 4: Mircea Cristescu conducting, Valentin Gheorghiu, piano, with works by Enescu, Beethoven, Respighi. (200, 120, 70 Drs. Students 30 Drs.)

POPULAR EXPERIMENTAL THEATRE. July 13-16: Aristophanes' *Thesmophoriazousai* (150, 100, 60 Drs. Students 30 Drs.)

MARIZA KOCH. July 18, 23: One of Greece's foremost singers of folk, rebetika and pop music. (200, 150, 100 Drs. Students 50 Drs.)

GREEK BALLET THEATRE OF RALOU MANOU. July 28: Barber's *Medea*, Marnagakis's *Erotokritos* (excerpts), and Antoniou's *Cycle of Accusation*... July 29: Antoniou's *Apology of Clytemnestra*, Theodorakis's *Orpheus and Eurydice* (excerpts), and Ohana-Kabelac's *Orestes*... July 30: Barber's *Medea*, Marnagakis's *Erotokritos* (excerpts), Theodorakis's *Orpheus and Eurydice* (excerpts), and Antoniou's *Cycle of Accusation*. (120, 80, 40 Drs. Students 20 Drs.)

ILIAS ANDRIANOPOULOS CONCERTS. August 4, 5, and 6: Program to be announced. (200, 150, 100 Drs. Students 50 Drs.)

FREE ARTISTS THEATRE. August 9-11: Vasilis Rotas's *Karagiozika*. Details to be announced.

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CYPRUS THEATRICAL COMPANY. August 17-20: Kostas Varnalis's *Attalus III*. (150, 100, 60 Drs. Students 30 Drs.)

STAVROS XARHAKOS. The composer will conduct a series of concerts, on August 24-31 and September 1-3: Program to be announced. (200, 150, 100 Drs. Students 50 Drs.)

GULBERG BALLET. from Sweden. September 6-10: Program to be announced. (120, 80, 40 Drs. Students 20 Drs.)

TOKYO NIPPONIA ORCHESTRA. September 12 and 13: Program to be announced. (120, 80, 40 Drs. Students 20 Drs.)

THRACE THEATRE. September 14 and 15: John Arden's *Sergeant Musgrave's Dance*... September 16 and 17: Plautus' *Pot of Gold*. (150, 100, 60 Drs. Students 30 Drs.)

SONIA AMELIO. (from Mexico) in a bell concert. September 18. (100, 60, 40 Drs. Students 20 Drs.)

LORRAINE PHILHARMONIC ORCHESTRA. September 19-24. Program to be announced. (100, 60, 40 Drs. Students 20 Drs.)

THASSOS, PHILIPPI, OLYMPUS, DODONA

Events at ancient theatres in other parts of Greece. Most take place on Saturdays and Sundays. Performances at Philippi in Macedonia alternate with those on the nearby island of Thassos beginning July 15 and continuing through August. There will be performances on August 12 and 13 at Dodona which is a short drive from Ioannina, and a single performance on Tuesday, August 15 at the Venetian fortress at Platamona, below Mount Olympus. Tickets may be purchased at the Festival Office (see Athens Festival), or at the gate.

STATE THEATRE OF NORTHERN GREECE. Shakespeare's *Julius Caesar* in Greek: July 15, 16 at Philippi... Aristophanes' *Clouds*: July 22, 23 at Philippi; July 29, 30 at Thassos; August 13 at Dodona... Plautus' *Pot of Gold*: August 5, 6 at Philippi; August 12 at Thassos; August 15 at Olympus (Platamona)... Aeschylus' *Persians*: August 12 at Dodona; August 15 at Thassos; August 19, 20 at Philippi.

NATIONAL THEATRE OF GREECE. Sophocles' *Oedipus at Kolonos*: August 12, 13 at Philippi.

ART THEATRE OF KAROLOU KOUN. Aristophanes' *Peace*: August 26, 27 at Philippi.

AMPHI - THEATRE OF SPYROS EVANGELATOS. Aristophanes' *Plutus*: July 29, 30 at Philippi... August 2 at Thassos.

HELLENIC CHORODRAMA. Ballets based on Greek themes, programs to be announced: August 5, 6 at Thassos.

WINE FESTIVALS

The Dionysian revelries include unlimited sampling of wines from vineyards all over Greece, as well as continuous music and dancing. Feasting is not included in the admission price.

DAPHNI (ATHENS). Through September 10. Daily from 7 pm to 1 am. (50 Drs.)

RHODES. Through September 3. Daily from 7 pm to 1 am. (50 Drs.)

ALEXANDROPOLIS. Through August 15. Daily from 7 pm to midnight. (40 Drs.)

RETHYMON (Crete). July 10-20. In the Public Garden of the town.

LARISSA. At Ambelonas during one week in September, dates to be announced.

THESSALONIKI. September 4-18. At Anhiolos.

THE ATHENIAN

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publisher's note

The Minoan Civilization has spawned many captivating mysteries. The elaborate complexity of the Bronze Age palaces, the wealth of the finds, the colourful representations of barebreasted, hourglass-figured goddesses, the dramatic symbols of the double axe and the snake and, of course, bull-leaping, evoke images of a dazzling culture that could well have been the inventions of an imaginative mythmaker. Just as myths and legends reveal much about the culture that invented them and little about the facts of history, so the wealth of material left behind by the Minoans reveals much about the people themselves but leaves the facts open to conjecture. In "Minoan Mysteries" John Bowman examines some of the unresolved puzzles that continue to intrigue Minoan watchers.

Ann W. Metsis is enthusiastic about the wild beauty of Samothrace and less so about the prospect of expanded tourism on the island. For the moment it remains off the beaten track. In "Samothrace", she describes this haven for those in search of history and an unspoiled island.

It was in 1927 that the poet Angelos Sikelianos and his American wife, Eva Palmer, realized their dream of a festival of ancient drama. From that brief and modest beginning at Delphi evolved the festivals held today in Athens, Epidaurus and, on a smaller scale, at other ancient sites. Since its inception in the 1950s, the Athens Festival has grown to a three-month-long series of performances that in addition to stagings of ancient tragedies and comedies includes performances by internationally renowned music and dance groups. In "Once More, the Festival", Robert Brenton Betts looks critically at this year's musical offerings, and in "A Regal Return", Antoinette Moses discusses the appearance in August of the Royal Ballet.

Our cover is by Lisa Geombré, a young Athenian who has studied art in Stuttgart and Athens.

goings on in athens

MISCELLANEOUS

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 Wednesdays and Sundays. Filopapou Theatre (near the Acropolis). Tel. 322-4681, 921-4650. Admission 70 to 150 Drs., students 50 Drs.

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Performances in English every evening at 9 pm; in French on Mon., Wed., Thurs., Sat., and Sun. at 10 pm; in German on Tues. and Fri. at 10 pm. General admission 60 Drs., students 30 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.

PIRAEUS

A tentative and partial list of events scheduled at the Dimotikon Amphitheatron Kastellas. Performances begin at 9:30 pm; special buses leave Athens at 8:45 from Amalias 10, near Syntagma (Constitution Square). Tickets are available in Athens at the Pallas Cinema, Voukouristiou 1 (Tel. 322-4434) from 9:30 am to 1 pm, or in Piraeus at the theatre's box office (Tel. 412-5498).

BALLET DE MARSEILLES DE ROLAND PETIT. June 28-July 2: *Notre Dame de Paris*. July 4-9: *Jeux d'Enfants, L'Arlesienne, Carmen*. July 11-16: *Fascinating Rhythm, Septetion, Pink Floyd*. (250, 150 Drs. Students 100 Drs.)

ACROBATIC BALLET OF CHINA (Acrobatic Ensemble of Liaoning). July 19-August 13, except Mondays (July 24 and 31 and August 7). (250, 150 Drs. Students 100 Drs.)

FOLKLORIC BALLET OF THE UKRAINE. August 15-20. (200, 150 Drs. Students 100 Drs.)

NATIONAL FOLKLORIC BALLET OF ALBANIA. August 22-27. (200, 150 Drs. Students 100 Drs.)

THE GOULANDRIS COLLECTION

A triumph for the Benaki Museum which presents to the public for the first time the N.P. Goulandris collection — a spectacular assemblage of Cycladic and Aegean art spanning nearly four millennia. The vast and beautifully displayed exhibit includes Cycladic figurines, pottery and jewelry. The exhibit, which will continue through November, is comprehensively documented in a catalogue available in English and Greek.

MUSEUMS

Most of the museums have announced their summer hours. It is wise, however, to call before setting out because last minute changes are not unusual.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 7:30 to 7:30 daily, and on Sundays from 10 to 6 pm. *Closed Tuesdays*. Admission 50 Drs. Free on Thursdays and Sundays.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 7:30 to 7:30 daily and on Sundays from 10 to 6 pm. *Closed Tues*. Admission 25 Drs. Free on Thurs. and Sun.

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history (with an emphasis on Byzantine times and the War of Independence), Islamic and Coptic art and textiles, Chinese ceramics, elaborate embroideries, traditional Greek costumes, jewelry, folk art and a room constructed from an 18th-century Macedonian mansion. The coffeshop on the top floor serves beverages and snacks. Guidebooks in English, French, German. Open Monday through Saturday 8:30 to 2 and 4:30 to 7:30, and Sundays 8:30 to 2. *Closed Tuesdays*. Admission 40 Drs., students 20 Drs. Admission free on Sundays.

BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 7:30 to 7:30 daily and 10 to 6 on Sundays. *Closed Mondays*. Admission 50 Drs., students 20 Drs. Free on Thursdays and Sundays.

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 from 10 to 1:30 and from 5 to 8 pm. *Closed Fri*. Admission 20 Drs., Students 10 Drs.

JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. A new museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Wednesdays 3 to 7 pm and Sundays 9 am to 1 pm, or by appointment.

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM. Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9-2:30 (closed Mon.). Admission 25 Drs.

MARATHON MUSEUM, at Marathon about 42 kms. from Athens. (029) 455-462. A few kilometres beyond the tomb of the Athenians and near the Plataean burial mound, the museum is the gift of American-Greek shipping magnate Eugene Panagopoulos. 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) may be seen in a building nearby. Open 9-1 and 4-6. Sundays 10:30-2:30 (closed Tues). Admission 25 Drs. Free on Thursdays and Sundays.

MUSEUM OF GREEK FOLK ART, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. *Closed Mondays* but open other days from 9-1. Admission free.

MUSEUM OF GREEK FOLK ART — CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. *Closed Tuesdays* but otherwise open from 9 to 1. 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 Thera (Santorini) in a 15th-century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 7:30 to 7:30

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NAME DAYS IN JULY

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

DATES TO REMEMBER

July 1 Dominion Day—Canada
 July 4 Independence Day—USA
 July 14 Bastille Day—France
 July 18 National Day—Spain
 July 22 National Day—Poland

daily and 10 to 6 on Sundays. *Closed Mondays*. Admission 50 Drs., students 5 Drs. Free on Thursdays and Sundays.

NATIONAL GALLERY OF ART (Pinakothiki). Vas. Konstantinos, opposite 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 Bruegel to Braque, Picasso and Dali. Open Tuesdays through Saturdays 9 am to 8 pm, Sundays and holidays 10 am to 2 pm. *Closed Mondays*. Admission 20 Drs. Free on Wednesdays and Sundays. No admission charge for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotronis Square, Tel. 323-7617. Permanent collections 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 9-1 pm (*Closed Mon.*). Admission 20 Drs., students 5 Drs.

NAVAL MUSEUM, Freattis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open daily 9 to 1 and Sundays 10-1 and 6 to 9 pm. *Closed Mondays*.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou (in the Dimotiko 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 Mon. and Fri. 3-8 pm; Tues., Wed., Thurs., Sat. 9-1:30 pm. *Closed Sundays*. Closed July 10-30.

WAR MUSEUM, Vass. Sofias and Rizari, Tel. 742-440. 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 9-2 pm (*Closed Mondays*). Admission free.

GALLERIES

The following galleries will be open this month with group exhibitions. Unless otherwise noted, hours are from 10 to 2 and in the evenings from 6 to 9 or 10, Mondays through Saturdays. Since many galleries may close on short notice for summer holidays, it is best to call ahead.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662.
 ATHENS, Glykonos 4, Tel. 713-938.
 JEAN AND KAREN BERNIER, Marasli 54, Tel. 743-998, 735-657 (by appointment only).
 DESMOS, Akadimias 28, Tel. 360-9449.
 DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942.
 ORA, Xenofontos 7, Tel. 322-6632.
 POLYPLANO, Dimokritou 20, Tel. 362-9822.
 ZOMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278 (closed Mondays).
 ZOMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454.
 ZYGOS, Iofondos 33 (near Caravel) Tel. 729. 219.

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.

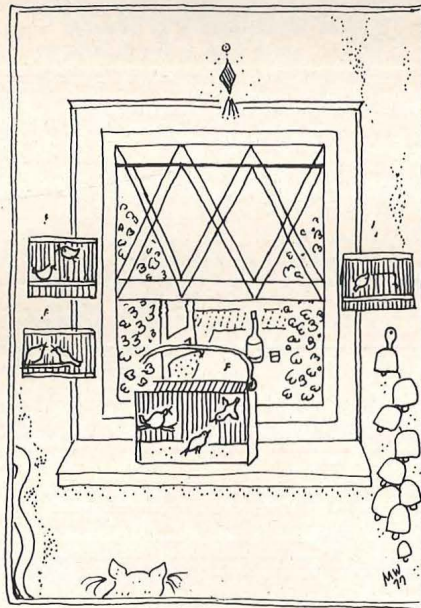
- DAFNI. An eleventh-century Byzantine church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.
 KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery at the foot of Mt. Hymettos. The church has seventeenth and eighteenth century frescoes. Open daily from 8:30 am to 5 pm. 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.

POINTS OF INTEREST

- THE ACROPOLIS. Open daily 7:30 to 7:30. Admission 50 Drs. Free on Thurs. and Sun. 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 available upon request.
 THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. Open 7:30 to 7:30 daily. Admission 25 Drs. The marketplace 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, Tel. 346-3552. The cemetery of Ancient Athens is 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 still in their original places but others are in the little museum, which is open from 9-3:30 every day except Tuesday. Admission 25 Drs., but free on Sundays.
 LYKAVITOS. Over 900 feet above sea level, Mount Lycabettus is a favourite promenade for Athenians. The lower slopes are covered with pine trees. the summit is crowned by the

Cultural events at the British Council, the Hellenic American Union, the French Institute, the Italian Institute and the Goethe Institute will resume in October.

nineteenth-century tiny Chapel of St. George contemplating the Acropolis in the distance. An ouzeri is about halfway up, and a restaurant is at the top. On a clear day, one can see all of Athens, the surrounding mountains, and the Saronic Gulf. Approach by foot, car or a funicular (*teleferik*), the latter operating 8:30 am to 12:15 am daily and Sundays, and 8:30 am to 1:30 am on Saturdays.
 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.

COMMUNITY CALENDAR

In the summer community activities dwindle. The following is a list of events this month.

- American Club—July 4: picnic under the trees for all Americans and their guests, 12-3; Happy Hour in the Cocktail Lounge, 6-11 pm; Special dinner in the Americana Room, 6:30-11 pm, reservations necessary... July 12 and 16: Barbeque Night, 5-9 pm at the Family Inn... Bingo every Tuesday at 8 pm and bridge every Thursday at 7:30 pm in the Independence Room. Choose Your Own Steak every Saturday (two sittings at 6:30 pm and 9 pm) on the Americana Room veranda.
 German Community Centre—Swimming excursions on July 4 at 10 am and on July 11, 18, and 25 at 2 pm.
 Multinational Women's Liberation Group—July 5: General meeting with a report on the symposium "The Child in the World of Tomorrow," 8:30 pm... July 7: Social Evening, 8:30 pm. Activities are held at the Women's Centre, Ellanikou 3, Pangrati.
 Pierce College—July 5, Commencement exercises in the College auditorium, 7 pm.

DAY TRIPPING

Ancient sites on the mainland and nearby islands accessible from Athens and suitable for a day's excursion. (Organized, one-day cruises are not listed.) The distances given for the former are from downtown Athens and the estimated times are by public transportation which is inexpensive but may require some persistence. Buses for Aegosthena (six daily) and Eleusis (every ten minutes) depart from the terminus next to the Thision railway station (Tel. 346-4731 or 536-045). Buses for the other sites depart from depots located at the intersection of Patission and Leoforos Alexandras: Amphiarion (eleven daily, Tel. 821-3203), Brauron (four daily, Tel. 821-0872), Marathon (every half hour, Tel. 362-0872) and Sounion (hourly, Tel. 821-3203). Buses to Thebes (hourly, Tel. 831-7179) leave from the Liossion Terminal. Boats to the islands depart frequently from Piraeus (Tel. 417-7609) and Hydrofoils leave from Marina Zea or Piraeus (Tel. 452-8858, 453-1716). Telephone ahead to confirm departure times or call the Tourist Police, 171.

ISLAND OF AEGINA (90 minutes by boat, 35 minutes by Hydrofoil). Antiquities such as the solitary Temple of Apana, famous for its perfect proportions, an excellent museum (Tel. 0297-22637), the remnants of the ancient harbour and town, beaches of varying seclusion, fresh fish, ubiquitous pistachios and the charm of Aegina town and harbour and the more modern village of Aghia Marina (by bus from Aegina town) make the piney island the perfect place for a multi-faceted day. Sites are always open, the museum from 9-1 and 3-6 daily, but 10-6 on Sundays and closed Tuesdays. Admission is 25 Drs. Free on Thursdays and Sundays.

AEGOSTHENA (at the village of Porto Yermano, 73 km; 90 minutes). The trip through northwest Attica provides some spectacular views. At the site, some of the most perfectly-preserved fourth-century B.C. fortifications in the area and the remains of a two-storey late-Byzantine monastery with well-preserved domestic quarters. Beautiful beaches are nearby and several tavernas offer superb fresh fish, local yoghurt and honey. The site is always open and there is no admission charge.

AMPHIARION (47 km; 45 minutes). Tel. 0295-62344. A pleasant inland retreat set along a river bank. The sanctuary of Amphiarios (the warrior who was one of the seven who marched against Thebes and later became the god of healing) included an oracle and a spa. Today only a small fourth-century B.C. Doric temple, the sacrificial altar, sacred spring, stoa, theatre thrones, and baths are discernable. (The small museum has been closed.) Open daily from 9 to 8 and 10 to 8 on Sundays. Admission 25 Drs. Free on Thursdays and Sundays.

BRAURON (38 km; 1 hour). Tel. 0298-71020. Gentle rolling hills surround the coastal site (pro-

SUMMER GLOBE-TROTTERING

The Joint Travel Committee has organized the following excursions: Portugal: July 6-12, adults \$440 and children \$340, contact Marilyn Mallory (801-1772). Ionian Islands cruise: July 7-15, \$240 all inclusive, contact Marianne Paley (681-6834). Corfu: September 1-4, adults \$145 and children \$115, contact Joan Evans (895-1821).

STATE SIDE IN AUGUST

The MAC Wives are sponsoring a charter flight to New York (\$425) and Los Angeles (\$630), August 2-26, with a stopover (Aug. 2-3) in Casablanca, deluxe hotel and full board included. Space limited to 25. For information call Cheryl Lettan Tel. 895-9111, after 5 pm.

BRIDGE OLYMPIAD

An international bridge tournament at the American Club, Kastri, on July 21 at 7:30 pm. For information or reservations call Eddie Cotsis at 801-2898 or Michele Arippol at 671-3495.

nounced Vravra in Modern Greek) dedicated to Artemis which includes a temple, stoa, and sacred spring. In the museum, prehistoric through Hellenistic finds from the entire area of the Mesogia. Nearby, a Frankish tower and the ruins of one of the earliest Christian basilicas in Attica. Open daily 7:30 to 7:30. Admission 25 Drs. Free on Thursdays and Sundays.

ELEUSIS (22 km; 45 minutes). Tel. 554-6019. The confusing but fascinating site of the Eleusinian mysteries, with a continuous history from 1409 B.C. to A.D. 395. Most notable: the Well of the Fair Dances, two impressive propylaea, and the precinct of Demeter with the telesterion where the mysteries were performed. In the museum, very fine pottery and sculpture and a preserved swatch of ancient fabric rarely found in excavations. Site is open 7:30 to 7:30, the museum from 9 to 1 and 4 to 6 but closed Tuesdays. Admission 25 Drs. Free on Thursdays and Sundays.

MARATHON (38 km; 1 hour). Tel. 0294-55462. The scene of the crucial battle between the Persians and Greeks in 490 B.C., with a museum (see Museums) and many ancient sites in the area: the Soros, which marks the Athenian graves, the tomb of the Plataeans, and (in the small valley just east of the museum) the country estate of Regilla, the wife of Herodes Atticus. The gentle terrain is conducive to a walking tour of the sites and ruins which range in date from Early Helladic to Roman. Swimming nearby and many tavernas in the vicinity. Sites are always open.

ISLAND OF POROS (2 1/2 hours by boat, 1 hour by Hydrofoil). A lush island with beautiful scenery and cool summer days. A pleasant forty-minute hike through pine covered hills and upland valleys (ask for directions in town) to the Poseidon Sanctuary and site of ancient Kalauria. Good swimming at beaches all around the island (accessible by bus), numerous tavernas and tiny winding streets provide a tranquil day. At sunset, stroll up above the village to watch the Peloponnesian mountains turn evening blue.

RHAMNOS (49 km; about 1 hour). Tel. 0294-93477. Difficult to reach without a car since there is no direct connection, but well worth the effort. From the bus stop at Marathon or Kato Souli it is an easy one-hour walk through fields and vineyards or from Agia Marina, a 45-minute walk along a paved road. You may also hire a cab in the area. Situated on a remote but beautiful headland facing the island of Evia. Two marble Doric temples, the smaller dedicated to the goddess Themis, who ruled Law, Order, and Custom, predates the larger dedicated to Nemesis, who meted out shares of Happiness and Misery. Grave terraces, currently being excavated, line the path to the acropolis of Rhamnos, where well-preserved fortification walls enclose the ruins of the city. Swimming nearby. Open 7:30 to 7:00, and Sundays 10 to 4. Admission 25 Drs. Free on Thursdays and Sundays.

SOUNION (69 km; 2 hours). Tel. 0292-39363. A beautiful ride along the coast to the rocky headland which was the location of Sounion in the fifth century B.C. The ruins include ancient shipyards, a double fortification wall, a stoa, and the famous Doric-style temple of Poseidon where Byron carved his name. To the north is a small temple to Athena Sounias. On clear days the islands of Makronisos, Kea, Kithnos, Serifos, Milos and Aegina are visible. There is a tourist pavilion at the site and numerous tavernas and beaches nearby. Open 8:30 to 8. Admission 25 Drs. Free on Thursdays and Sundays.

THEBES (74 km; 1 1/2 hours). Contrary to common consensus, modern Thebes is delightful if approached in the proper spirit. The town is agricultural, situated on a rise at the edge of a spacious fertile plain. Walk around the town to find ancient walls, gates, tombs, and the sanctuary of Apollo on the Ismenian hill. The well laid out museum, within a Frankish castle, is a treat: Prehistoric pottery, cylinder seals, jewelry, Linear B tablets, archaic Kouroi from Mt. Ptoon, and several of the best painted and incised grave stelae in existence. The Museum (Tel. 0262-27913) is open daily 9-1 and 4-6, but on Sundays 12-4. Admission 25 Drs.

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.

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

CORFU: A village fair at Lekfimi (July 8).

ELEUSIS: Folklore festival (Mid-July).

HALKIDIKI (Northern Greece): Local arts show at Arnaia (July 16).

IOANNINA (Northwestern Greece): Handicraft exhibits and theatrical performances.

KASSOS (In the Dodecanese): Fair with local dances (July 17).

LESBOS: Religious festivities in the village of Ipion (July 8). In the village of Mantamdou, an open-air fair at which betrothed couples prepare floral wreaths as offerings to St. Stephen, whose name in Greek means wreath (August 2).

MESSINIA (Southern Peloponnisos): A horse show in the village of Plateos (July 18-20).

PREVEZA (Northwestern Greece): Folklore and cultural festivities with theatrical performances of ancient and medieval plays at the ancient theatre of Nikopolis (end of July-beginning of August).

RETHYMNON (Crete): Local handicrafts exhibit at Anoghia (July 15-August 15).

RHODES: A fair with dancing and athletic competitions at Soroni (July 27).

SITIA (Crete): Raisin festival with local songs and dances (July 25-30).

TILOS (in the Dodecanese): Religious fair in a monastery courtyard (July 25-28).

TRIPOLIS (Central Peloponnisos): Folklore, dances, athletic competitions at Episkopi Tegeas (July 14-18). Songs and dancing at the chapel of Agia Paraskevi (July 25-26).

BEACHES

The following beaches are south of Athens and easily accessible by car or bus. The buses leave from Vassilisis Olgas approximately every 15 minutes.

ALIMOS, Tel. 982-7345. 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 60 Drs., children 30 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini-golf (20 Drs. per person), 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 90 Drs., children 40 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour, water-ski school 250 Drs. quarter hour with boat and instructor. Bus 89 (Vouliagmeni) to terminal and then about a ten minute walk.

LAGONISSI, Tel. (0299) 83911. At the Xenia Lagonissi hotel-bungalow resort on the road to Sounion. Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure it stops at Lagonissi.

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 rented for 250 Drs. a day. Bus 90 (Varkiza).

VOULA A, Tel. 895-3249. Open 8 am to 8 pm. Adults 15 Drs., children 8 Drs. Changing cabins, showers and umbrellas. Canoes 25 Drs. an hour; tennis courts 60 Drs. an 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, children's playground. Volleyball, tennis and basketball courts 60 Drs. an hour. 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 40 Drs. an hour; tennis courts 60 Drs. an hour. Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

SPORTING CLUBS

The names, addresses, and telephone numbers for the social, sport, riding, and excursion clubs in the Athens area can be found in The Organizer.

SAILING

HELLENIC SAILING CENTRE, Glyfada Marina, Tel. 894-2115. Under the management of the Greek Sailing Federation. Open daily from 10 am to sundown. Registration fee (including about 20 hours of instruction): children 7 to 15, 250 Drs.; students 15 to 21, 500 Drs.; others 1,500 Drs.

HELLENIC OFFSHORE RACING CLUB, Papadiamantou 4, Mikrolimano, Tel. 412-3357. Membership requires three Greek members as sponsors. Initial membership 2,000 Drs., annual fee 2,000 Drs. The club has four Swan 36's for use of the members and students. A ten-week course in sailing for those 16 to 25, 3,000 Drs.; for those over 25, 6,500 Drs. Open 9 am to 1:30 pm and 6 to 9 pm. Closed Sundays.

PIRAEUS SAILING CLUB, Mikrolimano, Tel. 417-7636. Initial membership 1,000 Drs., monthly fee 150 Drs. The Club owns a number of Lightnings, Solinz, 420's, 470's, and Finn craft for the use of members. Open daily 9 am to 2 pm. Restaurant and bar open from noon to 10 pm.

YACHT CLUB OF GREECE, Mikrolimano, Tel. 417-1823. Membership requires two regular members as sponsors. Initial membership 20,000 Drs., annual fee 4,000 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 to 18 is free and begins when the school year closes. Open daily from 9 am to 3 pm and 5 pm to 7:30 pm.

Yacht races are held regularly in or around Faliron Bay on Saturdays and Sundays. For further information contact The Federation of Greek Sailing Clubs, 15a Xenofondos, Tel. 323-5560.

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, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.

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 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. 362-4291. An exhibition of arts and crafts, and 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 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

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 8 am to 2 pm and 5:30 to 8 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

MUSICAL REVUES

Revues (*epitheorisis*) spring up in parks and open-air theatres throughout the city during the summer. For a recorded announcement (in Greek) dial 181.

CINEMA

The following films are a "critic's choice" of recent and past 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.

AIRPORT 77 (Tsambo Tset sto Trigono tou Diavoulou) — An all-star cast goes down with the ship — a Boeing 747, which becomes a worthy submarine. With Jack Lemmon, Lee Grant, Joseph Cotten, and James Stewart.

ANNIE HALL (O Nevrikos Erastis) — Woody Allen's autobiographical romantic comedy is full of wit and invention — and may be the best film of the season. With Diane Keaton.

BOUND FOR GLORY (Afti I Yi Ine Diki Mou Yi) — David Carradine gives an excellent and subtle performance as the Depression-era minstrel, Woody Guthrie. The film is too pretty for its own good — a kind of pastel version of *Grapes of Wrath* — but the good photography has its rewards. Directed by Hal Ashby. Photographed by Haskell Wexler.

A BRIDGE TOO FAR (E Yefira tou Arnem) — Britain's ill-fated World War II "Operation Market Garden" recreated with one of the most expensive casts of international stars ever assembled. For a start there is Laurence Olivier, Robert Redford, Gene Hackman, Michael Caine, Sean Connery, James Caan, and Liv Ullman.

CAR WASH (Sto Rythmo Ton Trohon) — Soul musical comedy — warmhearted summer fun.

CASANOVA (Kazanovas) — Federico Fellini's surreal treatment of the legendary Casanova — based on the Great Lover's memoirs, but embellished by Fellini's bizarre imagination.

CASH (To Tzini) — If you can believe it, a comedy about chemical warfare. A miserable experience, with Elliot Gould. (Not to be confused with M*A*S*H.)

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epafes Tritou Tipou) — Huge, expensive science fiction fantasy directed by Steven (Jaws) Spielberg. The U.F.O.s arrive in spectacular fashion, and the welcoming party includes Richard Dreyfuss and François Truffaut.

COMPANY LIMITED — Satyajit Ray's 1971 film set in present-day, affluent circles in Calcutta. In Bengali.

THE EAGLE HAS LANDED (O Aetos Angixe ti Gi) — A satisfying, old-fashioned, World War II caper story about a plot to kidnap Winston Churchill. Director John Sturges keeps the tension high. The cast is first-rate and includes Michael

Caine, Donald Sutherland, Robert Duvall and Donald Pleasance.

FACE TO FACE (Prosopo me Prosopo) — Directed by Ingmar Bergman; with Liv Ullman and Erland Josephson. (English language version.)

FROM RUSSIA WITH LOVE (Tzems Bond — Praktor 007 Se Pagida) — The re-issue of one of the early vintage James Bond films, starring Sean Connery.

THE GOLD RUSH (O Hrisotheras) — The Chaplin classic — one of his early features, containing some unforgettable sequences (Chaplin eating his boots, the fork ballet).

THE GREATEST (O Kiriahos) — Mohammed Ali continues his acting career in this screen biography of — who else — Mohammed Ali. With Ernest Borgnine and Robert Duvall.

HARLAN COUNTY, U.S.A. (Eparhia Harlan, H.P.A.) — The award-winning, feature-length documentary about striking mine workers in Kentucky, made between 1972 and 1976 by Barbara Kopple, and highly praised by most critics.

THE HUNTERS (E Kinigi) — Theodore Angelopoulos's sequel to his lyrical-epic *O Thiasos* (The Travelling Players) begins in 1977 and works back to 1949 when the Greek Civil War officially ended.

I WILL, I WILL.... FOR NOW (Yia Tora... Yati Viazome) Elliot Gould and Diane Keaton star in this old-fashioned, Hollywood-type comedy about a "contract marriage". Slick but only moderately amusing.

JULIA (Tzoulia) — Based on Lillian Hellman's memoirs in her collection *Pentimento*, this is one of the best bets of the season. Starring Jane Fonda, Vanessa Redgrave and Jason Robards Jr. Directed by Fred Zinnemann.

THE LAST REMAKE OF BEAU GESTE (Ta Didima tis Legeonas) — Michael York plays Marty Feldman's twin brother in this Foreign Legion farce. With Peter Ustinov and Ann-Margret. Directed by Feldman.

NIGHTS AND DAYS (Nihites ke Meres) — Jerzy Antczak's Polish saga, showing the interdependence between the fate of individuals and the fate of a nation. Based on a novel by Maria Dabrowska. In Polish with Greek subtitles.

RASHOMON (Rosomon) — Made in 1950, it first awakened Western interest in the Japanese cinema and revealed the story-telling brilliance and technical virtuosity of director Akira Kurosawa.

ROCKY — A re-release of last year's most successful film. A simpleminded fairy tale masquerading as a socio-realistic success story. A superb performance by Talia Shire as Rocky's girl friend gives the film more than a touch of class, however.

THE SERPENT'S EGG (To Avgo tou Fidiou) — Berlin, 1928. Ingmar Bergman's nightmare vision of pre-war Germany, with Liv Ullman and David Carradine. In English.

THE SHOOTIST (Me to Heri Stin Skandali) — John Wayne plays a cowboy dying of cancer. Visually rich but verbally maudlin — a perfect western for people who don't like westerns. Directed by Don Siegel, with Lauren Bacall and James Stewart.

SMOKEY AND THE BANDIT (O Atsidas kai to Lagoniko to Megalo Stihima) — Lightweight summer fun and one of the best of that genre. With Burt Reynolds and Jackie Gleason.

SPIRIT OF THE BEEHIVE — Richard Eder of *The New York Times* called this "the best Spanish film ever made, and one of the two or three most haunting films about children ever made". In Spanish, with Greek subtitles, but for a brief English synopsis see *The Athenian*, November 1977.

THE SPY WHO LOVED ME (Tsems Bond-Praktor 007: Kataskopos pou M'Agapise) — Roger Moore pulls out all the stops in this latest James Bond epic.

A STAR IS BORN (Ena Asteri Yennete) — The second re-make of the Hollywood classic. This one stars Barbra Streisand and Kris Kristofferson.

STAR WARS (O Polemos ton Astron) — The Big One. A science fiction epic which is rapidly becoming the most successful film in history.

TELEFON (I Diafthora tis Exousias) — Spy versus spy in this suspense drama directed by Don Siegel. With Charles Bronson, Lee Remick, and Donald Pleasance.

THREE WOMEN (Tris Yinekes) — Robert Altman's Arizona art film. Interesting psychodrama with Shelley Duvall, Sissy Spacek and Janice Rule.

Cruise the Saronic on the "FLYING DOLPHINS"



Shuttle service to **AEGINA** (35 min. flight) from the Central Port of Piraeus (Akti Tzelepi 3)

Daily regular service from Marina Zea to:

METHANA

(55 min.) twice daily (08:15 & 14:30); Sundays direct at 14:45

POROS

(1 hr.) 6 times daily

HYDRA

(1 hr. 15') 7 times daily

SPETSES

(1 hr. 50') 7 times daily

HERMIONI

(1 hr. 50') 4 times daily

PORTO HELI

(2 hrs. 5') 7 times daily

LEONIDION

(2 hrs. 50') Via **Hydra & Spetses** every Tuesday, Thursday, Saturday at 08:45 with a 6-hr. stay at Leonidion

MONEMVASSIA

(3 hrs. 35') Via **Hydra & Spetses** daily (except Saturday) at 08:45 with a 5-hr. stay at Monemvassia

NAUPLION

(3 hrs. 45') Via **Aegina, Methana, Poros Hydra, Spetses, Porto Heli** twice daily (08:15 & 17:00)



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Information:

453-1716/7, 452-9272, 452-8858.
322-8275 ("Palace" Cinema box-office,
Voukourestiou Str., Athens)

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. Most have music and a few dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reservations are usually necessary.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by 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 for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

Club House, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211, 896-1504. Restaurant, coffee shop, and bar set above the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Open daily from noon to 3:30 pm and 8 pm to 12:45 am. (The bar is open from 4 pm to 1:30 am.)

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. 922-3181. 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 to 4 and 7 to 1.

Grande Bretagne, Syntagma Square, Tel. 323-0251. There is no music or dancing, but quiet elegance and nice fare at the oldest and perhaps best-known hotel in Athens. Lunch is served from 1 to 3 pm and dinner from 8 to 10:30 pm.

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

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. Dinner served from 8:30 pm. Dancing to the Trio St. Georges from about 10.

Pamela's, Voula, Tel. 895-2105. On the coastal road. A spacious, modern, attractive restaurant where in summer the tables are set out by the sea. International cuisine. In the evening music by Los Antinos (but no dancing). Daily 1 to 4 and 8:30 to 1 am.

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus' finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Open from 8 pm. Reservations necessary. Closed Sundays.

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.

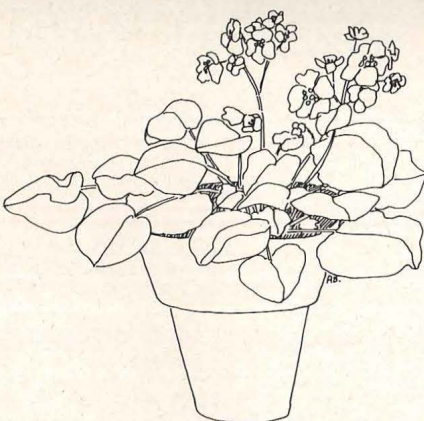
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety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

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

Volto, Ithakis 32, Neo Halandri, Tel. 681-8681. The Kolonaki restaurant moves for the summer to a lovely, cool rose garden. French and international cuisine. Daily from 8 pm.

INTERNATIONAL CUISINE

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



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.

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.

The Annex, Eginou 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 to 4 and 7:30 to 12. Closed Sundays.

Argo, Akti Moutsopoulou 7, Pasalimani, Piraeus, Tel. 411-3729. The surroundings are comfortable and provide a view of Pasalimani Harbour. Fresh seafood, grills, Italian, French and Greek specialties. Daily noon to 4 and 7 pm to 1 am.

Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna, which presents an array of hors d'oeuvres, main courses, fruit, sweets and wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the

Many restaurants and tavernas will close (oftentimes on the spur of the moment) during the summer—some for the entire season, others for only a few weeks. When in doubt, call before setting out.

Niarhou Orchestra. Open from 7:30 pm. Closed Sundays.

Atrium, G. Papandrou 7, Zografou (opposite Mihalakopoulou) Tel. 779-7526. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills. Mrs. Hadjis is the gracious hostess. Open from 8 to 1.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants where dinner is graciously served by candlelight. Though not spacious there is dining inside (which is air-conditioned) and outside, and a small bar with taped music. The accent is on French cuisine and good service. Open from 12 to 3:30 pm and 7 to 1 am. 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 special curry dinner for four. Moderately expensive. Dinner served from 8 pm to 1:30 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. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm - 1 am. Sundays for lunch as well. Closed Mondays. Closed during August.

Dewar's Club, Glykonos 7, Dexameni Square, Kolonaki, Tel. 715-412. Small and cosy, a cross between a bistro and a pub, with a comfortable, spacious bar. Fluffy omelettes and excellent roast beef are recommended. Moderately priced. Daily from 9 pm on. Closed during August.

Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks where the entire city can be viewed from a fascinating perspective. A comprehensive, moderately expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vasilou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere and a garden. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Open daily 8:30 pm to 1 am. Closed Sundays.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small, simple, inexpensive and pleasant, with bright tablecloths and charm. Recommended for an informal lunch or supper. The menu offers a small choice of nicely prepared dishes, salads and desserts. A well-stocked bar. Open noon to 5 pm and 8 pm to 2 am. Closed Sundays.

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

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. Moderately expensive. Open daily 7:30 pm - 1.

Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. Located next door to L' Abrevoir. Summer dining in the thickly-foliaged park is

POOLSIDE BARBEQUE

A bountiful buffet and lively music around the swimming pool of the Athens Hilton every Monday night at 8:30 (525 Drs.).

pleasant, cool and gracious. The cuisine is French. Open for lunch, coffee and sweets, and dinner from 9 am to 1 am. Reservations necessary in the evening.

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

L' Abrevoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens, where the quality of the food is consistently good and the service gracious. 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 in the evening. Moderately expensive. Open from noon to 4 and 8 to 1.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizzas, pastas, main courses and Italian salads. Modern surroundings with indoor and outdoor dining. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware 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.

Les Gourmets, Meandrou 3 (Hilton area), Tel. 731-606. 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.

Lihnari, Athens Tower (behind building A), Tel. 770-3506. An extensive menu from snacks and desserts to full-course meals. Greek and international cuisine in a comfortable atmosphere. Friendly service and tasteful decor with hand-painted murals covering the walls. Breakfast, lunch and dinner, from 8 am to 1 am daily.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980.

The serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music, is an unexpected surprise in the Plaka. The menu includes *tempura*, *sukiyaki*, *yakimeshi*, and *yakitori*. (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

Mike's Saloon, Vas. Alexandrou 5-7 (between the Hilton and Caravel hotels), Tel. 791-689. The attractive art nouveau setting is the backdrop for rather cosmopolitan activity. The drinks are well prepared, as are the main courses and snacks, with a range of prices from inexpensive to moderately expensive. Noon until 2 am. Closed Sundays for lunch.

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.

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.

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialties in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3 pm and 7 to 1:00.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the specialty, as the name suggests (Papakia means



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little ducks) is duck. Expensive. Open for dinner from 8 pm.

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. Cafeteria open from 9 am. Grill room open 12:30-3 and 8-12:30. Closed Sundays.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The bright tables set outside in summer provide the ambience of a small, Paris sidewalk cafe, but the atmosphere is quiet with gracious service. The cuisine is refined and delicately prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops, for example) when available. Moderately expensive. Daily from noon to 3 and 8 to midnight. 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 during the summer.

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 am. Closed Sundays. Closed during August.

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. Specialties are filet Clochard, veal casserole in tomato sauce, and pork chops in wine sauce. Moderately priced. Open daily from 8:30 pm to 1:30 am.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Quiet dining in the lovely and cheerful summer garden. The varied menu includes Greek, French, and international specialties and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in a crust) and the *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

Tika, Aloniou 23, Kifissia, Tel. 801-1591. Grenville and Mary are the hosts at Greece's only Indian restaurant where the authentic Indian fare includes delicious appetizers followed by curries prepared according to your taste. The atmosphere is intimate and friendly, there is an informal bar, and indoor and outdoor dining by candlelight. Moderately expensive. Open daily from 9 pm. Reservations necessary on weekends.

Vladimir, 12 Aristodimou, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crepes. Rustic atmosphere with a large garden under pine trees. Expensive. Open for dinner from 8:30 pm.

MAINLY GREEK CUISINE

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

Aliki, Panos 24 (near the Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes served under the palm trees with soft, taped music. Specialties include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style souvlaki. Moderately priced. Open from 9 am to midnight for breakfast, lunch and dinner.

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.

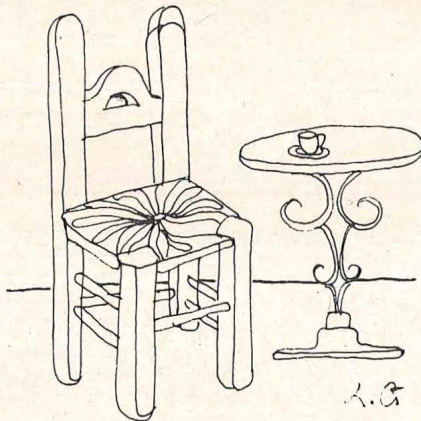
Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to

informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of the Greek cuisine as well as a few variations from 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. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays.

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 5:30 pm.

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



Jimmy's, Loukianou 36, Kolonaki, Tel. 747-271.

Greek cuisine in a pleasant setting with indoor and outdoor dining. Good service, moderate prices. Open 12:30 to 4 pm and 7:30 to 3 am.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Air conditioned. Moderately expensive. Open daily noon to 1 am.

The Old Stables Barbecue, Karela-Koropi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leaf. Messogio 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. Moderately expensive. Restaurant open daily from 9 pm; the nightclub from 10 pm.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. An old, converted mansion with a cool garden. Greek cuisine with Corfu specialties. Moderate prices. Open for dinner after 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapni Kareas 39, Tel. 322-3822. Excellent traditional specialties served either indoors or in the park next to the Agora Square. Fast service and very reasonable prices. Open daily 8 am until late.

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

Roumali, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of well-prepared Greek dishes, such as stuffed peppers & squash and *katsiki* (goat with lemon sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

MIKROLIMANO (TOURKOLIMANO)

Bright with yachts, impromptu musicians and flower vendors, the tiny port, a major harbour in antiquity, is filled with restaurants specializing in premium seafood: lobster (*astako*), shrimp (*garides*), red mullet (*barbouni*), crayfish (*karavides*) and, the specialty of the area, *yiouvetsi*, a baked casserole of shrimp, tomatoes, cheese and wine. (Prices, however, are no longer moderate.) Most restaurants are open from noon until after midnight. Some have complete menus; others only fish, salads and fruit. Should you wish to check on the day's catch or reserve a table, the better-known establishments and their phone numbers are: Aglamair (411-5511); Kanaris (412-2533); Kaplanis (411-1623); Kokkini Varka (475-853); Kuyu (411-1623); Mavri Yida (412-7626); Mourayio (412-0631); Ta Prasina Trehandiria (411-7564); Zorba (412-5004). Reservations are not necessary, however, and customers are invariably greeted with enthusiasm.

TAVERNAS

Simple fare in simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezedes (hors d'oeuvres), broils, the occasional prepared dish and salad. Ouzo, wine and beer to drink and fresh fruit for dessert. The waiter will be shocked if you ask for coffee but may make you a cup of 'metrio' if you insist. The prices are reasonable.

Anna's, Perikleous-Stavros 3, Pal. Psychiko, Tel. 671-9240 (across from Floca's on Kifissias Ave., just behind the playground). The hors d'oeuvres include fried zucchini, mushroom salad, baked peppers with bacon, and snails; the main courses: game and rabbit stew. Very nice wine. Moderate prices. Daily 7:30 pm to 1 am.

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.

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. Closed during most of August.

Kavaliaratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 5 pm to 1 am. and for lunch on Sundays

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Tables are set out under the trees in a spacious garden. Good service. A great variety of Greek appetizers: *gardoumba*; *melitzanosalata* (eggplant salad); fried squash; *soutzoukakia* (meatballs seasoned with cumin in tomato sauce). Several tasty casseroles, and boiled tongue when available. Moderately priced. Daily from 7:00 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 to 1 am.

Leonidas, corner of Eolou 12 and Iasonos 5 (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. Daily 12 to 3 and 8 pm to 1.

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham; the entrées are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. 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, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house nostalgically decorated with family memorabilia, and a tiny, charming garden for dining in warm weather. Varied appetizers and two or three main dishes and broils. Open 8:30 pm to 1:30 am. Closed Sundays.

Rouga, Kapsali 7, Kolonaki, Tel. 729-934. A few steps from Kolonaki Square, set off on a small *cul de sac* (*rouga* means lane). Small, pleasantly spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

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 12:30 am.

Tsolias, Metohi St. Between Glyfada and Vouliagmeni, Tel. 895-2446. A traditional rural taverna with a large selection of appetizers and broils. 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 (about 250 Drs). Daily 7 pm to 11:30 pm. Closed Sundays.

TAVERNAS WITH MUSIC

The emphasis is on Greek cuisine. The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in and, when the mood possesses them, get up and dance. (No waltzes or shakes, just solo Greek dances and the occasional pas de deux.) A few of those listed below are luxury tavernas which have more elaborate programs.

Empati, on the 18th km. of the National Road in Kifissia, Tel. 801-1757. Light bouzouki and current Greek music from Teddy Breska, Elsa Vrohopoulou, and others. Dinner from 11 pm on. Closed Sundays.

Epestrefe, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury taverna atop a hill where it is cool in the summer. Grigoris Sourmaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

Evi-Evan, Vlahika, Vari (turn off the Coastal Road after Voula), Tel. 897-3085. The ever-popular Toni Maroudas, Angela Zilia and others, with nostalgic songs of the past. Closed Sundays.

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). A baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialities (such as *frutalia*) most of which are from the island of Andros. 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.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food, and entertainment by Veta Proedrou, Margetakis, Horemis and others. Closed Sundays.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. Mastelos, Dimitzanos, and others. Dinner after 9:30 pm. Closed Mondays.

To Tzaki, Vas. Konstantinou 12, Glyfada (near Congo Palace Hotel), Tel. 894-6483. Spacious and wood-paneled with a nice garden where two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 to 1 am; Sundays 11:30 to 3 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, prepared dishes, excellent retsina. Two guitarists entertain guests with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations. Closed July 1-21.

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 stretch by leaving your car in a parking lot at the 25th kilometre and hopping on the cablecar which will deliver you to the hotel's entrance.

The Restaurant is open from 11:30 pm to 4 am. The food is satisfactory and expensive. The 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.

NIGHTCLUBS AND BOUZOUKIA

Bouzoukia are relatively spartan establishments where the edibles are limited and the entertainment confined to bouzouki music and the latest local hits. Nightclubs are their more "fashionable" counterpart where the evening usually begins with dinner. At both, the doors open after ten, but things only begin to stir at the witching hour. The stars usually appear at midnight or later. The volume is unrelentingly loud. As the night progresses, patrons toss flowers at the performers, burst balloons, break dishes (all of which they must pay for) and leap into impromptu dances, the more agile on top of the tables (free of charge). Prices range from the very expensive to the hair-raising: the uninitiated are forewarned that the final tally for an evening's fun is bound to be sobering. Call for reservations or details, but bear in mind that most do not answer until late in the evening.

Chriso Vareli, Akti Posidonos 33, en route to Piraeus, Tel. 942-2858. The dean of bouzouki composers and singers, Tsitsanis, with Papaioannou, Katie Dali, Tsifaras and others. Open daily.

Fandasia, Agios Kosmas (across from the West airport), Tel. 981-0503. Fillipos Nikolaou, Doukissa and others with the Limberopoulos Orchestra. Closed Sundays.

Neraida, Vass. Georgiou 2, Kalamaki, Tel. 981-2004. Kokotas, Dakis, Dionysiou, Kaloyannis, Christianna, and others.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. The floor show includes a roster of singers, bouzouki music, Greek folk dances, and a belly dancer. Closes at whim, so call ahead.

Stardust, Vas. Alexandrou 5-7 (midway between the Hilton and Caravel hotels), Tel. 746-088. An English disc-jockey spins records in the unique 1930s Art Deco atmosphere of this disco-supper-club. Well-prepared international dishes. Air conditioned. Moderately expensive. Open from 9:30 pm until very late.

MUSIC AND DANCING

A few places in various areas of the city where dancing begins after nine or ten.

Annabella, Agios Kosmas (near the West airport), Tel. 981-1164, 981-1124. The latest disco hits served up in a cosmopolitan setting. Cover charge.

Nine Muses, Vouliagmeni, Tel. 896-0211. The fashionable Kolonaki discotheque moves to the Astir Palace Hotel for the summer where they serve up a good selection of music and so-so food.

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On the Rocks, at the 30th kilometre on the Athens-Sounion road, Tel. 897-1763. A live orchestra and vocalists with the latest hits. Cover charge.

Pinocchio, 117 Adrianou, Plaka, Tel. 323-7333. The latest disco hits on a terrace below the Acropolis, where the 130 Drs. charge covers as many drinks as you can consume. From 8:30 to 3 am.

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.

Bella Napoli. In the centre of town. Tel. 33338. Lovely decor with good food, specializing in Italian dishes. Expensive.

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.

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 specialties. The grill room also offers excellent a la carte selections. 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.

Dithia. 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.

Magnet, Kapodistriou 102 (near the Royal Palace). For a refreshing change of pace, a nicely decorated bar serving sandwiches, all kinds of drinks from sodas to champagne. Excellent toasted croissant with cheese, and ice cream specials. Open daily noon to 3 and 8 pm to 1 am.

PATRAS

Achaia Beach Hotel (four 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 the food is well-prepared. Service slow. Moderately expensive.

Athos, Porthos, Aramis, Psila Alonia Square 24, Tel. 522-810. Warm rustic setting, and a variety of Italian dishes. Service is good, prices moderate.

Diakou, in Gerokomio, 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.

Evangelatos, on Agiou Nikolaou, Tel. 277-772. One of the oldest and best-known restaurants in Patras situated in the heart of downtown close to the harbour, station and shopping area. Offers good food at moderate prices.

Grand Hotel Averoff (about five km. from the town of Rion). Luxury hotel-bungalow complex in an idyllic setting by the sea. The restaurant, presided over by chef Maraletos, offers a variety of cuisines. Expensive.

Lido Nightclub, Tel. 522-401. Bouzouki by the sea. A colourful spot for dinner and dancing or just drinks. Prices reasonable; food is average.

Parisiana Nightclub (eight km. from town on the road to Pyrgos, located close to Lido), Tel. 522-402. Bouzouki entertainment, good food and drinks at reasonable prices.

Tzaki Hotel-Restaurant (situated at Bozaitika, about four km. from town), Tel. 421-942. Now in a new location at a modern seaside hotel which offers one of the finest cuisines in Patras. Service is always excellent. Prices are moderate.

RHODES

There are places to eat scattered throughout the island. In Lindos, three restaurants on the main beach specialize in fish. In Lindos' main square, "Cleobis", "Zorba" and "Mavrikos" serve lunch and dinner and in the village, "Pericles", "Kanaris" and "Hermes" offer good fare and in some cases charm and old tradition. Some seaside restaurants on the island are "Klimis", at Gennadion, and "Kolimbia" just past Archangelos. At Atsipas, on the main road between Afandou and Archangelos, is "Atsipa" which serves delicately fried smelts and grills, and "Seven Springs" where a plain, Greek cuisine is set out in an unusually idyllic spot especially nice for lunch. At the southern tip of the island, Yannis gathers from his garden and prepares fresh vegetables which he serves along with fish and meat at the "Plimiri". The following restaurants are located in the town of Rhodes.

Alexis, Old City. Long-established with excellent seafood in unpretentious surroundings.

Arapaki. Solid taverna fare, in the centre of town. Generous portions and well-prepared grills.

Casa Castellana, Aristotelous, Old City, Tel. 28803. An elegant steak house noteworthy for its decor (a medieval restoration) and good food.

D'Asteria, Akti Miaouli 3, Tel. 22488. Specializing in a large variety of home-made pies. Don't

miss the *scalopatia* — a dish of layered meat, spinach, mushrooms, and cheeses, or their scampi rolled in tiny pancakes. Consistently good.

Kalyva, Trianda, Tel. 92214. Simple surroundings by the sea (bring your bathing suit), with the usual grills and unusually tasty meatballs.

Kon-Tiki, Mandraki, Tel. 22477. A houseboat in the main harbour with a view of Rhodes' colourful waterfront, and a continental menu and good service.

Koufas, Tel. 92801, located opposite the airport. The decor is rustic and the service friendly. The specialties include *stamnias* (meat in casserole) and *exohiko* (lamb baked in paper) and are delicious. Moderate prices.

Maison Fleurie, Riga Fereou St., Tel. 25340. An elegant steak and seafood restaurant that maintains a high standard. Reservations are usually necessary.

Mandy's. Surprise! A Chinese restaurant in the Aegean, located near the Grand Hotel. Not Limehouse, but a change when you've had one moussaka too many.

Manolis, Old City. The atmosphere is unpretentious and funky, the variety of fresh seafood great. This is an old, established restaurant.

Norden, Kos St., Tel. 25627. Popular with German and Scandinavian tourists, the Greek and European cuisine is good and there is a moderately-priced special luncheon menu daily.

Oscar's, Vas. Marias, Tel. 23247. A spot popular with the tourists. The prime ribs of beef and chicken are specialties. The service is good.

Pythagoras, Pythagoras St., Old City. The seafood is special, well-prepared and nicely served. A dinner for two, consisting of scampi, red mullet, swordfish, salad and a Cretan wine runs to about 900 Dr.

THESSALONIKI

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

Dionysos, Panorama-Hortiaty. Recently opened with an excellent chef and service. Moderately high prices.

Chez André, Aretsou, Tel. 413-715. Good food, service and pleasant atmosphere at this fairly new establishment. Moderately high prices.

Embati, 80 Farm School St., Tel. 412-980. Pleasant surroundings with music and good food.

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

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

Olympos Naousa, Vas. Konstantinou 5, Tel. 575-715. another must for visitors. The service is dependably quick even during the noon rush. A large variety of dishes including fried mussels. Moderate prices.

Ouzeri-Kapilio, Proxenou Koromila. Charming atmosphere with a full array of spicy appetizers, including baked giant beans (*gigantes*).

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

Paradisos, Aretsou, N. Plastira, Tel. 411-682. Very fresh seafood and good service are guaranteed at this sea-side restaurant.

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

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

Riva, Proxenou Koromila. Newly opened. Specialties include shrimp and bacon, canelloni with spinach. Generally good food at moderate prices.

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

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our town

That Was The Week That Was

AT NOON on June 5 we arrived at the Saint Nicholas Terminal in Piraeus for the press preview of Posidonia, the international shipping exhibition which brings the luminaries of the maritime world to our shores every two years. Drills were buzzing, hammers pounding, and workers were rushing hither and thither putting the final touches to the stands. Although the exhibit was to open officially later in the day, it looked as though it was going to be touch and go. But at seven o'clock that evening when Minister of Merchant Marine Emmanuel Kefaloyannis cut the ribbon and the gathered crowds surged into the terminus, all was in order, and the sixth and largest to date Posidonia exhibition was launched under the auspices of the Ministry of Mercantile Marine, the Union of Greek Shipowners, the Greek Chamber of Shipping, the Association of Shipowners of Greek Passenger Ships and the Greek Shipping Cooperation Committee.

The far-flung shipping fraternity had sailed in from London, New York and other parts of the world to scrutinize the promotional gambits of six hundred firms from thirty-four countries offering anything conceivably related to shipping: from finance and insurance to nuts, bolts, deck paints, wines and spirits, and French crystalware (presumably for the first class dining rooms of The Association of Shipowners of Greek Passenger Ships). In the light of oil-spill disasters, pollution control received considerable attention: Canada's "Zoom Boom" or Tanker Pak promises to control oil spills while Sweden's "Sandvik Piranha Sea Cleaning System" will remove from the sea oil, floating objects (including jelly fish) without chemical pollutants. Twelve countries had national stands: Brazil, Canada, Denmark, Finland, France, Great Britain, Japan, Netherlands, Norway, Singapore, Sweden and West Germany. Firms from Hong Kong, Kuwait, Portugal, Taiwan, and Uruguay were participating for the first time.

Asked if the exhibition generated business for his firm, one executive shook his head negatively, adding that it was inconceivable for them, however, not to participate. Greece is third, after Liberia and Japan, in world tonnage, and first if Greek-owned ships flying foreign flags of convenience are included. In brief, the Posidonia provides the international maritime industry with the opportunity to set out its stall "on the doorstep of what is probably the largest market in the world" as the press releases noted. As the week progressed, the shipping fraternity combined business with pleasure, renewing acquaintances, and enjoying the festivities — leading one New York based Greek shipowner to call it "Whiskeydonia".

That the week was not restricted to entertainment was particularly apparent at the Forum, held on the Friday in the auditorium of the Eugenidis Planetarium in Athens. The meeting was addressed by Jens Evensen, the Norwegian Minister to the Law of the Sea Conference; John M. Murphy, Chairman of the Committee on Merchant Marine and Fisheries of the U.S. House of Representatives; Henry Chester, Leading Lloyd's Marine Underwriter; and Peter S. Douglas, Senior Shipping Economist for the Chase Manhattan Bank. They addressed themselves to various facets of the industry and in the process set off some minor squalls. Mr. Chester observed that the insurance industry had been suffering in recent years because of the number of major claims, especially by older vessels. The Greek vessels, he stated, were the worst offenders. Representative Murphy, talking about the decline of American shipping in the last twenty-five years, called for a more competitive and fair market. In reply, Mr. Chandris noted that seamen in poorer countries are willing to take to the seas for longer periods and at lower wages. (There was, however, no one on hand to speak for the seamen.) By the week's end, the shipping fraternity had weighed anchor and sailed off to their home ports.

Automania

WE broke a cardinal rule recently and accepted a lift to Kifissia from our old friend Kyrios Stelios. During contemplative hours at the backgammon board, or while audibly sipping coffee at his favourite sweet shop, discoursing on affairs of state, and pensively fingering his worry beads, our old friend looks so Olympian and omniscient that he deserves to be mounted on a pedestal outside the University of Athens along with our ancient philosophers. Seated behind the wheel of his car, however, he undergoes an extraordinary transformation, and belongs outside the National Historical Museum with the old warrior Kolokotronis who stands immortalized in bronze and mounted on a steed, ready to charge the ranks of the enemy.

With some trepidation, we made our way to his car and waited silently on the curb while he went about the business of removing the enormous, grey tarpaulin that shrouds the vehicle in his absence, protecting it from rain, sun, wind, dogs, and people. He next began to carefully remove the layers of newspapers draped across the seats and windshield to insulate them against the hot sun. Depositing them neatly folded into the back seat, he quickly retreated to the trunk where he located a gaily-coloured feather duster. With sweeping strokes, he meticulously removed any dust particles that had penetrated the tarpaulin, then stood back to admire the results. The vehicle stood gleaming in the sunlight, with only the odd scratch and dent to testify to the many battles it had seen.

We climbed in and discreetly reached for the seat belt but with a disdainful look our friend indicated it was not necessary. We weren't about to challenge him as he donned a fierce expression, vigourously turned on the ignition, and snarled with satisfaction as the motor responded with a thunderous and prolonged roar. Grinding abruptly into first gear, he shot forward, colliding into the car parked in front. Without a flinch, he reared into the car in back,

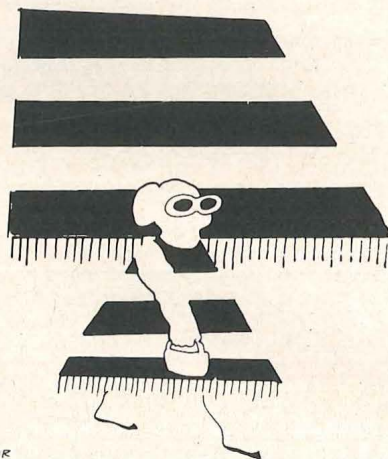
dismounted the sidewalk, and deftly manoeuvred into the path of an oncoming car. While shouting carefully-chosen obscenities, he bolted out of the car, leaving us behind to witness his heated exchange with the other driver who had taken the precaution of raising his window and locking his door. It was some time before we, and the other cars that had lined up in both directions, were able to disentangle ourselves, and resume our journey.

Roaring around Kolonaki Square, Kyrios Stelios darted in and out of all lanes with abandon, avoiding other vehicles with the skill of a toreador. Halting at an intersection amidst a chorus of blaring horns and noting that the nearest policeman was otherwise occupied, he activated his musical horn which unleashed a raucous rendition of "Mary Had a Little Lamb". As the light turned green, he dutifully turned on the right-hand turn signal, made a sharp left turn from the far right lane, and entered the middle left lane of Vassilisis Sofias Boulevard. We held our breath while he skilfully avoided the oncoming traffic and jockeyed his way into the row of cars going in our direction. At the Hilton intersection he came to a sudden halt at a red light with an alert policeman on guard next to it, the jolt propelling into the front seat a colourfully - crocheted pillow from its place in the back window. At Floca's on Kifissias Boulevard, he rapidly assessed the situation and shot through another red light, bearing down hard on the accelerator until we were out of earshot of the policeman's whistle.

At the next intersection he came to a reluctant stop behind an impenetrable line of immobile vehicles, and placed his hand above the horn, poised in readiness. A few seconds before the light changed, he executed a succession of deafening honks which absorbed his attention so fully that he forgot to shift into first gear. After a few hesitant chugs, the motor stalled to a crescendo of honks behind us. Pausing only to deliver a selection of gestures and leers at the other drivers, he quickly re-engaged the car and soared forward, artfully weaving his way in and out of the lanes of traffic until we passed Halandri.

With a clear stretch ahead, Kyrios Stelios was able to relax. Leaving the wheel to its own devices, he searched through the glove compartment for his matches, and lit his cigarette. Peering at us intently through a cloud of smoke, he launched into a discourse which we were unable to follow because our attention was glued to the car a few feet in front of

us which we were precariously tailgating. It and several stray pedestrians and cats got out of our way and Kyrios Stelios began to wrestle with a stubborn ashtray. Finally dislodging it with a sharp tug, he flung the contents out of the window where they flew into the windshield of the car trailing behind us. Before the other driver could respond we turned off the road in a wide, graceful arch that terminated in a roadside ditch. Without a murmur or a glance over his shoulder, Kyrios Stelios threw the car into reverse just missing a woman who had recklessly crossed the road behind us.



Resuming a course along the middle of the road, and noting a slight downward slope, our old friend reached over and turned off the ignition. As we careened along in response to the force of gravity, he explained that this was a petrol saving device. Reaching an incline, he turned on the motor once more, speeding up when he spotted an elderly pedestrian trying to sneak across the road a block away. Despite her advanced years, she was rather agile and to Kyrios Stelios's visible annoyance made it safely across. Arriving at our destination, he navigated the car to a careful standstill several feet from the curb. Looking calm and beatific, our old friend began the ritual of replacing the newspapers and tenderly rewrapping the vehicle. We tactfully told him that due to a previous commitment, we would not be able to accept his offer of a lift back to Athens.

An Inauguration

THE inauguration of a new international flight usually heralds something more than another addition to the airline timetable. Such was the case at the International Terminal of Ellinikon Airport on June 2 where officials of Saudia and their guests were awaiting the arrival of the airline's first direct flight from Jeddah. Nowadays in Athens, hardly a day goes

by that one doesn't meet a friend who has just returned from "The Kingdom" or is about to take off for it. The occasion, it seemed to us, was a milestone of sorts, marking this significant increase of movement between our countries — and the growing activity of our businessmen mindful of all those petrol dollars — which has generated the need for several flights each week nonstop to Jeddah and Riyadh, and direct to Dharan. When we arrived at the airport, the flight had landed and the passengers disembarked. We moved to a window to watch a red carpet being rolled out in front of the first class exit. The pilots and stewardesses descended as television cameras rolled, pictures were taken, and various presentations were made followed by much congenial handshaking all around.

After a brief tour on board the craft, we returned to a press luncheon in the lounge where we met Mr. M. Al-Hassoun, Vice-President in charge of Marketing, Hisham Shobokshi, Regional General Manager for Europe and North America, and Saudia's "Man in Athens", Abdulkaner Jastaniah, who told us about the airline and the Arab Kingdom itself. Saudia was started in 1945 when King Abdulaziz Bin Abdulrahman Al-Faisal Al-Saud (Ibn Saud) accepted the gift of a Dakota DC-3 from Franklin Delano Roosevelt. Acquiring two more DC-3S, the founder of Saudi Arabia established the airline which has since grown by leaps and bounds and now has the latest in jet-age technology, flies into forty-eight cities in the world, is the largest in the Middle East, and according to IATA had the largest rate of growth of any airline in 1976. During the *Hajj*, the annual period set aside for pilgrimage to the holy cities of Mecca and Medina which this year begins in August, the airline carries out a massive airlift of pilgrims (*Hajji*) who travel from all over the world to Saudi Arabia to fulfill this Muslim religious obligation.

On the way back to the city, we glanced through an article on the history of travel in Saudi Arabia and were pleased to see that, Jet Age or not, the camel has not been forgotten and, in fact, receives due tribute for its contribution before the advent of technology. The camel ("docile, parsimonious, enduring") is still indispensable in remote, impenetrable areas. The first automobile to leave its tracks on the desert sands of the country with the world's largest oil reserves was a Model T Ford. It was acquired in the 1920s by the last Grand Sharif, Hussain ibn Ali, and was used for ceremonial occasions.



issues

ENERGY FOR THE FUTURE

PLANNING for future energy needs is of primary concern to practically all countries in the world. On the one hand, energy needs grow with economic development and, on the other, fuel prices are expected to increase rapidly in the next few decades while many traditional energy sources will inevitably be exhausted. The National Energy Council recently published "Report on Greece's Energy Policy" its purpose being to outline an energy policy based on known factors and anticipated prospects.

It is widely assumed throughout the world that petroleum prices will continue to rise and that the gradual exhaustion of deposits will reduce the share of petroleum in energy supply. Unfortunately, none of the so-called inexhaustible sources, such as solar or nuclear energy, will have then reached the level necessary to fill the resulting vacuum. In the interim, energy needs are expected to be covered, at least partly, by natural gas or coal. But the process of converting to substitutes for petroleum will be difficult and costly, requiring complex planning.

In Greece, total consumption of primary forms of energy in 1976 was almost thirteen million tons of oil equivalent (TOE). Between 1965 and 1972 consumption increased by 12.4% annually; it dropped in 1973 and 1974 because of the oil crisis, but in 1975 and

1976 it rose again by 9.5% annually. The 1.4 TOE per capita consumption of energy in Greece is estimated to be about one-third of the EEC average.

Approximately 25.9% of total energy consumed in 1976 was derived from solid fuel (local), 70.5% from liquid fuel (imported), and the balance of 3.6% from water sources. An estimated 36% of total primary energy was converted into electricity. A total of 43.4% of energy was consumed by industry, 23.8% by transportation, and 32.8% for household and other uses. As in most countries, an estimated 90% of primary forms of energy in Greece is lost in the process of extraction, transformation, refining and final use.

Future demands will depend on the growth rate of Greece's economy, the increased efficiency in the use of energy and the structure of industrial production. It is forecast that for an annual economic growth rate of 5-6%, energy demand by 1990 will amount to between twenty-nine and forty-one million TOE, depending on whether or not there will be a switch to more energy-consuming industries and whether efficiency improves. Whatever the case, the forecast is that this country will face a shortage of local traditional sources of energy for electricity production before the end of this century.

The principal factors of the energy problem are, on the one hand, the



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necessity for a high rate of economic development and, on the other, the inevitable increases in fuel prices which do not allow for the uncontrolled increase in energy consumption. The targets of Greece's energy policy must thus be two-fold: To decrease the rate of energy consumption in relation to the economy's growth rate and to minimize the total social cost of energy. To attain the first target, the same work must be produced with existing technology but using less energy and more capital, labour or other factors of production. For the second target, policymakers must consider not only a decrease in monetary (and particularly foreign exchange) costs but also international obligations, the protection of the environment, and the exhaustion of energy resources.

There are many areas in which this energy policy can be implemented. Systematic saving of energy is one way. This includes the substitution of energy sources, the recycling of wasted energy, the introduction of new technology, and the proper maintenance of equipment. However, the substitution of energy sources is considered a costly venture with low yield in overall industrial investment. The government's target is to save as much as 15% of energy consumed in industry by 1990 through a revision of pricing policy as well as through adequate tax and credit incentives. Saving of another 15% in housing and commercial use of energy can be achieved mainly through improved building insulation and more efficient central heating installations. This will require adequate public information campaigns and training of technicians, as well as credit facilities, tax incentives and, ultimately, compulsory measures. In transportation, there can be considerable saving through stricter control of fuel and engines, improvement of traffic conditions and increased efficiency of public transportation. As transportation now depends almost entirely on imported petroleum, the target will be to develop engines based on other forms of energy.

The establishment of new industries should take into account not only the amount of energy to be consumed but also the form of energy in relation to other factors involved in the overall investment. In addition, a special working team of the National Energy Council has been studying the long-term cost of production, transportation, and distribution of electric energy in order to determine the best possible pricing system and its effects on the national economy.

A basic element of the energy policy is the optimum use of local resources, most important of which are lignite and hydrodynamic energy. Petroleum, when it is pumped offshore in Northern Greece, will contribute only a small share to local resources, even though there are encouraging indications that additional deposits may be located. Solar energy is expected to cover some basic housing needs (mainly water heating and central heating, or up to 10% of total energy needs by 1990), while the use of peat at Philippi, in Northern Greece, for electricity production will depend on further studies regarding pricing. The search for other sources, such as geothermic energy and uranium-containing ores, is not sufficiently advanced to plan for their use in energy production. In any case, apart from water and solar energy, all the other known local sources are finite and, therefore, any plan for their long-term use must be carefully drawn up.

The need to supplement local energy sources with imports must be carefully studied in order to determine the degree of dependence on foreign sources, principal of which are coal, natural gas, and nuclear energy. Nuclear energy is expected, in the long run, to become the main substitute for petroleum, but first the problems of radioactivity and the disposal of radioactive refuse must be dealt with. The first 600-MW nuclear power unit is expected to be erected somewhere in East Central Greece.

The role of electricity in overall energy production must be considered. The construction and planning of electrical power plants takes considerable time. In addition, they are dependent on the availability of proper fuel and the required major capital funds. As regards the sources of electricity production, a decision has been made, in principle, to use up lignite deposits (estimated at about 3.5 billion tons) and to make maximum use of hydrodynamic energy (expected to produce eight billion KWH a year by 1990 or about 18% of total electricity production), while preparations are made for installation of the first nuclear energy unit.

Finally, what is needed is an ongoing survey of energy resources, a well-planned campaign to acquaint the public with the energy problem, the establishment of official agencies that will direct the national energy policy, and a close study of developments in the energy field in other countries and within international organizations.

—ANTONY M. ECONOMIDES

THE REFORMING OF A MOSQUITO SWATTER

I SUPPOSE that at one time or another in our lives, we victims of the stresses and strains of Western civilization are inevitably attracted to oriental mysticism and its promise of peace of mind. To do this in the old days, we had to embark on a long and hazardous journey to the foothills of the Himalayas to be taught by a serene and transcendental yogi. Today, the yogis are all around us and I had no difficulty in finding a venerable sage who willingly agreed to initiate me into the mystic art of meditation.

The gentleman in question was on his way from Amritsar to Los Angeles but was able to devote a considerable amount of time trying to teach me the various positions of the body that are most conducive to complete transcendence. He gave up, however, when he discovered my leg bones and sinews were about as inflexible as the Great Wall of China and that standing on my head made me dizzy. So he told me to just lie in bed as comfortably as possible and to begin consciously relaxing all my muscles, from the extremities of my toes to my eyelids, and to dismiss every thought that came to my mind until it was a complete blank.

"What will happen then?" I asked.

"You will release your inner self and enable it to commune with higher entities in the realm of the beyond," was his answer.

He had to catch the TWA flight out of Athens on the following morning so I was left to my own resources in trying to achieve spiritual exaltation. When on the first two nights I tried relaxing my muscles I found I fell asleep after getting as far as my pectorals. On the third night, I had no difficulty in making my mind a blank—a normal condition, particularly when I put a sheet of paper in my typewriter and try to write an article which is already three days overdue. But nothing more happened. My inner self refused to emerge.

On the fourth night, however, I became conscious of a whining sound just above my head. It was very insistent and I felt myself strongly attracted to it. The next thing I knew I was in telepathic communication with an extremely curvaceous and nubile female mosquito.

"Hiya," she said, "just let me take a bite out of this guy here and then we can go places together." The accompanying wink from her multi-faceted left eye was very seductive indeed.

"Wait a minute," I protested. "If

you think I'm a male mosquito, you've got a big surprise coming. I'm the guy you're planning to dine off."

"Don't talk nonsense," she said with a pout of her slender proboscis. "I can't see you in the dark but I can sense you near me and I have the feeling that you are an extremely handsome, hairy-chested, long-limbed and very attractive male."

"That I may be," I admitted, blushing a little at the compliments, "but I am definitely not a mosquito."

"Then why are you talking to me if you're not a *Culex pipiens*? I can't understand it," she said with some irritation.



I can't understand it either, I thought to myself. My inner self is supposed to be communing with higher entities in the realm of the beyond and here I am talking to a bloody dipteran.

"Obviously, we've got our telepathic signals crossed," I said to her, explaining about my Indian friend. "My consciousness is communicating with your consciousness, but I am not a *Culex pipiens*. I am the person on the bed below you who was on your dinner menu a minute ago."

"Oh, I see," she said, disappointedly. "So you're a hated human after all. It's such a pity. I was so looking forward to a bit of post-prandial hanky-panky and then going off to lay my eggs in that old yoghurt dish that's half-filled with rain-water at the bottom of your garden."

"Well, I'm sorry to disappoint you," I said, "but why do you hate humans?"

"Are you kidding?" she cried, "you with your insecticide sprays, your Katol coils, your Vape-Mats, your Off lotions and all the other paraphernalia at your command to protect your precious skins, to kill us, or prevent us from drawing a few tiny drops of blood that you won't miss anyway? Can you blame us for hating you?"

"Now, now," I said, "you know perfectly well that mosquito bites are most irritating to us humans. They make us break out in bumps and itch and scratch and, what's more, we can catch malaria and yellow fever from some of your kind."

"I still think that's no reason why we should be persecuted so viciously," she snorted. "And you, my fine friend, are one of the more vicious ones. Oh, yes, I recognize you now. I've seen you put the light on in the middle of the night, spotting some of my pals resting quietly on the wall above your head, and squashing them with the palm of your hand with an expression of fiendish relish on your ugly face."

"I thought you said I looked handsome," I murmured in protest.

"That's because I thought you were another mosquito. Now I know you're just another murderous human, everything about you fills me with revulsion. Anyway, didn't your Indian friend tell you that all life is precious and that if you take a life you will accumulate *karma* and have to pay it off in this, or another life? If you go on killing mosquitos at the rate you are, you'll be so chock-a-block with *karma* you'll never be able to pay it off in a thousand lives!"

"I didn't get that far in my instruction," I mumbled. "But I see what you mean. Is it all right if I use a mosquito net?"

Before I could get a reply, I felt my consciousness of the *Culex*'s mind begin to fade but I could still hear the high-pitched whine. Automatically, I put the light on and waited for the mosquito to settle on the wall. When it did, I brought my flattened palm down on it with the expertise born of many years of manual mosquito-swatting. Then the recollection of my trance state came back to me and I realized, to my horror, what a terrible thing I had done. I had unthinkingly killed my chatty little *Culex* who would never communicate with me again. I was overcome with grief and the worst thing about it was that I had to suffer alone. There was nobody I could turn to for consolation.

In the morning, I went to the bottom of the garden, found the yoghurt dish which was almost dry, and reverently filled it with water. It was the least I could do. Then I went out and bought a mosquito net.

—ALEC KITROEFF



The famed Bull-Leapers fresco from Knossos which is now in the Archaeological Museum of Iraklion.

MINOAN MYSTERIES

Were the startling feats of the Minoan bull-leapers fact or symbol? Was the palace of Knossos, generally believed to be the centre of a vital metropolis, a palace of death? What is the "draughts board" of Knossos? Will the key to the undeciphered Linear A ever be found? Or to the Phaestos disc? These and other unsolved mysteries have eluded generations of scholars and laymen alike who continue to be intrigued by the remarkable Minoan civilization which began to flourish on Crete nearly five thousand years ago.

EVER since Sir Arthur Evans turned over the first spadeful of earth at Knossos in 1900 and literally began to unearth a palace, Minoan Crete has provided fertile ground for speculation. In the ensuing years, other Minoan sites have brought to light more palaces and treasures, and spawned new hypotheses. It is difficult to say why Minoan Crete continues to intrigue not only scholars but the general public. Perhaps it is the charged, intense atmosphere of the island, or the existence of such unexpected splendours as early as four to five thousand years ago, or simply the inexplicable, demanding "presence" of the Minoans. Their "look" is so immediate and modern, and like the arch-looking "La Parisienne" of the famous fresco found in Knossos, they have an exotic appeal. Whatever the explanation, the Minoan civilization has always given rise to wonderment and curiosity.

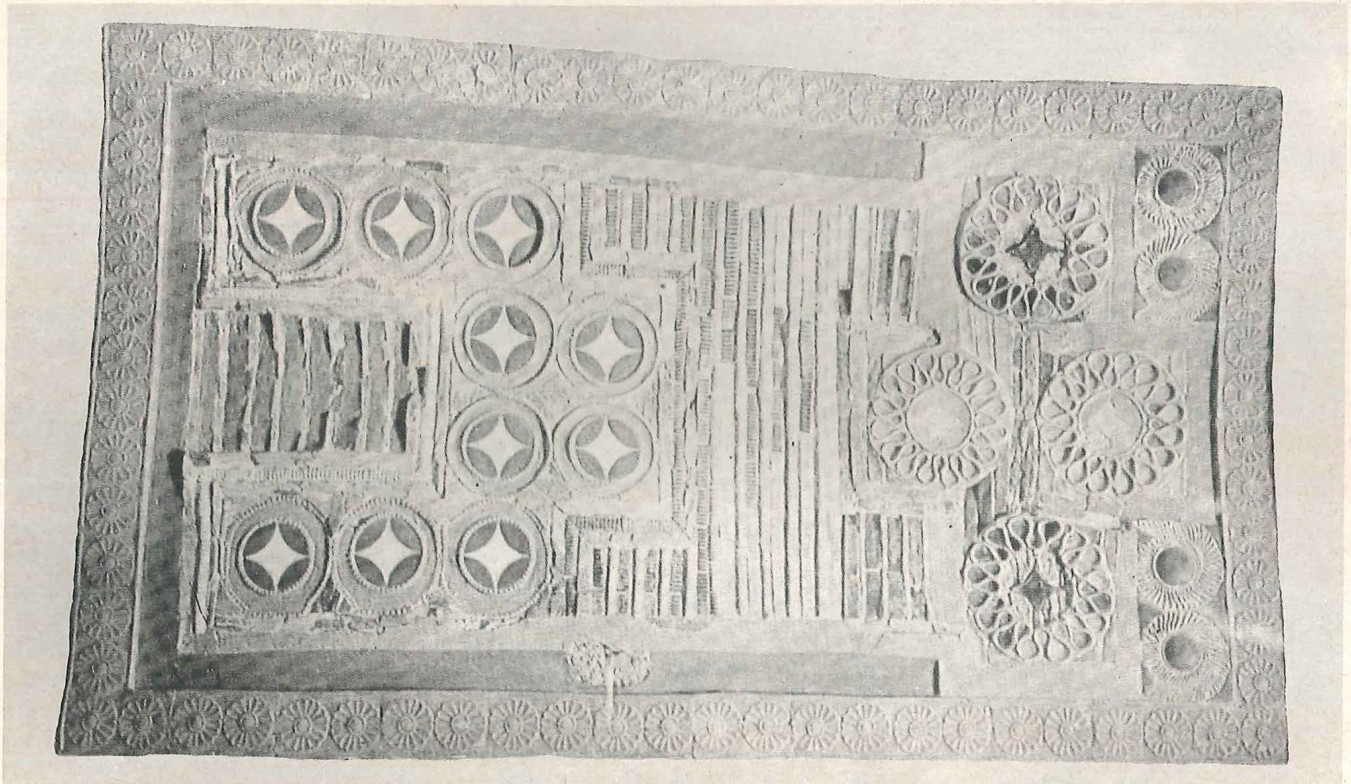
Indeed, a special breed of "Minoan watchers" has emerged, individuals from all walks of life who are fascinated by problems and issues associated with the Minoans. Some are specialists or scholars in fields which are not directly linked to Minoan studies, and many are amateurs who for one reason or another have become "hooked" on the Minoans. These Minoan buffs can be found travelling around Crete, browsing in libraries, consulting the experts, and focussing on any item related to the Minoans.

Periodically, some issue or discovery related to the Minoans gives rise to a new "mystery". It may begin its life as a guarded scholarly hypothesis and remain, in most cases, within the confines of the academic world. But occasionally something will be picked up by the press, attracting international attention. By the time a "mystery" blossoms in the popular media, it becomes a sensational

assertion, usually involving some superlative or priority — "the oldest", "the last", "the first" — bolstering the public's image of the Minoans as some unique, spectacular people attended by all kinds of miracles and mysteries.

Scholars and specialists, of course, are not above hyperbole or controversy. The last quarter-century of Minoan studies has been marked by claims and counterclaims, quarrels and feuds, heated reviews and letters to editors. Reputations have been attacked and ruined. But after the dust has settled, the specialists return to their excavations and scholarly labours, and the public is left dazzled and bewildered by yet another Minoan mystery. While public attention is directed only to the seasonal torrents and flashfloods, the great river of Minoan mysteries rolls steadily on, taking a far more interesting and profound course.

Although Heinrich Schliemann lo-



The Game Board from the Palace of Knossos, made of ivory with rock crystal and gold leaf details.

cated Knossos, the ancient capital of Crete, it was Sir Arthur Evans, "the Grand Old Man" of Minoan archaeology, who conducted the excavations which revealed the remarkable civilization that existed on Crete during the Bronze Age, from 3000 to 1000 B.C. And it was Evans who named the era 'Minoan' after King Minos, the legendary ruler of the island. The maze-like arrangement of the buildings of Knossos, with the recurring symbol of the double axe, led some scholars to conclude that it was the labyrinth of the Theseus myth. (*Labrys* means double axe and labyrinth originally meant "the place of the double axe".)

The colourful frescoes which seem to tell us so much about life in Minoan Crete, raise more questions than they answer, and bull-leaping, a feat depicted on numerous works found on Crete, remains one of the more enduring mysteries. The best known representation of bull-leaping is the fresco Evans discovered at Knossos which is now in the Archaeological Museum in Iraklion. It portrays the leaper seizing the horns of the charging bull, swinging upward and over to perform a back flip on the bull's broad back, then landing on the ground behind the bull. The presumably graphic explicitness of this fresco influenced Evans's description and the generally accepted notion of bull-leaping as a sport.

This interpretation, more or less, was given wide circulation in Mary

Renault's internationally acclaimed novel, *The King Must Die*. Drawing on the myth of Theseus, Renault wove together fact, legend, and fancy to recreate what life in Minoan Crete might have been like. In mythology, the Athenians were compelled to make an annual tribute of seven youths and

seven maidens to King Minos in order to ward off devastating earthquakes. The young people were sacrificed to the Minotaur, the half-man, half-bull who inhabited a labyrinth. Theseus killed the Minotaur and, with the help of Ariadne, the King's daughter, escaped from the labyrinth. In *The King Must Die*,



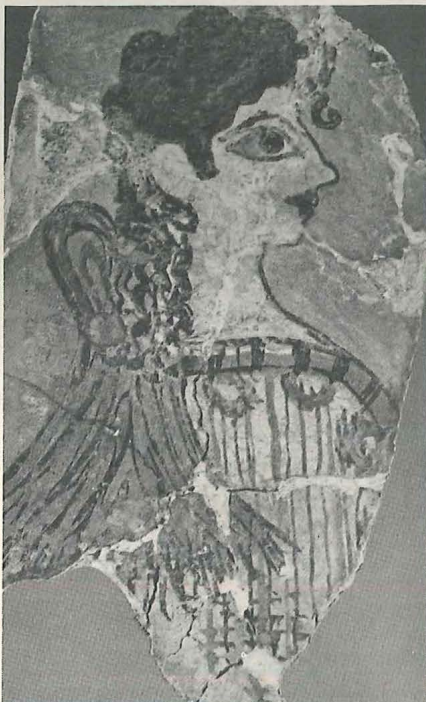
The Phaistos Disc, sometimes called the first example of printing by movable type. The forty-five symbols in the form of human heads, fish, birds, insects, boats, ploughs, continue to tantalize scholars, but the disc remains undeciphered.



A Minoan sarcophagus, one of the many found throughout Crete. The corpse would have been placed in a contracted position which accounts for the small size of the sarcophagus. The German geologist, Hans Wunderlich, theorized that Knossos was actually a necropolis.

Renault departs from this aspect of the myth: the young Athenians sent to Crete as tribute are not sacrificed to the Minotaur but rather risk their lives in the dangerous sport of bull-leaping at the labyrinthian-like palace of Knossos. Renault gives a detailed account, both credible and exciting, of how they trained, including practice with a wooden bull.

That bull-leaping was practised in Minoan Crete, that it was something more than a spectator sport and of



A fifteenth-century B.C. fresco from Knossos, representing perhaps a goddess or priestess. Known as "La Parisienne", her exotic appeal continues to captivate.

religious and ritualistic significance, is widely, but not universally, accepted. There have long been critics and skeptics who attacked the traditional version of bull-leaping. There are those who believe that all depictions should be viewed as purely symbolic and that the details deserve no more debate than the "feats" of the Olympian gods. Others argue that bull-leaping is physically impossible, supporting this declaration with confirmations by Spanish bull fighters and American rodeo-cowboys. Yet these individuals may be saying nothing more than, "It's not our way." There seems to be very little that human beings cannot do when it comes to physical stunts, with or without animals. Circuses are full of people doing things that "can't be done". Divers in Mexico dive from incredibly high cliffs into rock-strewn waters, natives in the Pacific jump from the tops of high trees by attaching ropes to their legs that stop them just short of hitting the ground, sponge divers in the Mediterranean go to depths that are normally lethal. In none of these instances is money the principal motive.

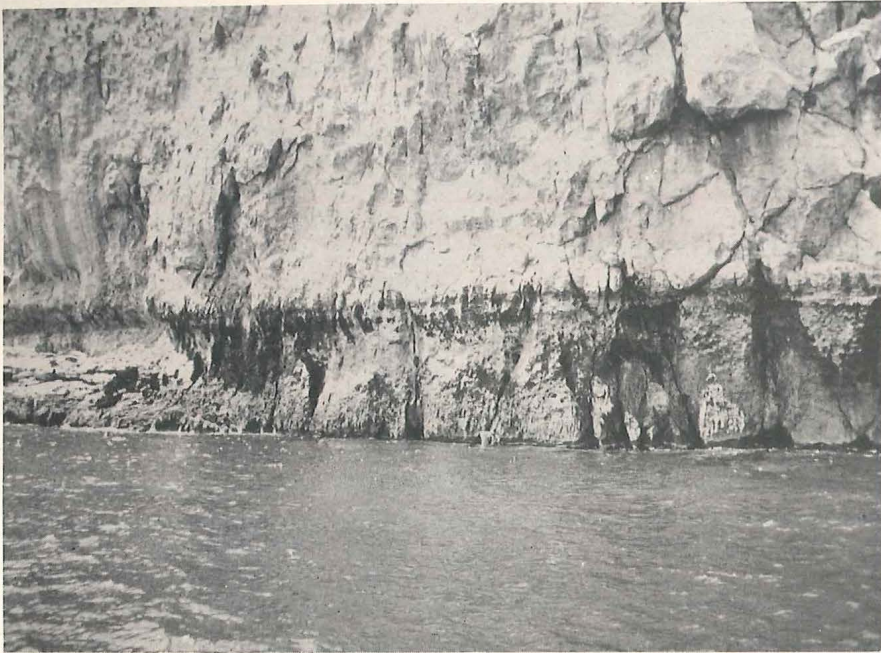
Bullfighting is, of course, most relevant to bull-leaping, particularly the less well-known Spanish variety practiced in Southern France, where the bull's head is seized by the bullfighter who then performs various acrobatic stunts. It seems likely that human beings would be capable of developing the skill and timing that bull-leaping would require — once they felt that it was worth their while. In the case of the

Minoans, the motivation may have been a matter of status, of gaining fame and winning favour in the eyes of the ruling elite and the gods. Although dangerous, the alternative may have been less challenging and rewarding. The majority of the population was destined, after all, to spend their lives as anonymous tillers of the fields.

An article in support of bull-leaping appeared in the Spring 1976 issue of *The American Journal of Archaeology*. Its author, John G. Younger of Duke University, having analyzed most of the authentic Cretan and mainland Greek depictions of bull-leaping, concluded that bull-leaping was actually practised at some time. The leapers, he believes, never touched the bull's horns, but simply dived over the horns and head, landing on the bull's back on his or her hands (females seem to have participated in the sport), and then turning a back flip before landing on the ground behind the bull. Since many of the later representations show the leaper in a static, lifeless pose above the bull, Younger theorizes that bull-leaping probably had died out and the artists were then depicting an action they knew only by verbal account.

Another interesting theory inspired by the famous bull-leaping fresco is that of Charles F. Herberger. Although neither a classicist nor an archaeologist (his field is English Literature), he became intrigued by the Minoans. Herberger considers that the important question is not whether the leaping was actually performed, but rather the meaning of the fresco itself with the bull and three figures. In *The Thread of Ariadne* (Philosophical Library, New York City, 1972) Herberger theorizes that the fresco is a solar-lunar calendar used for ritual as well as secular purposes — from timing religious festivals to predicting tides and scheduling agricultural activities. The basis for his claim is his analysis of the border design of the fresco, not the main subject of the leapers, although they are crucial to his interpretation and the bull itself is seen as a spring – sun symbol. In the border design, Herberger finds a sequence of ordered regularity related to the seasons of the Cretan agricultural year. "The picture as a whole," he says, "is emblematic of the sacred marriage of the sun-king to the moon-goddess, of his death, and of his union with her after death, and finally of his rebirth through her."

Neither Younger nor Herberger has had the last word on the bull-leapers but they have fueled further debate on the Minoan mysteries, some old, some new.



One of the oldest Cretan mysteries has revolved around submerged Minoan coastal sites. The dark double line here is about five metres above the present sea level, indicating that there has been movement here, as elsewhere on Crete. The theory that there was a single massive tilting of the island as a whole has now been refuted.

They have been largely ignored, however, by a public expecting a Minoan mystery to be sensational.

One book that did cause a minor sensation —and gave birth to a new “mystery” involving another aspect of Minoan civilization — was *The Secret of Crete*, published in German in 1972 and in an English translation in 1974. Its author, the late Hans Georg Wunderlich, was a reputable German geologist. When he first visited Crete he had no desire “to poach on the archaeologists’

preserve”, but while touring the palace of Knossos, his geologist’s eye noted a number of features that seem to have been overlooked by most students of the Minoans: gypsum was used in places, such as stairs, where one would not expect to find such a soft stone. Moreover, the stairs did not seem to have been worn down while the palace was in use. Proceeding from this observation, Wunderlich concluded that Knossos had not been a palace for the living elite of the Minoans but a necropolis — a city of the dead.

Not surprisingly, the publication of Wunderlich’s thesis was attended by fireworks. One corollary to be drawn from it, however, seems to have been lost: Wunderlich may have provided a useful alternative to the widely held vision of Knossos as a luxurious palace with lithe servants attending elegant aristocrats, beautiful, bare-breasted women, calculating merchants — a veritable agora where the corridors and stairways were jammed with people rushing to ceremonies, sacrifices, or the arrival of yet another shipment of gold. There may have been much less activity, and far fewer people, than has been imagined. The entire palace, as the largest building in a sizeable town, may well have been permeated by a sense of isolation, insecurity, and even perhaps fear. Many of the great palaces and homes of the rich and powerful in our own time remain barely used — and their residents obsessed by what might be called a “fortress mentality”. When thinking of the palace of Knossos, the



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Sir Arthur Evans, the “Grand Old Man” of Minoan archaeology who carried out the first excavations at Knossos in 1900, shown contemplating a libation vessel.

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model is probably not the Versailles of the Sun King but the Escorial of Phillip II. If Wunderlich had something similar in mind with his "palace of death", it might have led to some valuable debate, but the true mystery may have eluded the mystifier. Wunderlich's construct razed the very Minoan Crete he wished to illuminate, and led to very little reappraisal.

Another puzzle that has engaged scholars and spawned new mysteries is the famous game board from Knossos, which is on display in the Iraklion Museum. Visitors from all over the world gaze at it for a moment and then pass on. Found by Evans, it was dubbed the "draughts board", the British term for what Americans call "checkers". Evans did not give much thought to the object. Over the years, sporadic attempts were made to work out some game for the board. (Similar boards have been found in Egypt and, indeed, Homer mentions that the heroes passed their time with games.) In 1957, H.J.R. Murray published his *History of Game Boards Other than Chess* (Oxford University Press), and in what was considered *the* definitive work, he announced it was not a game board.

There the mystery rested, not so much solved as shelved, until Robert Brumbaugh published a short piece in the Spring 1975 *American Journal of Archaeology*. He announced that the Knossos board was indeed for a game — and he knew how to play it. Brumbaugh argued convincingly that the Knossos board was used for a variation of the traditional "race game" in which two players, throwing dice, move pieces around the board and try to capture each other. Brumbaugh admits it is a relatively dull pastime, simple as it is, but it might have been enlivened if the players had money riding on the game. As with the other theories, Brumbaugh's "solution" to the draughts-board mystery is probably destined to remain a conjecture.

The game board may seem a bit too esoteric for the mass media, but deciphering scripts reeks of secret codes and espionage, and "lost" languages have always attracted crowds of onlookers. The Minoans left more than their share of undeciphered scripts. The two scripts used by the Minoans in Crete (and by the Mycenaeans in mainland Greece) were named by Evans Linear A and Linear B. Linear A remains a riddle but in 1952 the English architect and cryptographer, Michael Ventris, deciphered Linear B and showed it to be the oldest known form of Greek, dating from 1500 to 1200 B.C. Born in 1922,

Ventris became interested in Linear B at the age of fourteen after hearing Sir Arthur Evans lecture on the subject. Ventris worked on this mystery while completing his studies and serving in the Royal Air Force. After the War, he set about his task with even greater zeal, using a method of statistical analysis. In 1952 he announced his success over British radio. The Cambridge linguist, John Chadwick, joined him in his work and together they collected and presented the evidence substantiating Ventris's theory in the now historic paper of 1953, "Evidence for Greek Dialect in the Mycenaean Archives". (Ventris died in an automobile accident in 1956 at the age of thirty-four.)

The Phaestos disc found, as its name indicates, at the palace of Phaestos, presents yet another mystery. It is a terracotta disc about seventeen centimetres in diameter, with pictographic signs stamped on both sides in a spiral sequence. Since the signs appear to have been punched by a metal "type", the disc is sometimes called the first example of printing by movable type. No convincing translation has been made, but it continues to intrigue and periodically a "solution" is offered. It has been variously interpreted as a catalogue, hymn, and calendar. One of the most recent theories emerged in 1977 when a Polish scholar, after ten years of work, announced that he had deciphered it, and that it was a prayer, in an archaic form of Greek, asking the gods to help a King, Khalkaleus and to save the town of Itanos.

And so the never-ending stream of Minoan mysteries continues. Although the public's taste may tend to run toward superlatives and the sensational, the scholars continue the patient detective work that produces steady results. In recent years, for instance, a team of British scientists led by Nicholas Flemming spent countless hours — many of them underwater — taking the measurements that explain why some Minoan coastal sites are submerged and others stranded high above the water's level. In setting aside the old theory — that a cataclysmic tilting of the whole island once occurred — Flemming has shown instead that the rise and fall has been an on-going process with local variations.

Is there a possibility that we will run out of Minoan mysteries? Unlikely. The experts can't even agree on how and when the Minoan civilization ended. Inevitably, this has been linked with Lost Atlantis; but that's the ancestor of all mysteries and demands its own story.

—JOHN S. BOWMAN



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National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northen Greece, Diikition, Thessaloniki	(031)260-659
EOT (National Tourist Organization) Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545

U.N. REPRESENTATIVES

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

EMBASSIES

Albania, Karahristou 1	742-607
Argentina, Vass. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Irodotou 16	737-883
Chile, Vass. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferis 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vass. Sofias 3	361-8613
Ethiopia, Vass. Sofias 25	718-557
Finland, Sekeri 4	363-2392
France, Vass. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Hilton Hotel, Suite 924	720-201
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vass. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vass. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodotou 2	790-072
Mexico, Vass. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vass. Sofias 29	727-514
Norway, Vas. Konstantinou 7	746-173
Panama, Vass. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Rumania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vass. Sofias 69	729-050
Spain, Vass. Sofias 29	714-885
Sudan (Consulate), Rigillis 6	717-298
Sweden, Vas. Konstantinou 7	724-504
Switzerland, Lassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vass. Sofias 91	712-951
U.S.S.R., Irodotou Attikou 7	711-261
Uruguay, Vass. Sofias 7	360-2635
Venezuela, Vass. Sofias 112	770-8769
Yugoslavia, Vass. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925



The Athenian Magazine, Spetsis

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

CHAMBERS OF COMMERCE

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	360-4815
British Hellenic, Valaoritou 4	362-0168
French, Vass. Sofias 4	731-136
German Hellenic, George 34	362-7782
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	361-0879
Italian, Patroou 10	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Professional Chamber of Athens, Venizelou 44	361-0747
Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece, Kar. Servias 4	322-2466
Yugoslavian, Valaoritou 17	361-8420

BUSINESS ASSOCIATIONS

Athens Business and Professional Women's Club, Mihalakopoulou 38	717-427
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Karitsi Sq. 12	324-7711
Federation of Greek Industries, Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistria 28	360-0411
Hellenic Export Promotion Council, Stadiou 24	322-6871
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Likourgou 14-16	324-7805
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3	362-3150

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THE CENTRAL BANK

The Bank of Greece (Central Bank) Venizelou 21 (Mon-Thurs 8-1; Fri 8-1:30)	323-0551
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INVESTMENT BANKS

ETEVA (NIBID), Amalias 14 (Mon-Fri 8-2:30)	324-2651
ETVA, Venizelou 18 (Mon-Fri 9-1)	323-7981
Investment Bank S.A., Omirou 8 (Mon-Fri 8:30-3:30)	323-0214

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Venizelou 11 (Sat 8-7, Sun 9-12)	323-6172
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Credit Bank

Pezmazoglou 10 (Sat-Sun 6am-8:30 pm)	324-5111
Kifissias 230 (8am-7:30 pm)	671-2838

Citibank N.A.

Kolonaki Sq. (Tues, Thurs, Fri 5:30-7:30)	361-8619
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Ionian & Popular Bank of Greece

Mitropoleos 1 (Fri 8am-8:30 pm)	322-1027
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National Bank of Greece

Kar. Servias 2 (Daily 8-3:30; Sat, Sun 8-8)	322-2737
Aeolou 86 (Mon-Fri 5:30-7:30)	321-0411

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Algemene Bank Nederland, Paparigopoulou 3	323-8192
American Express, Venizelou 17	323-4781
Bank of America, Stadiou 10	323-4002
Bank of Nova Scotia, Venizelou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
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Citibank, N.A., Othonos 8	322-7471
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First National Bank of Chicago, Venizelou 13	360-2311
Grindlays Bank, Syntagma Sq.	324-7015
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Venizelou 25-27	324-9531
Williams and Glyn's Bank, Akti Miaouli 61, Piraeus	452-7484

CULTURAL ASSOCIATIONS

British Council, Kolonaki Sq. 17	363-3211
Goethe Institut, Fidiou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karitsi Sq. 8	323-8745
Professional Artists Chamber, Mitropoleos 38	323-1230
Society for the Study of Modern Greek Culture, Sina 46	363-9872
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

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Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
EL AL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	323-8621
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Filellinon 17	324-4671
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Rumanian), Venizelou 20	362-4808
Thai International, Lekka 11	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

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Civil Aviation Information,	
East Airport	979-9466
Olympic Airways only	981-1201
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	979-9466 or 979-9467

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and other countries	821-3882
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Leaving Piraeus	451-1311
Leaving Rafina	(029)423-300

MARINAS

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

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COACH (BUS) STATIONS

Corinth	512-9233
Delphi - Amfissa - Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis - Edipsos - Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhalos	831-7186
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TAXI STATIONS

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

YOUTH HOSTELS

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

SOCIAL/SPORT CLUBS

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vass. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	803-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron Delta	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Centre, Agios Kosmas	981-5572
Paradissos Tennis Club, Marousi	681-1458
Politia Club, Visarionos 3	362-9230
Varibopi Riding School	801-9912
Yacht Club of Greece, Tourkolimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

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For U.S. Citizens

Emergencies	981-2740
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LOST PROPERTY

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

CONSUMER COMPLAINTS

Athens	321-7056
Suburbs	250-171

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

Hologos, Nea Erithrea, Nea Liosia, Nea 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, Ellinoroson (Ambelokipi)

FRIDAY

Agia Paraskevi, Ano Kypseli, Faleron (Ag. Barbara), Kalithea, Kolonaki, Neo Faleron, Pal. Psvhiko, Ilissia

SATURDAY

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

CHURCHES & SYNAGOGUES

Greek Orthodox Churches of special interest

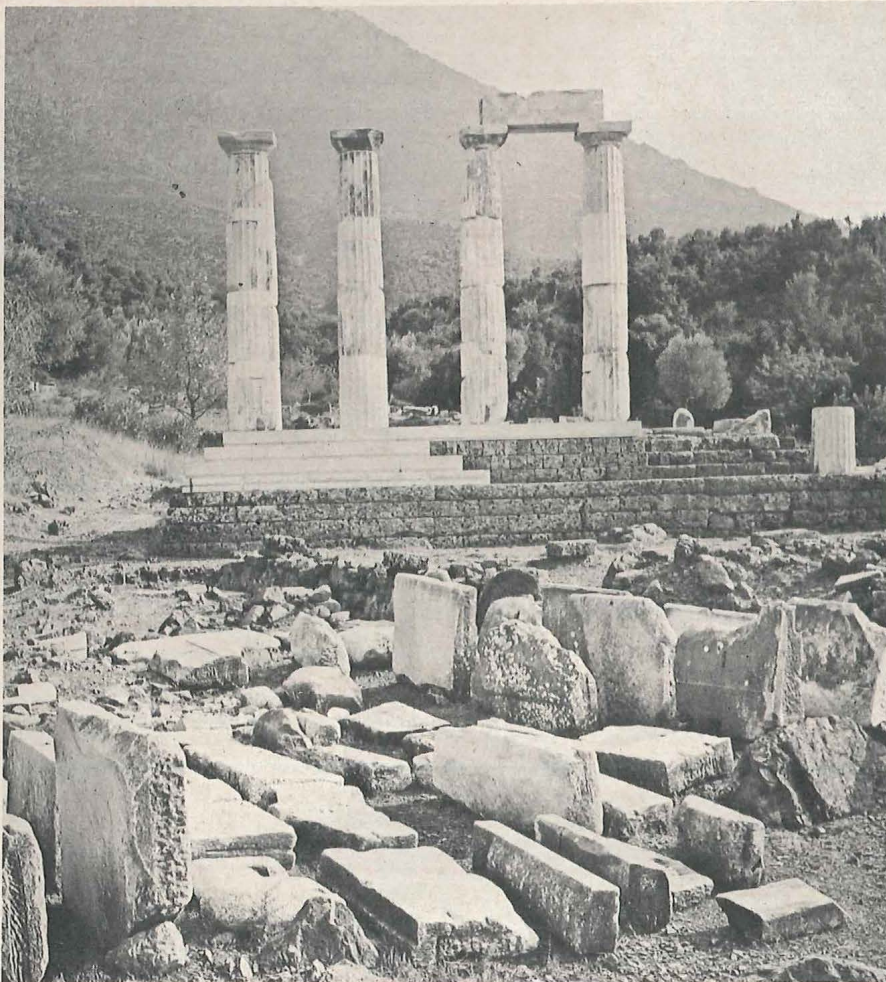
Agia Irini, Aeolou	322-6042
Agios Dimitrios, (Ambelokipi)	646-4315
Agioi Sotiros, Kidathineon	322-4633
Chrisospiiotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308

Other denominations:

Ayios Grigorios (Armenian)	
Kriezoti 10	325-2149
Crossroads International Christian Centre	
Kessarias 30, Ambelokipi	808-0491
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
Roman Catholic Chapel	
Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Andrews Protestant American Church, Sina 66	770-7448
St. Pauls (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox), Filellinon	323-1090
Trinity Baptist, 3 Aristotelous	
Ano Glyfada	894-9551

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



The Hieron in the sanctuary area of the Great Gods.

SAMOTHRACE

It has yet to be placed in many tourist itineraries, but the glorious sea, the grandiose mountains, the forces of nature that prompted ancient man to build here his edifices to the gods, remain the same . . .

THE northeastern Aegean island of Samothrace was better equipped to receive visitors two thousand years ago than it is today. From archaic times well into the Christian era the wild rocky island in the north Aegean was the site of a religious cult, whose mysteries and initiation rites were as well-known to ancient Greeks and Romans as were those of Eleusis. Archaeological excavations have unearthed a complex of temples and other buildings including the largest, closed, circular building in ancient Greek architecture and a stoa so large that its fourth-century B.C. builders had to artificially enlarge the hill on which it stands. Samothrace may be better known to art lovers as the home of the Winged Victory statue that stands in the Louvre.

In Samothrace today, however, the freely roaming goats just might out-

number the two and one half thousand inhabitants. Lying in the shadow of its more popular neighbour, Thassos, to the northwest, Samothrace (in Greek, Samothraki) is a four-hour ferry-boat ride from Kavala or two-hour boat trip from Alexandroupolis. The abruptly rising mountains that dominate the little island's landscape rise to a height of 1664 metres at Mount Fengari (Moon Mountain); according to Homer, the god Poseidon rose from the sea and ascended its peak to observe the progress of the Greeks during the Trojan War. A northern coastal road connects a green and sometimes lush plain in the east to a more rolling countryside and the villages of Lacomia and Prophet Elijah in the southwest, passing in mid-route the island's only port, Kamariotissa. From here another road leads inland to the main village, Hora, where the mountains surround

the villagers' whitewashed, terra-cotta roofed dwellings in an amphitheatre setting.

At the island's south rim, accessible only by boat or overland by donkey, the mountains rise steeply out of the sea. Thermal baths at the village of Loutra in the north attract an older, low-income clientele. The seaside groves of towering plane trees, meadows of mint and oregano, and icy springs, attract an international clientele, in a variety of dress and undress, and campers and trodders of the 'off-the-beaten paths'. There is comparatively little accommodation on the island, and one hopes that enterprising hoteliers will not attempt to remedy the situation. For one thing, Samothracian hens could not cope with the breakfast trade. Our queries about the curious shortage of eggs produced the tongue-in-cheek reply that the hens were doing all they could, but they just could not meet the demand of the growing number of vacationers.

Eggs are not the only thing periodically unavailable. One Italian tourist was politely requested by the local bank to return the next day to cash his travellers checks after the ferry-boat had brought cash from Alexandroupolis on the mainland. Lemons to squeeze on one's fish come to be regarded as a luxury, and most of the local fishermen's catch is sold to the mainland. Indeed the only thing we got out of the local fishermen was two melons tossed from their caique to our motor boat, a gesture more thoughtful than we initially appreciated. Melons were periodically harder to find than fish. (Did the ancient Samothracians live exclusively on the huge onions praised by Athenaeus?) Several restaurants in Kamariotissa serve fish, but otherwise one catches his own—and they are plentiful and bite if one is equipped to catch them.

The island's weather is fickle and not a dependable partner in boating ventures. Winds burst from the mountains without warning, whipping the water into a maelstrom as is evidenced by the fate of two legendary fishermen said to have drowned in a sudden gale when they pulled their caique into the mouth of a stream to clean their nets. That peaceful site has been singled out for ignominious renown among the islanders who have named it 'Phonias' (murderer). But Samothrace has many streams—anonymous, quiet, emptying their shallow waters into the sea.

Paleopolis, the 'Old City', designates the site where archaeologists claim the first Greek colonists to Samothrace settled around 700 B.C., mingling peacefully with the indigenous peoples

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who ancient writers claim sprang from the earth before any other Greeks. Artifacts dating from the Neolithic period confirm the tradition, if not the origin, of an early habitation.

Near Paleopolis is the 'Sanctuary of the Great Gods', fifty thousand square metres cradled in the shadow of a forbidding mountain range. The origins of the Samothracian cult pre-date the arrival of the Greeks on the island, and its fame attracted adherents until the cult was forced out of existence in the fourth century A.D. Archaeological excavations have unearthed the foundations of more than twenty structures within the sanctuaries: altars, banquet halls, a theatre where the famed Winged Victory stood in an immense stoa, and buildings donated by wealthy Macedonian patrons such as Alexander the Great's family. It was on a visit to Samothrace to be initiated into the mysteries that Phillip I met Olympia who became his wife and the mother of Alexander.

Systematic excavations were begun on the island in 1938 by a team from New York University led by Karl Lehmann who also wrote a guide to the excavations and a history of the cult. The American group is also responsible for the small but comprehensive museum and for the re-erection of a part of the colonnaded front of the main sanctuary. The Americans were not the first archaeologists on the scene. In 1863, Monsieur Champoiseau, French consul in Adrianople, began excavations that by chance unearthed the statue of the Winged Victory of Samothrace. He shipped the remains of the statue to Paris, prompting expeditions of French and Austrian archaeologists.

Centuries before the arrival of the archaeologists, however, the ancient cult had excited the interest of Western scholars. The Samothracian cult of the Great Gods included, as at Eleusis, mysteries revealed only to the initiated, a secret they seem to have faithfully carried to their graves. Although the rites included common religious practices such as the sacrifice of animals, libations, and invocations, today's scholars can only speculate on the exact nature of the cult, or of the beliefs about after life or fortunes in this life. What is known is that although the cult embraced a group of divinities of pre-Greek origin, the major figure was the Great Mother Axieros, who is pictured on coins seated between two lions.

The cult's annual festival attracted an international assemblage of ambas-

sadors and devotees from foreign states and the Greek city-states. Admission was not limited to the initiates as it was at Eleusis. The sacred site was open to all. Furthermore the Samothracian cult allowed more liberal admission to its mysteries than did Eleusis where initiation was restricted to Greeks and free people. In Samothrace, men, women and children of all nations, slave or free, could obtain initiation whose rites were a matter quite apart from the annual festival and could be performed at any time. Samothrace and Eleusis had in common two stages of initiation: *myesis* and *epopteia*. The first did not necessarily have to be followed by the second whose requirements, Mr. Lehmann speculates, may have been strict enough to discourage the lukewarm believer and perhaps even included a confession of sins unique in ancient Greek religious practice.

The initiates from other parts of the world organized themselves, once they were back home, into religious groups as "Samothrakiasts" and had congregations in numerous cities. As Mr. Lehmann points out in his guide, the practices of the Samothracian cult resemble the later Christian community more than any other phenomenon of ancient Greek religion.

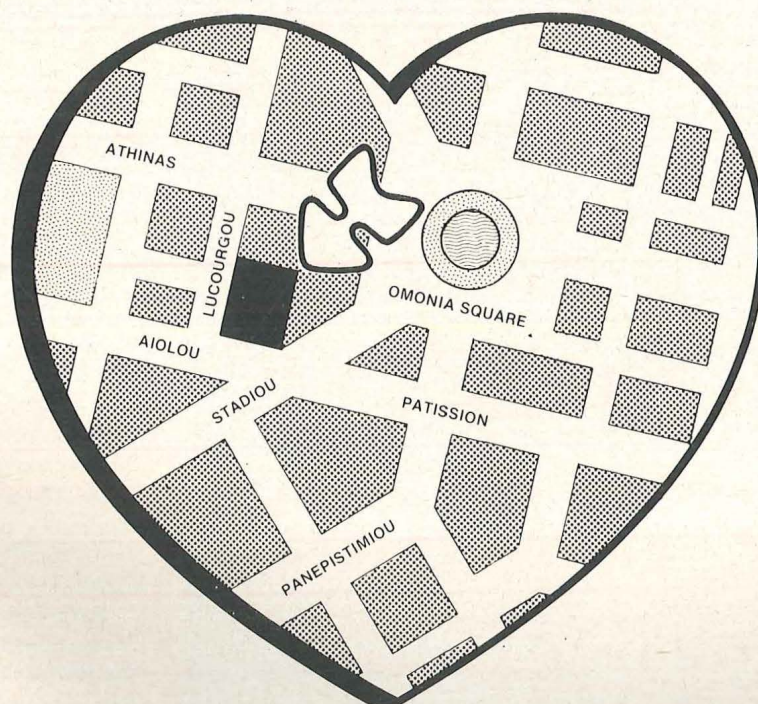
Paralleling the island's ever-growing prestige as a religious centre was recognition of its strategically important position on the sea route halfway between Mount Ida dominating the Dardanelles and Mount Athos. Samothrace could boast many distinguished visitors such as the historian Herodotus, the Spartan King Lysander, generations of the royal house of Macedonia, the Roman Emperor Hadrian, and the Apostle Paul.

But as the centuries passed, important people no longer came to Samothrace. The splendid cult buildings were ravaged by nature and plundered by believers in other gods. By the end of the Byzantine Empire the island had drifted off into the backwaters of time and had become the property of the Italian, Palamede Gattilusio, whose fortresses still guard the coast. It has yet to be placed on any twentieth century A.D. tourist itinerary, although comparison with Delphi and Eleusis is inevitable.

But nature's rugged framework remains unchanged: the isolating distances, that gloriously blue but fickle sea, the grandiose mountain, those forces of nature that prompted ancient man to build here his edifices to the gods.

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Lynn Seymour and David Wall in a scene from *Romeo and Juliet*.

dance

A REGAL RETURN

THE Royal Ballet, the leading British dance company, resident at Covent Garden, London, is making a welcome return to the Athens Festival at the beginning of August in a suitably majestic fashion. In addition to their corps de ballet, perhaps the finest in the world and unique in its homogenous fluency, they are bringing no less than twelve of their principal dancers. These include such luminaries as Anthony Dowell, Merle Park, Lynn Seymour, and David Wall and many of the finest newcomers to the front rank including Wayne Eagling, Lesley Collier, and Jennifer Penney.

The company will perform two full-length ballets: *The Sleeping Beauty* and *Romeo and Juliet*. *The Sleeping Beauty* has been regarded as the company's "signature" work ever since it was performed in February 1946 in the historic postwar re-opening of Covent Garden and again at the Royal Ballet's wildly successful first visit to New York in 1949. At that time no other company outside Russia had *The Sleeping Beauty* in its repertoire and it has remained a favourite with Royal Ballet audiences at home and abroad.

Romeo and Juliet, based on the Shakespearean play, and set to the beautiful Prokofiev score, has been produced by many choreographers although the most famous is the purely classical work by Lavrovsky, created for Ulanova and Sergeyev at the Bolshoi in 1940. Many subsequent versions are based on this prototype including Kenneth MacMillan's for the Royal Ballet.

Baryshnikov, who danced Romeo at Covent Garden, has said that he finds MacMillan's choreography less static than Lavrovsky's. In his book, *Baryshnikov at Work*, he wrote, "This *Romeo and Juliet* is primarily a story ballet. MacMillan has retained the major characters and the basic situations even though he does not retell the entire story A-B-C-D-E. He re-creates important, well-defined scenes, and evokes an atmosphere and emotions which the viewer can relate to the great drama taking place before him. The central metaphor of his ballet is the pas de deux — the way in which the two young people come together and separate. And it is in these pas de deux that MacMillan has been most successful."

MacMillan originally choreographed the ballet in 1965 for Lynn Seymour and Christopher Gable. It is in many ways his most successful choreography for Seymour who is amongst the finest dramatic ballerinas of all time. As she dances Juliet, one sees a young, intensely passionate girl rebelling against the confines of her society and MacMillan's ballet allows her to develop this personality to the full.

Merle Park (who, in fact, partnered Baryshnikov in London) is another fine Juliet — less passionate but more lyrical — and Lesley Collier has danced this role very successfully. It also suits the innocent charm of Jennifer Penney. Current Romeos include Dowell, still the finest of all the Royal Ballet's classical dancers, whose performance with Antoinette Sibley has happily been filmed for posterity. Wayne Eagling, the stunning Canadian dancer, has triumphed in this role, augmenting his lithe technical grace with intense dramatic feeling. David Wall is also a fine Romeo, putting his emphasis on the romance as suits his style and excelling in its lyrical pas de deux.

The designs for *Romeo and Juliet* are by Nicholas Georgiadis, the Greek designer who has achieved such enormous success with his opera and ballet sets and costumes for Covent Garden. His ornate designs for *Don Giovanni* were seen in Athens a couple of seasons ago but unfortunately they did not blend well with the Herodes Atticus. Hopefully his Act I ballroom set will be suitably adapted to the demands of the outdoor theatre.

With so many outstanding principals participating, *The Sleeping Beauty* will again demonstrate the sheer excellence of the Royal Ballet. This gala work brilliantly combines the classic strength of Petipa with Tchaikovsky's glorious music. First performed at the Maryinsky Theatre in St. Petersburg in 1890, it is the only full-length Petipa ballet still in the international repertory. Although the ballet is today considered the apotheosis of late, nineteenth-century classicism, it was not immediately successful; it came into favour gradually and today is danced by almost all major ballet companies including the Bolshoi who come closest to the authentic choreography.

The first Bolshoi version was performed in 1899 from the Vladimir Stepanov notation and this notation was also used for the Sadler's Wells Ballet production in 1939, which was mounted by Nicolai Sergeyev, the choreographer who had presented the Diaghilev production. The Royal Ballet has since

performed two other versions (by Wright and Ashton, and by MacMillan) but still dance the Sergeyev version which they will bring here next month. The production is supervised by Dame Ninette de Valois who first revived this ballet for Sadler's Wells.

Sleeping Beauty possesses a great many cameo roles that reveal the quality (or weakness) of a company. Michael Coleman, for example, who hopefully will also be seen here as Mercutio, one of his best roles, is a sparkling dancer

perfectly suited to the Bluebird dance where his virtuoso leaps can be enjoyed to the full. Similarly, the willowy, blonde, South African dancer, Vergie Derman, is a delightful Lilac Fairy though I prefer her in less classical roles.

Merle Park has been enchanting audiences as Aurora for over a decade but the new Royal ballerinas, Penney, Jenner, and Collier are also excellent Auroras in their individual fashion, a fashion that is never less than royal.

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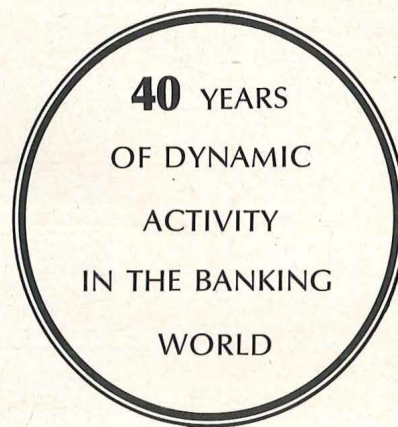


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SCANNING the programs scheduled for the summer festivals each year usually produces disappointment, not because of what is offered but because of what is not. Perhaps long-time residents are apt to see Greece as the navel of the world, to assume that everyone else regards it in the same light, and to expect that the festival in Athens would rank amongst the foremost. This is not unrealistic. There is little doubt that the ancient theatre of Herodes Atticus on the south slope of the Acropolis is a marvellous place to hear serious music, and that there are many fine artists and groups who would like to be able to say that they have performed there. With a record tourist influx expected this year, capacity audiences will not be lacking, so finances cannot be blamed for a

mediocre offering. More than likely it is simply a matter of indifference and lack of imagination on the part of the festival planners that denies us the kind of schedule one expects and which indeed existed in the past.

This year's music program is among the least appealing in memory. Aside from Russian pianist Sviatoslav Richter and American violinist Isaac Stern, there is little in the way of soloists and ensembles of international repute. The majority of the programs scheduled appear to be various local groups. Although it is a welcome event to have the State Orchestra back in service after the protracted strike which led to the cancellation of most of the winter season, one always hopes to hear as many outside performers as possible. Exposure to different styles and stan-

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United States — Barnard, Bryn Mawr, California at Berkeley, California at San Diego, Drew, Georgetown, Humboldt State California, Maryland, Manhattanville, North Carolina, Northwestern, Princeton, Reed, Sarah Lawrence, Smith, Stanford, Stevens Institute of Technology, Temple, Vassar, Vermont, Wesleyan, Wisconsin

Greece — University of Athens, Athens Polytechnic (National Technical University), Deree College

France — University of Paris (Sorbonne)

Lebanon — American University of Beirut

Italy — University of Rome

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South Africa — Universities of Durban, Witwatersrand

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Bulgaria — University of Sofia

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dards of playing is something from which local artists can indeed profit.

The Lyriki Skini (the National Opera Company) is performing only one opera. This has been the case for the past several years. Again, as in the past, the work chosen is not one of the mainstays of the repertoire. Verdi's *Sicilian Vespers* was written in 1855 at a time when Italian nationalism was reaching its peak. The composer was living at that time in Paris which had only three years earlier become the capital of the Second Empire under Napoleon III, a Bonaparte known for his sympathy for the Italian cause. (His army four years later was instrumental in helping the partisans of Vittorio Emmanuele to drive out the Austrians and establish the Kingdom of Italy.) The actual historical incident of the "Vespers" took place in Palermo in 1282. Italian nationalist historians regard the incident as one of the first manifestations of Italian national conscience. The victims of the bloody uprising had been French but this did not prevent Verdi from persevering in his Paris production which according to Grove's Dictionary opened "after innumerable vexations, threats of cancellation of the contract and friction between composer, librettist, singers and management". Musically it is not one of the master's greatest works. Grove's views it as "a ponderous work in five long acts, lacking any real individuality, and notes that "almost all the music worth preserving is included in the overture." Nevertheless, mediocre Verdi is still good opera, and the theme is certainly one of interest in Greece as much as the Byzantine diplomacy of Emperor Michael Paleologos was influential in fomenting the massacre of French troops on that fateful Easter Monday in 1282. By doing so, Paleologos forced Charles of Anjou, the brother of the French king, to call off his planned sea-borne invasion of the Byzantine state at Constantinople which had shortly before been re-established in an attempt to revive the Latin Empire in the East.

Five long acts can be a test of one's endurance at the Herodes Atticus, even if one is fortunate enough to be seated in row nineteen (the only row in the theatre where the seats have backs other than the VIP front row). For Verdi buffs, it is, nevertheless, an opportunity to see an opera that is seldom performed.

The festival planners have maintained their tradition of equal time for both Russian and American groups, so that Richter is balanced with Stern, and the Kirov Opera is matched with the

Saint Louis Symphony. An unknown quantity is a group called "Students of the Moscow Conservatory", which, if it is what its name indicates, should be youthful, full of vitality, and interesting to hear. Unfortunately there is little else that even remotely tantalizes. One always hopes that something unexpected in the way of last minute concerts

might enliven the summer's fare, but experience has taught us to expect only cancellations. All things considered, however, any concert at Herodes Atticus is worth attending for the sheer beauty of the surroundings, and with record numbers of tourists expected, one is well advised to buy tickets early.

— ROBERT BRENTON BETTS



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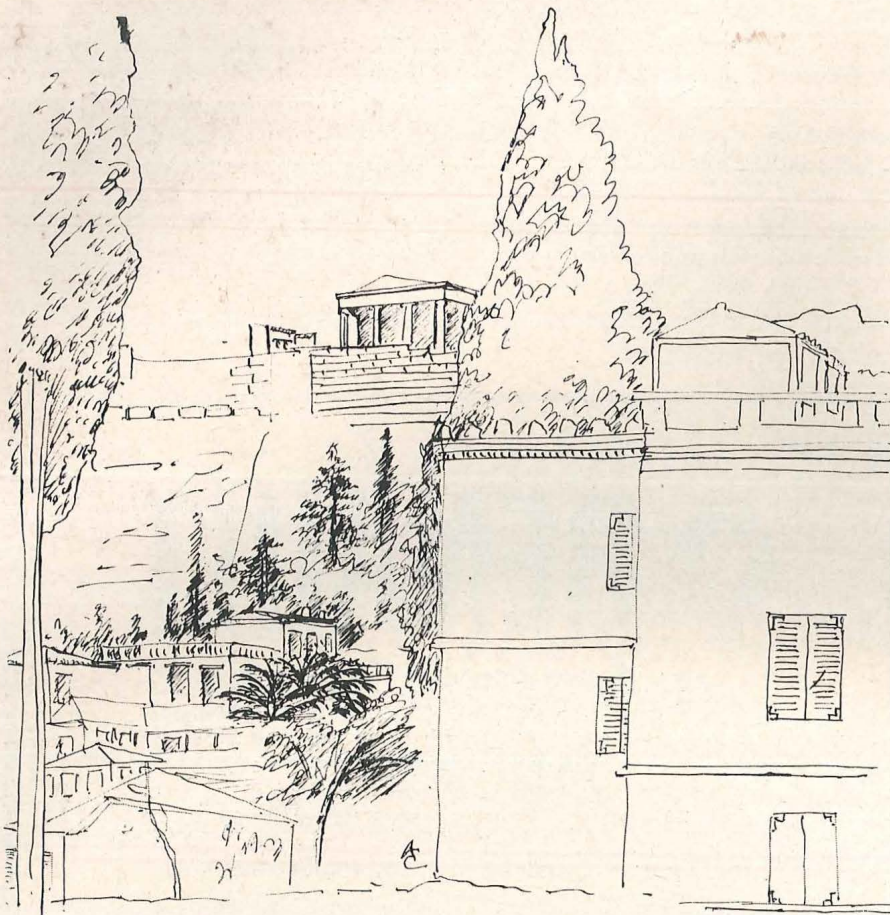
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cinema

THE GREEK TYCOON

THE RE is a scene in Elia Kazan's film of his autobiographical novel, *The Arrangement* (1969), in which Kirk Douglas, a Greek-American tycoon, is having a glass of ouzo with his aging Greek father. In a super close-up, a glass of clear ouzo fills the entire screen. Suddenly the glass, and the screen, turns a milky white as another clear liquid — water — is added to the ouzo. The scene quickly resumes with the father - son struggle which is central to Kazan's story. With this scene, as well as a number of other touches, Kazan succeeded in building an authentic "Greek" atmosphere through close, loving attention to cultural detail. *The Greek Tycoon* is neither very "Greek" nor convincingly sharp about the lives of the famous and infamous rich.

Critical response has been uniformly hostile to the film which was produced by Beatle producer Allen Klein from a rough story worked up by Nikos

Mastorakis and Win Wells and polished to a dull finish by Mort Fine. Vincent Canby in *The New York Times* wrote that *The Greek Tycoon* is "the sort of movie in which a fine-looking woman can be upstaged by a boat." Although Universal, the distributor, launched a massive advertising campaign which included pushing the novelization of the screenplay several weeks before the film was released, the film remained about the only one advertised in the New York papers that could not quote at least one critic in its sales pitch.

Small wonder. The film, which is *not* based on Aristotle Onassis, Jacqueline Kennedy Onassis, or Maria Callas, according to the producers, is generally flat, bland, vulgar. It is like a Greek "peasant salad" (*horiatiki*) made with cottage cheese and corn oil instead of *feta* and olive oil and left overnight in a hot breeze. Instead of a plot, there are snippets of close encounters representing a kind of American Express

collage-tour of the lives of the Real Greek Tycoon and the Real President's Widow Who Married the Greek Tycoon. Instead of dialogue, there are exchanges of four letter words, and in place of convincing passion, there are embarrassing scenes of sub-pornographic farce (as when a paunchy Anthony Quinn, wearing those ever-present glasses, attempts to mount a refined Jacqueline Bisset on their wedding night while "Theo's" mistress — "Sophia Matalas", the Singer — calls long distance to chat.) And while the refreshing blue of the Aegean defies falsification, most else that is "Greek" is unrecognizable. In particular there is the Taverna Scene, supposedly set by some Grecian sea, but actually so staged in concept and execution that you can almost hear the Los Angeles Freeway in the background. More important, there is the attempt to capture that unique blend of Greek *poniria* (cleverness), *filotemo* (amour propre), and the drive to succeed in business that was characteristic of the fierce competition between the Real Greek Tycoon and The Other Greek Tycoon which is, in this film, reduced to petty squabbling. Quinn rips into brother Spyros (Raf Vallone) near the end and they tumble around an expensive office destroying everything in their wake. But, predictably, the battle dissolves into sentimental peace as the siblings embrace and make up, proving once again that Those Passionate Greeks Live Life to Its Fullest, come love or hate. There's more. The film terminates with a freeze-frame of Tycoon Quinn dancing a lonely *sirtaki* by the wine-dark sea, Zorba the Greek, once again.

Exploitation is, of course, the name of this cinematic game. Famous People, Greece, and even Anthony Quinn are ripped off to the strains of a Hollywood bouzouki orchestra's "Greek" theme song ("arranged" by Ron Frangipane). Unlike Kazan's portrayal of a Greek-American Tycoon, *The Greek Tycoon* is a bizarre "tourist" view of Greece, Real People, and, worst of all, human emotions.

With so much going against it, why is the film — which has yet to be released in Greece — doing respectably at the box office? The answer was probably summed-up in the pious wish of a chic Young Lady with a Bermuda tan encountered at the New York preview of the film: "I hope it's awful so I can enjoy it." The film is rough and often lifeless, but not *awful*. It is not pretentious like the recent version of *The Great Gatsby* which posed as Cinematic Art based on Great Litera-

ture. Furthermore, Quinn has a fine, raspy voice and a few good gestures that suggest he could have given much more life to the Tycoon had he been given a decent script. One brief scene with Quinn, for instance, is quite effective. It comes in the closing sequence. Theo Tomasis (as the Tycoon is called) knows he is going to die soon. For what seems the first time in the film, we see him alone. He is an old man sitting at a simple table at a seaside café, drinking ouzo and feeding tiny fish to a stray dog. He sits silently as the camera views him from a distance, framed by the sea and the village (Mykonos). Simple, short, and moving.

The Greek Tycoon has turned out to be the film the critics love to hate, but as critic Andrew Sarris pointed out in his review, if one accepts it as a "summer movie" — a way to pass two hours in the dark — it is more enjoyable than last summer's *The Deep*. The problem for Greece and the rest of Europe, however, is that this summer flick will reach the screens during the autumn when viewers' critical expectations have returned from vacation.

There will be yet another hurdle the film will have to face here. Along with everything else, Greek geography has been violated. Thus, it appears in one scene that the Tycoon's villa is located around Vouliagmeni, while in other sequences the scenery of Corfu, Mykonos, and who-knows-where-else have been spliced in. A trivial point, perhaps, for those who do not know Greece well, but one should remember what happened to the popular *Midnight Cowboy* when it was shown in New York City, the location of the film. Audiences were both amused and outraged that Dustin Hoffman and John Voigt would, for instance, stroll along Fifth Avenue only to enter a building located somewhere else. For many, the dramatic illusion so important to film viewing was immediately shattered.

But whether or not one will enjoy the film, the ultimate effect will be the same: we come to know the "real" Tycoon and his life no better by the end of the last reel than when we entered the theatre with our memories of newspaper articles and magazine photos. *The Greek Tycoon* misses the chance to make a searching portrait of a man who must have been simple and complex at the same time. Instead, the film exploits the popular myths, rumours, and fantasies about his life, leaving the truth hidden like his eyes behind those dark glasses.

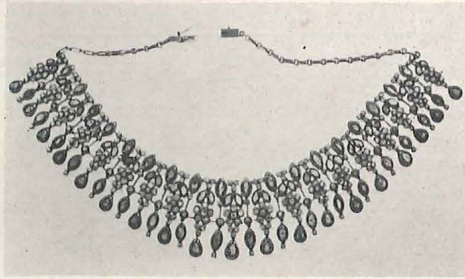
—ANDY HORTON

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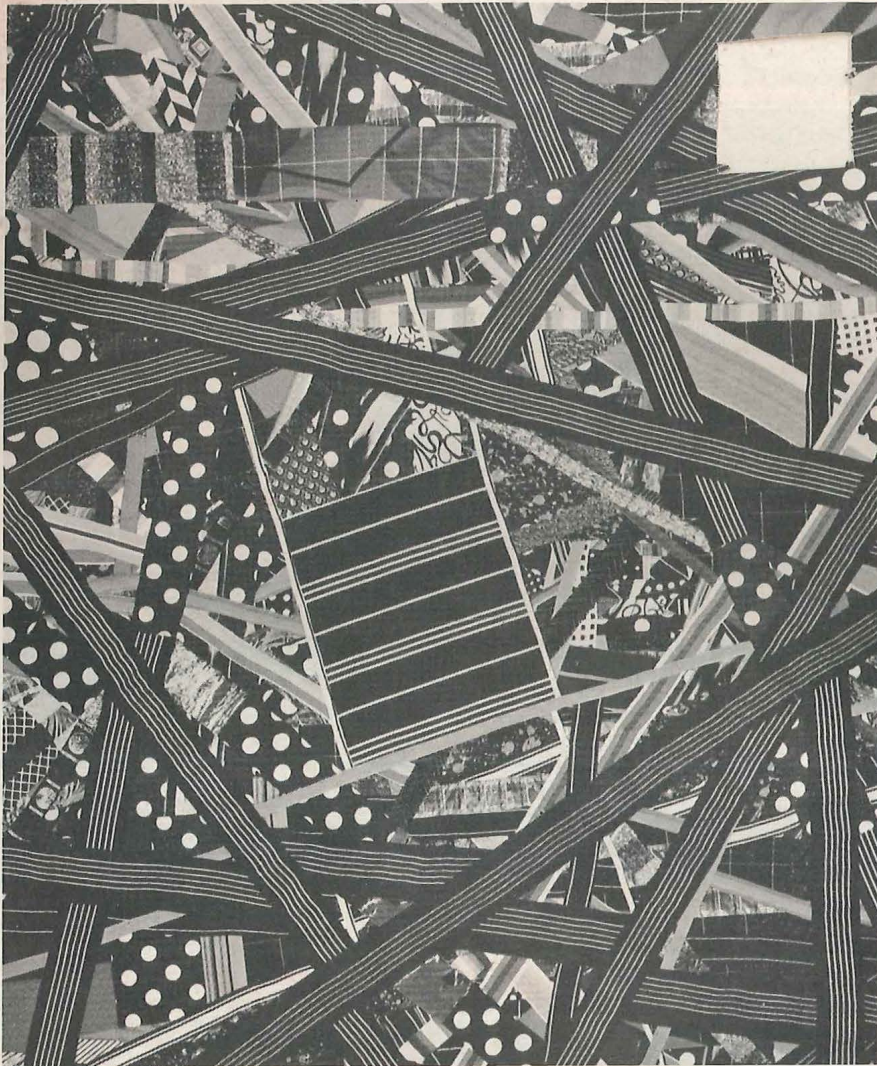
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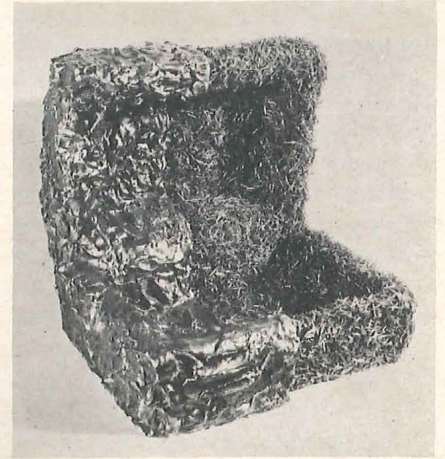


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Detail from *Reconstruction 31* (1977)



Box 82 (1973-75)



Chair Transformation (1969-70)

art

LUCAS SAMARAS

LUCAS Samaras is one of the most fecund and enigmatic artists in today's international art scene, and among the most significant Greek artists of the diaspora. His retrospective last month at the Bernier Gallery covered the period from 1961 to 1978. Representing only a very small section of his immense output, the exhibition provided evidence of his prolific genius and wide-ranging imagination. The exhibition was a dazzling array of pastels, and several series: "Boxes", "Autopolaroids" or "Phototransformations", a gaudy "Chair Transformation", his most recent ornamental fabric "Reconstructions", and his impressive film "Self", completed in 1969 in collaboration with Kim Levin. Samaras does not follow trends. He draws from all styles, and from tradition, history, and his own past. His ultimate point of reference is himself. He stresses the

individuality of the artist above all and he seeks to surprise and amaze, which he does. He has woven an alluring myth about his perplexing person: a reclusive artist who works virtually non-stop, he is at once warm and magnetic, disdainful and distant.

Born in Kastoria in 1936, Samaras emigrated with his family to the United States when he was eleven. Coming from an undeveloped country just emerging from World War II and the Greek Civil War, the New World had an enormous impact on him. He does not deny his roots, although he experiences the not-uncommon malady of dual identity. He has clung tenaciously to his Macedonian origins and to the kaleidoscope of Byzantine and Oriental cultures, while assimilating the fast-moving and "slick" culture of his adopted land. Armed with this hybrid psychological make-up, he began to establish himself

in the New York art world on which he has now left an indelible mark.

Seeing a Samaras show is a little like witnessing a peacock spreading its feathers. Encounters with his works are charged with anticipation, enthrallment, and naive wonder before all that glitters and shines or all that is bizarre and extraordinary. Colour and texture are extravagant, lavish, and sumptuous, the choice of materials unrestrained and unconventional. He combines mundane materials such as mirrors, hair, yarn, pins, jewels, utensils, feathers, fabrics and more pins, which he elevates to the supramundane to illustrate that nature's microcosm of particles produces the macrocosm of the universe. All his works are made up of morsels and fragments, bits and pieces which are carefully orchestrated to create a whole. This is apparent even in the juxtaposed dots and lines of pure colour used in his

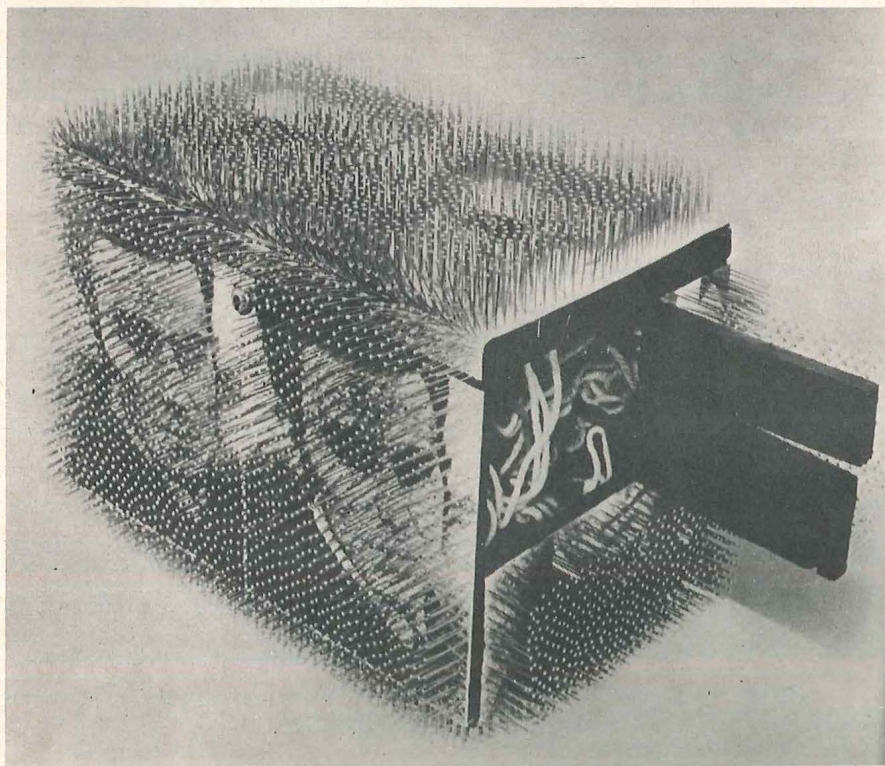
pastels which recall the pointillist approach to colour. His work, as labyrinthine and compartmented as the human psyche and mind, leads to an exhaustive unravelling of concealed inner thoughts: boldly sensual, erotic, and replete with psychological connotation: wary of the saccharine or sentimental, he avoids them, and as a result his works are without a trace of tenderness or lyricism.

He is a highly-skilled pastellist, a medium he prefers because of the clarity of the colours. The early pastels (1961-1962)—whether the abstract patterns, or the figurative images on show at the Bernier—heralded his later preoccupation with surface, texture, colour and line. The abstract pastels recall water or reflections and have richly febrile and dense surfaces. Those depicting figures have a distinct nightmarish expressionist atmosphere.

Boxes fascinate Samaras. They first appear in 1960, and since then he has used old, found Victorian boxes which he "redresses" to transform them into objects of sensation. One can force an association with Pandora's box or with a mouth — and Samaras himself says, "A Box is a mouth, certainly." The boxes are to be fingered, touched, opened, closed. They have myriads of tiny drawers, compartments, and shelves, all like hidden crevices awaiting exploration. There are also boxes with little mirrors in which the viewer rediscovers himself. Mirrors, which are the quintessence of both illusion and instant erasure, also carry implications of

self-adulation. Every inch of the boxes is meticulously covered by materials such as yarns, pins, pebbles, marbles, cement caps, to create a diversity of contrasting textures. His interest in the formal elements of art is manifest in these boxes. The woollen yarn, for example, is to Samaras the physical, three-dimensional materialization of the traced line, and the pinhead or gem the physical materialization of dots of colour. The boxes are precious and private, making, through their multiplicity of form and texture, inferences about the elegant, the gruesome, the obsessive, the erotic, the perverse, the exquisite. Their excessive extravagance seduces, but their menacing appearance repels. We are made shockingly aware of the artist's aims of covering and exposing, of concealing and revealing, of reflecting and effacing. The anticipation of being hurt is intense and immediate. The viewer is aware of hovering physical damage and psychic threat.

Transformation in many guises is a recurring theme, implying changing forms, the cycle of nature, and the religious in the sense of transsubstantiation. In his Transformations, inanimate objects are "transformed". His Chairs become a reference to the human body. The Chair at the Bernier is split open: it is cavernously female, gaudily attractive, a festive gypsy dressed in brightly-coloured woollen yarn, patches of fluffy white cotton wool, and glitter. It is not to be sat on. The nature and function of normally utilitarian objects are



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changed. Extensions of the human body — chairs, knives, forks, spectacles — are recreated and reshaped into an endless variety of absurd and fantastic forms. They become objects to be looked at, thus upsetting normal associations and conditioned responses.

Samaras's ingeniously inventive Autopolaroids attempt to create distorted and absurd, fantastic and abstract, images of himself: They are the descendents of pornographic pastels he did of himself in the early sixties, and antecedents of his film, "Self". As in the Polaroids, in the movie Samaras places himself in the dual role of the victim and the victimizer, the model and the artist,

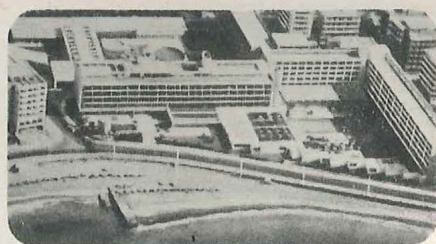
loving and hating himself at the same time. He becomes his own enemy and so evades being victimized by anyone else. In the film, he is seen in the ritualized act of symbolically devouring his family and his own past, represented by photographs, and finally himself (in the form of alphabet pasta) to become the parts and sum of his being and existence. This is an allusion to *The Last Supper*, one that is both sacred and profane, reflecting his insatiable drive to assimilate and consume. Although the Autopolaroids are characterized by unabashed self-exposure, they remain elusive and secretive. They are revelations about the private human truths

which are universal and common to all. Although he flaunts his nudity narcissistically, it is neither vulgar nor obscene, but gives rise to discomfort because of the feeling that the sanctity of one's privacy has been violated, forcing others to be voyeurs.

His recent Reconstructions (his point of reference is Constructivism) are large two-dimensional fabric creations based on structure and composition rather than on the emotive and psychological. He "refabricates" extensive surfaces from garishly-coloured fabric and ribbons (bought at five and ten cent stores) which he cuts and sews together with the expertise and skill of a fine furrier. (His father was a furrier by profession.) The tightly structured compositions are held together and controlled by bands of ribbons which criss-cross the entire surface. Although they are throwbacks to Abstract Expressionism and, even further, to some of the apocalyptic words of the German expressionist, Franc Marc, Samaras attacks the flat surface in an entirely original manner, shying away completely from paint and canvas. He tackles the spatial problems of projection and recession by superimposing the woven bands, the suprastructure *per se*, over the patterned surfaces and by emphasizing recession through the use of a fragmented gold surface, or uniformly patterned abstract background as seen in "Reconstruction No. 14". The Byzantines used gold surfaces as a symbolic means of creating infinitesimal space as a reference to spiritual eternity; Samaras's gold is a contrivance to create depth, at the same time alluding to smashed mirrors with all their implications of illusion and of reflection. Despite the formal issues, the viewer is ultimately charmed by the sensuality of the lavish surfaces. The Reconstructions (which were made as shrouds for his mother who died two years ago) are a triumph of pattern and colour; their colours relate them to the ornamental art of Byzantium and Islam, their fragmentation to mosaics, and their sumptuous richness and colours to ecclesiastical vestments. Using cheap, gaudy fabrics, he has produced works of perfect taste.

Samaras forces an awareness of the manifold properties of objects, assaulting the eye to achieve stimulation of all the senses and the emotions. Above all a visual artist, he excels as an inventor and creator of the visually awesome and overwhelming and this is the crux of his genius.

—CATHERINE CAFOPOULOS



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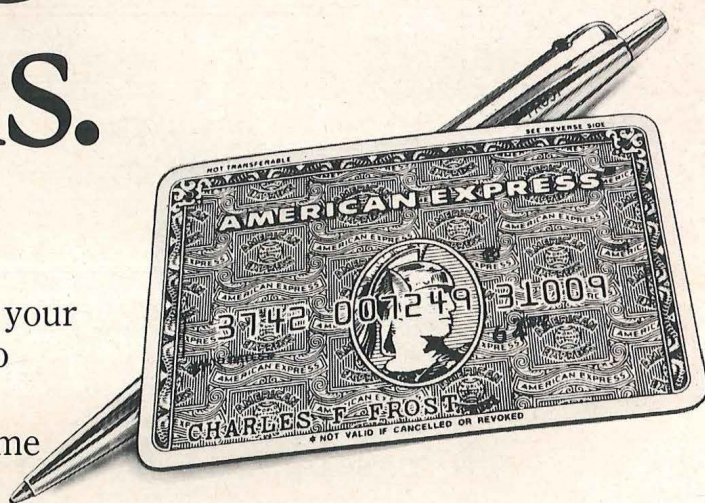
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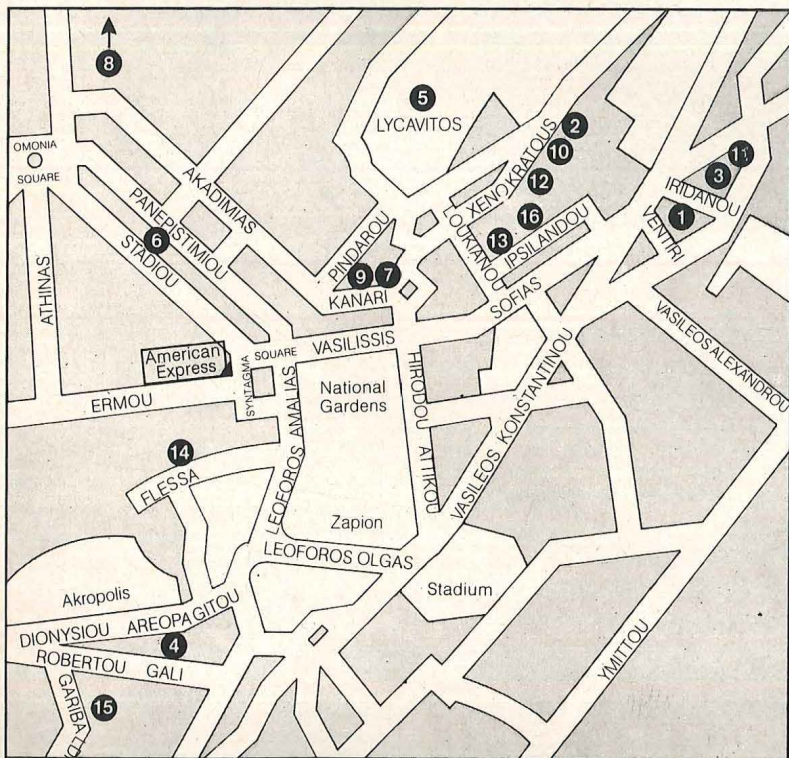
13. Stagecoach 6 Loukianou – Kolonaki – Tel. 730.507. The wild west in Athens. American Saloon Steakhouse.

14. Palia Athina 4 Flessa – Plaka – Tel. 3222.000. Taverna Floor Show, Bouzouki music.

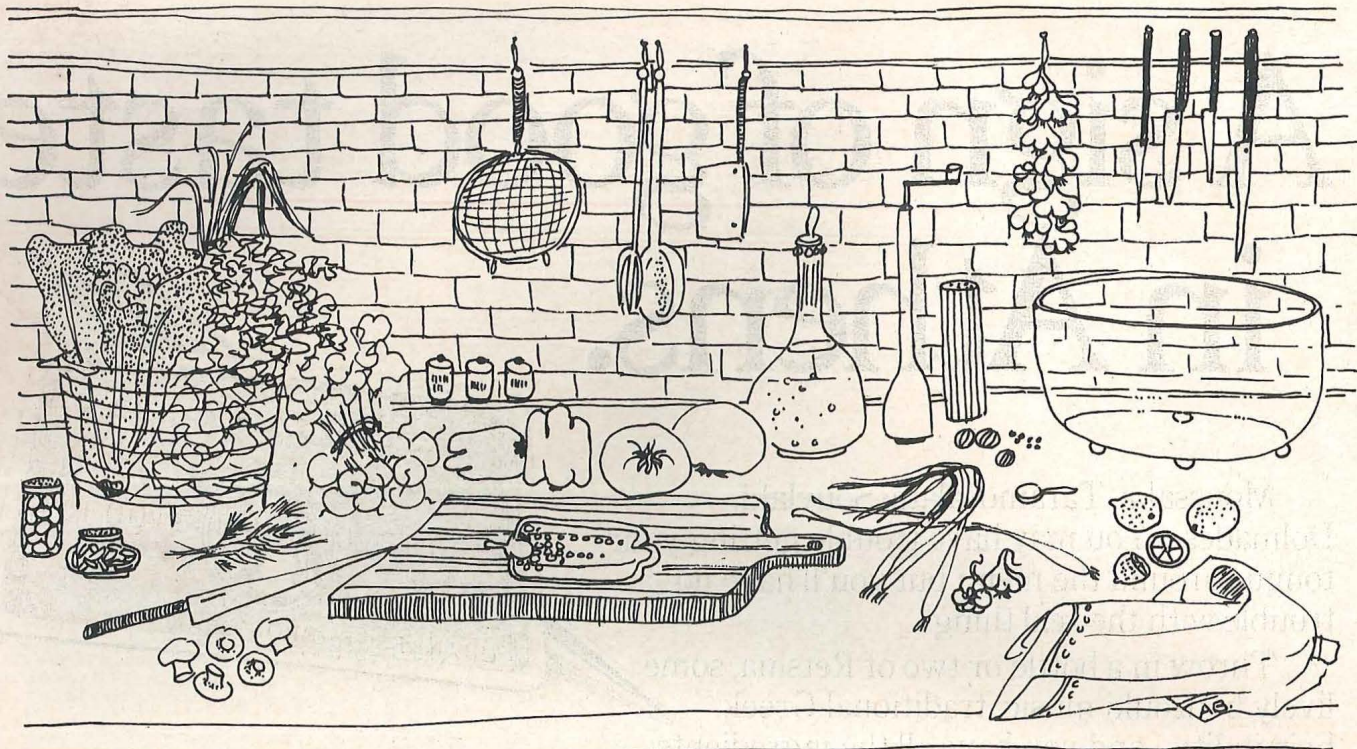
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food

SUMMER CASSEROLES

COMBINING vegetables, meats, fish, or shellfish, and special sauces and seasonings sounds simple enough, yet a delectable casserole blending a variety of flavours in one pot requires skill developed over many years. Casseroles are not a new concept. As early as the late second and early third-century A.D., the Greek scholar, Athenaeus, described in his fifteen-volume work, *The Deipnosophists*, a "rose-dish casserole". It was made of fragrant roses that were crushed in a mortar; the ingredients included egg yolk, olive oil, fish paste, pepper, and wine in which fowl and brains from pork were simmered. Indeed, the word "casserole" can be traced back to ancient times: from the French word *casse* which according to Webster's is derived from the Greek word *kyathos* (ladle).

During the summer when so many fresh, colourful vegetables and herbs are in season, casseroles are particularly delightful. Most may be prepared a day in advance, either partially or completely. There are still many homes in Athens without ovens and so the custom of having one's food baked at the local

bakery (*fourno*) continues. Even those who enjoy the luxury of an oven often prefer to take advantage of this service in warm weather. Once the day's bread is ready, most bakers will accept pans of food — and casseroles — to be baked for a nominal fee. At home, most casseroles are ready in less than an hour — another advantage in summertime.

AUBERGINE PARMESANA

1 kilo aubergine (eggplant)
 1/3 cup vegetable oil for frying
 1 tablespoon breadcrumbs
 Tomato Sauce (recipe below)
 1 cup Parmesan cheese, freshly grated
 3 tablespoons fresh basil, chopped, or
 1 tablespoon dried basil
 1 1/2 cups mozzarella cheese, thinly sliced
 Salt

The combination of Parmesan (*parmesana*) and aubergine produces a unique flavour. If mozzarella is unavailable, substitute a similar non-salty, semi-soft cheese, such as a Fontina or Gruyere (*graviera*). Peel the aubergine and slice in one-half-inch rounds. Sprinkle each side with salt. Let stand thirty minutes. Rinse and dry. Heat two tablespoons of the oil in a large frying pan until very hot. Using tongs, fry the aubergine very quickly until browned

lightly on both sides. Add more oil when necessary but avoid using too much oil by turning the aubergine quickly. Drain on towels. To assemble the casserole: Grease a pan (9 × 12 × 2½ inches) and sprinkle with breadcrumbs. Arrange a layer of aubergine and cover with one-third of the tomato sauce, Parmesan, basil and mozzarella. Repeat the process twice. Cover with aluminum foil. Bake twenty minutes in the centre of a moderate oven. Uncover and continue baking ten minutes until the cheese has melted and the casserole is bubbly. Serve warm. Makes 6 servings.

BAKED ZUCCHINI AND CHEESE

1 1/2 kilos large zucchini (courgette)
 Vegetable oil for frying
 1 large green pepper, sliced (optional)
 2 medium onions, sliced in rings
 340 grams sharp cheddar cheese,
 cut into thin slices
 1 teaspoon dried oregano
 1 teaspoon salt
 1/4 teaspoon black pepper
 Tomato Sauce (recipe below)

Slice the zucchini into one-third-inch rounds. Heat a thin film of oil in a pan and quickly fry the zucchini on each side. Drain the zucchini on towels. In a

large casserole, layer the zucchini with the peppers, onions, and cheese, seasoning each layer with the oregano, salt, and pepper. Pour the tomato sauce over the vegetables. Bake forty-five minutes, uncovered, in a moderate oven until bubbly. Serve warm. Makes 5-6 servings.

EIGHT-VEGETABLE MEDLEY

- 1/2 kilo aubergines (eggplants)
- 1/2 kilo potatoes
- 1 large green pepper
- 3 medium onions
- 1/2 kilo zucchini
- 1/2 kilo fresh tomatoes
- 1 medium yellow squash, if available
- salt and pepper
- 12 mushroom caps
- 4-5 tablespoons olive or vegetable oil
- 1/4 teaspoon black pepper
- 1 teaspoon dried oregano
- 1 tablespoon fresh basil, chopped

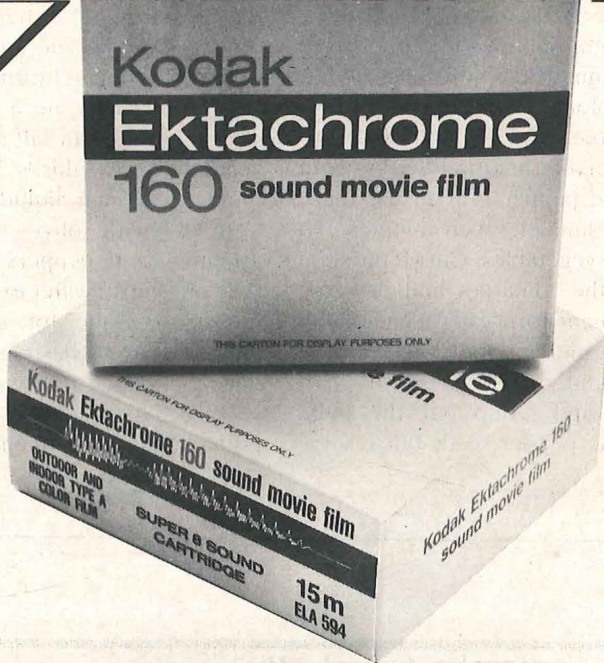
This is especially attractive when baked in a glass, ovenproof casserole. Okra, green beans, or zucchini flowers may be substituted for squash. Prepare all the vegetables in advance and have the seasonings ready before you begin the layering. Wash, peel, and cut the aubergines into quarter-inch slices. Salt on both sides and allow to drain for thirty minutes. Rinse the aubergines and dry. Wash and peel the potatoes and slice into rounds. Seed and slice the green pepper, slice the onions and zucchini and peel and slice the tomatoes and squash. To assemble the casserole: Grease a twelve-cup casserole with one-half teaspoon of olive oil. Spread first a layer of potatoes in the casserole, and then a layer each of aubergines, peppers, and onions. Continue to layer the vegetables, seasoning each layer with oil, salt, pepper, oregano and basil. (The layers of potatoes should be in the bottom half of the casserole to absorb the liquids released by the zucchini, tomatoes, and squash.) Place the mushroom caps around the sides with their round sides next to the casserole. Cover with a lid or aluminum foil. Bake for fifty-five minutes in the centre of a moderate oven (350 F or 176 C). Serve warm or cold. Makes 6-8 servings.

STUFFED VEGETABLE CASSEROLE

- 1 tablespoon vegetable oil
- 1 medium onion, chopped
- 2 cloves garlic, chopped
- 1/2 kilo (1 pound) chopped veal and pork
- 1/3 cup raw converted white rice
- 1/4 cup tomato purée diluted with 1/4 cup water
- 1 teaspoon salt
- 1/4 teaspoon black pepper
- 2 tablespoons fresh mint leaves, chopped
- 15 assorted vegetables of similar size: tomatoes, green peppers, zucchini, aubergine
- 2 tablespoons olive oil
- Parsley for garnish


A traditional Greek favourite. The filling may be prepared a day in advance. In a large frying pan, heat the


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oil and sauté the onion, garlic, and meat, stirring and mashing with a fork. Cook about four minutes or until the meat has changed colour. Add the rice, wine, tomato purée, and enough water to almost cover the mixture. Season with the salt and pepper. Stir in the mint. Cover and simmer seven minutes. To prepare the vegetables: Cut off the stem end from the tomatoes and peppers, reserving them for "caps", and scoop out without piercing the skins. Cut the zucchini and aubergines in half lengthwise and scoop out the pulp. (Discard the pepper seeds but reserve

the pulp from the other vegetables for other uses. The zucchini pulp may be added to the stuffing.) Place the vegetable shells in a casserole and season lightly with salt and pepper. Fill vegetables two-thirds full. (Be sure there is enough liquid for the rice.) Sprinkle with olive oil. Cover the tomatoes and peppers with the caps. Add one cup of water to the pan, more if necessary. Bake for one hour in a moderate oven, basting the vegetables once. Serve warm or cold. Makes 8-10 servings. Note: a few peeled, quartered potatoes are frequently tucked in

among the vegetables to absorb liquid released by the vegetables.

VEGETABLE BORSCHT

8 cups chicken broth
3-4 beets, peeled
2 large stalks of celery
3 carrots, peeled
2 medium onions, peeled
2 parsnips, scraped
1 medium cabbage
1/2 cup tomato juice or
2 tablespoons of tomato purée
1 tablespoon fresh parsley, chopped
Sour cream
Salt


Both attractive and delicious, this borscht (made without vinegar) is so thick that it may be grouped with casseroles. Parsnips, stalk celery and cabbage are scarce in Athens during the summer but can usually be found at specialty green grocers. Cut the beets, celery, carrots, and parsnip into julienne strips; slice the onions and cut the rings into halves or quarters; shred the cabbage. (There should be 1½ cups of beets, one cup of celery, one cup of carrots, three-quarters of a cup of onions, one-half cup of parsnips and four cups of cabbage.) Place the chicken broth in a large casserole and bring to the boil. Add the beets, celery, carrots, onions and parsnips to the boiling stock. Simmer, covered, for twenty minutes. Add the cabbage and simmer an additional thirty minutes, adding the tomato and dill during the last ten minutes. Season with salt. Sprinkle with parsley. Serve hot or cold with sour cream. Makes 6 to 8 servings.

TOMATO SAUCE

2 tablespoons olive or vegetable oil
1 small onion, chopped
2 cloves garlic, minced
1 tablespoon flour
1 kilo fresh tomatoes, peeled and chopped or
canned tomatoes, chopped and drained
1 tablespoon tomato paste
1/4 cup dry red or white wine
1 teaspoon dried thyme or oregano
3/4 teaspoon salt
1/4 teaspoon black pepper
1/4 teaspoon sugar (optional)
1/2 tablespoon fresh parsley, chopped


This may be used with the Zucchini and Cheese, Aubergine Parmesan, or over pasta or grain dishes. (For a variation, sauté two cups of sliced mushrooms in two tablespoons of olive oil mixed with butter, add three tablespoons of sherry, a few grains of salt and pepper, simmer five minutes, and add to the sauce.) Heat the oil in a medium saucepan and sauté the onion until soft. Stir in the garlic and flour and continue cooking for two minutes. Add the tomatoes, tomato paste, wine, thyme or oregano, salt, pepper, and sugar if desired. Simmer uncovered for forty-five minutes. Add the parsley. Makes three cups.

—VILMA LIACOURAS CHANTILES



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KOSMOS

MAY 16

On the occasion of the issuance of a commemorative stamp in honour of Dr. George Papanicolaou, the American First Lady presides at a White House reception. The late, Greek-born, American researcher in 1962 developed the "Pap Smear" which is universally used in early detection of cervical cancer.

The Ministry of Social Welfare draws up a bill to be presented to Parliament according to which homosexual prostitutes will be required to carry licenses as heterosexual prostitutes now do; male prostitutes will be eligible for free medical care; female prostitutes must be twenty-one years of age; and male, female, heterosexual and homosexual prostitutes will be required to undergo twice weekly medical examinations.

United States Senator William Fulbright visits Parliament and is warmly applauded. The former Chairman of the Senate Foreign Relations Committee is considered to be a staunch supporter of Greek causes.

Member of Parliament Virginia Tsouderou protests the Ministry of Industry's renewal of permits for quarrying marble on Mount Pendeli, citing a law passed in 1976 which forbade such activity. The scarred areas on the slopes of the mountain are an eyesore visible on clear days from Athens.

The Public Prosecutor brings charges against the publisher and editor of the Athens daily, *Eleftheros Kosmos* after the newspaper carries a story in which they refer to ex-King Constantine as "King of Greece".

MAY 17

A waterheater explodes in the kitchen of a third floor apartment in Athens and lands a quarter of a mile away, damaging a taxi waiting at a petrol station.

MAY 18

An irate husband in Thessaloniki accosts his wife and her lover after he, a detective, and several relatives find them making love behind the stadium. His wife assaults him with a large bone lying nearby and he is hospitalized.

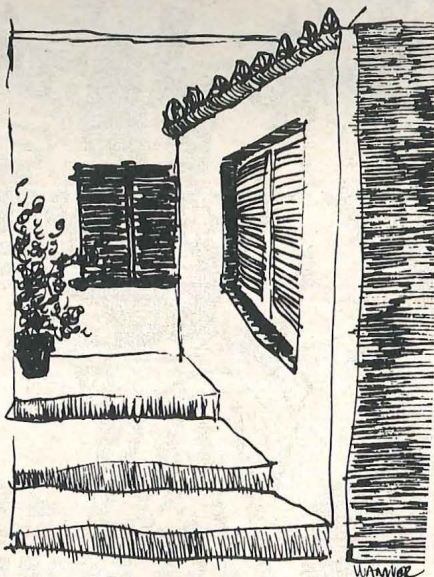
After a three-month lockout, the city's trolleys go back into service, although operators say they will renew their strike in six weeks' time unless all their demands are met.

MAY 20

In New York, Mikis Theodorakis takes suddenly ill and on the advice of his doctors, who recommend complete rest, cuts short his American tour. He flies to Paris where he will remain a month before returning home.

MAY 21

A church dedicated to Saints Constantine and Helen and located on the Noel Baker estate in Evvia, is severely damaged by fire on the Saints' feast day. Unknown arsonists are said to have started the fire.



MAY 22

The Bishop of Florina, Avgostinos, who wages regular attacks on latter-day Sin, launches another crusade, directing a few sallies at nightclubs, late hours, and drunken driving, and warns the Government that if it does not ban nightclubs he will order the bells of all the churches of his parish to peal in mourning. Earlier in the month, Bishop Avgostinos resigned from the Holy Synod after he was expelled from a session for having been absent without permission from an earlier session.

MAY 23

Anna Aslan, the famous Rumanian specialist in geriatrics, arrives in Athens at the invitation of a private clinic for retarded children. At a press conference, Mme. Aslan announces that two drugs she has been investigating may have a beneficial effect on encephalitis.

MAY 25

Kyveli Adrianou, the grande dame of the Greek stage, dies at about the age of ninety-four. She was the mother of four children, one a son from her third marriage to the late Prime Minister,

George Papandreou. The actress had kept her age and the identity of her parents a closely guarded secret. Kyveli made a sensation in Athens when she appeared as Juliet in *Romeo and Juliet* in 1901, and dominated the local theatre for more than half a century.

MAY 30

Several large pieces of marble, up to a foot in length, fall from the Propyleia shortly after closing time.

JUNE 3

Yehudi Menuhin arrives in Athens to choose sites for the filming of a Canadian-U.S. television special entitled "Music and Men".

JUNE 3

In a major effort to restore and preserve the natural beauty of the Attic coast, Undersecretary of Public Works Stefanos Manos announces that all illegally constructed buildings defacing beach areas between Vouliagmeni and Sounion, and from Sounion to Marathon, will be torn down.

Foreign press reports announce that nineteen-year-old Maria Niarchos, the only daughter of shipowner Stavros Niarchos, and first cousin of Christina Onassis, will soon wed French pharmaceutical heir, Alex Sevasty. The marriage, it is claimed, will take place at the insistence of the bride's father.

Over one hundred Mercedes and other luxury autos stolen in the last three years in Italy now circulate in Greece, according to a police report from Rome. With the aid of Interpol, seven men were recently arrested in the two countries. Most of the cars have been arriving in Greece with false papers via Patras and Igoumenitsa.

JUNE 9

In yet another attempt to speed the circulation of city traffic, the public transport system begins express bus service running non-stop from eleven suburbs to the centre of town.

JUNE 14

The personal effects of the late Maria Callas go on auction at the Hotel George V in Paris. Among the items on sale are the soprano's collection of French and Italian Renaissance paintings, her piano, and her bed. The auction was agreed upon as a way of settling a dispute between Callas's former husband Giovanni Batista Meneghini and her mother, Evangelia Kaloyeropoulos, over the singer's estate.

television and radio

The following is a guide to some television 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 2:00 Musical Trip to South America*...3:15 Surprises (children's show)*... 6:10 Disneyland...7:40 The Week's News in Review*...8:00 The Waltons (dubbed)*...9:30 Sports*...10:00 Film or series (usually in English)
YENED 2:15 Classical Music...2:45 Film*...6:30 Pop Music Show...7:00 Robin Hood...7:30 The Muppet Show...8:00 Eva Evangelidou, interviews*...10:00 Theatre*

MONDAY

ERT 2:00 Every Afternoon (cartoons, games, stories for the entire family)*...6:00 Little Astronauts (cartoons)...6:15 Big Blue Marble (international children's show)...7:35 In Search Of (documentary narrated by Leonard Nimoy)...8:00 General Hospital (British series)...9:30 Theatre*
YENED 5:30 Forest Rangers*...7:00 Little House on the Prairie (dubbed)*...10:00 Film or series (usually in English)

TUESDAY

ERT 2:00 Every Afternoon*...6:00 Tom and Jerry (cartoons)...6:25 Circus...7:15 Open University*...9:30 Best Sellers

YENED 2:00 Dr. Kildare (resumes at 2:15 after the news)...5:30 Follow Me (children's show)...7:00 Air Power...7:45 The Mothers-in-Law...10:00 Film*

WEDNESDAY

ERT 2:00 Every Afternoon*...6:00 Woody Woodpecker (cartoons)...6:25 The Animals in Nature (American documentary)...7:15 Sports*...8:30 Pages of History...9:30 Film
YENED 5:30 Supercar...7:00 Combat...10:00 The Fugitive with David Janssen...11:10 Police Woman with Angie Dickenson

THURSDAY

ERT 2:00 Every Afternoon*...6:00 Once Upon a Time (children's show)...6:30 Thunder... 7:50 Luna Park*...9:30 Shades of Greene (stories by Graham Greene adapted for television)...8:30 Earth Magic (British documentary)...11:25 ERT Orchestra concert
YENED 1:30 Ben Casey (resumes at 2:15 after the news)...5:30 Marionettes...7:30 The Odd Couple with Tony Randall...8:00 Upstairs, Downstairs (British series)...10:00 Roger Moore as The Saint...11:00 Clay Hanger (British series)

FRIDAY

ERT 2:00 Every Afternoon*...6:00 Heckel and Jeckel (cartoons)...7:15 Happy Days... 8:30 The Amazing Years of Cinema...10:30 Musical Anthology...11:00 Charlie's Angels (adventure series)
YENED 1:30 The Buccaneers (resumes at 2:15 after the news)...5:30 Cartoons...6:45 Star Trek...7:45 Peyton Place...10:15 Film*

SATURDAY

ERT 2:00 Every Afternoon*...3:30 Cottage to Let...4:30 Sports*...5:00 Football (English series)...7:15 Pop Music...8:30 Edward VII (British historical series)...9:30 Every Saturday (film clips of the week's news)*...10:00 Hawaii 5-0 (police adventure)...11:00 The Fall of Eagles (English series)...12:15 Rock Concert

YENED 1:30 Lucy (resumes at 2:15 after the news)...2:45 Cartoons...3:15 Sports program...5:30 Fury...10:00 Film*...12:15 The Protectors (British series)

NATIONAL RADIO COMPANY - ERT

There are three stations. The National Program (728 KHz, 412m) and the Second Program (1385 KHz, 216m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHz, 451m) broadcasts from 8am-12 noon and from 5pm-1am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday-Saturday and at 7:15 am on Sundays. Weather reports in Greek and English at 6:30 am Monday-Saturday and 6:35 am on Sunday.

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 Ellinikon 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, 10:25 pm); *All Things Considered* (Mon-Fri. 9:05 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); *Drama Theatre* (Mon.-Fri. 8:05 pm) featuring *Playhouse 25*, *The Whistler*, *Gunsmoke*; Paul Harvey (10:15 pm).

ATHENS SHOP HOURS

The summer hours will be in effect through September 30, 1978.

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	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
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:45-8:45pm	8am-3pm	8am-2pm 5:45-8:45pm	8am-2pm 5:45-8:45pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30-9pm	7:30-4pm
Fish	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm 5:30-8:30pm	7:30am-2pm
Bakeries	7am-3pm	7am-2:30pm 5:30-9pm	7am-3pm	7am-2:30pm 5:30-9pm	7am-2:30pm 5:30-9pm	7am-3pm
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.

MAINLAND TURKISH SETTLERS ON CYPRUS

EXCERPTS FROM THE TURKISH PRESS

Although Mr. Ecevit, Turkish Prime Minister, and Mr. Denktash, Turkish-Cypriot leader, keep denying that the occupied part of Cyprus is being systematically colonized by Turks from the mainland, in violation of the Geneva Convention, both the Turkish and Turkish Cypriot press refuse to remain silent. Not only do the papers attest to the fact that settlers have flocked into the island but, what is more, they reveal that the Turkish Cypriots are bitterly opposed to this policy.

Subsequently more papers and organizations have openly admitted that these people are not a figment of the imagination but an unpleasant reality causing grave concern. It is officially estimated that there are about forty thousand settlers on the island. Below we publish excerpts from articles that appeared in the Turkish and Turkish Cypriot press, strongly criticizing the alien population that has settled in Cyprus.

In a report-analysis in the influential Istanbul daily MILLIYET (30.5.78), the paper's Cyprus correspondent Akay Cemal writes:

There is a very delicate issue in Cyprus, which neither the "Turkish Federated State Government" nor the Ankara government have so far dared to handle. Both Nicosia and Ankara avoided dealing with the problem by saying: "Do not let the foreigners hear it, do not let the Greek Cypriots exploit it". They have covered up the incidents without realizing that these incidents would open deep wounds. The real cause behind the present uneasiness and complaints is the bringing of Turkish settlers from Turkey with the aim of obtaining their votes.

Turks from Turkey were brought here without any planning. This is the reason why the Turkish Cypriots complain. They say: "How could these Turks from Turkey be provided with a settlement in the Turkish region by people who could not provide a settlement for the Turkish Cypriot refugees from the south? In this respect officials acted hastily and without any plan".

The relations between the Turks from the motherland and the Turkish Cypriots are getting weaker and weaker. The Turkish Cypriot papers were not, at first, reporting incidents which were alien to the Turkish Cypriots. However, following the increase in the number of incidents the papers began publishing comments and articles to warn the authorities.

The main cause behind the present situation is the appointment of people supporting the parties, which participated in the former coalition government of

Demirel, to key positions in the "Turkish Federated State". Another cause is the unchecked entry into Cyprus of Turks who have come to settle.

Writing in Halkin Sesi, Turkish Cypriot daily, on May 25, Dr. Fazil Kuchuk said about the settlers:

Piling people on the island without planning has been of primary influence in the creation of the present situation on the island. However, without planning and calculating, people were brought who had sectarian conflicts among them, who lived away from each other because of blood feuds and who belonged to two different faiths.

The situation is not gratifying at all in some of our villages. Isn't the situation in these villages serious enough to push us into deep anxiety? Those coming from underdeveloped areas have been so spoilt that they have lost their consciousness and have been insulting everybody around them. The sooner they are sent back the sooner they will find the freedom they want and the sooner the Turkish Cypriot community—and the decent newcomer settlers—will find tranquility. The administrators and the "protectors" must understand that the fists, knives and pistols of these thugs can one day produce incidents which none of us may like. Those coming from Turkey's western provinces are as much concerned with the incidents as we are. They too carry the same feelings and grief.

We ask the Ecevit Government not to turn this island they have liberated into a grave.



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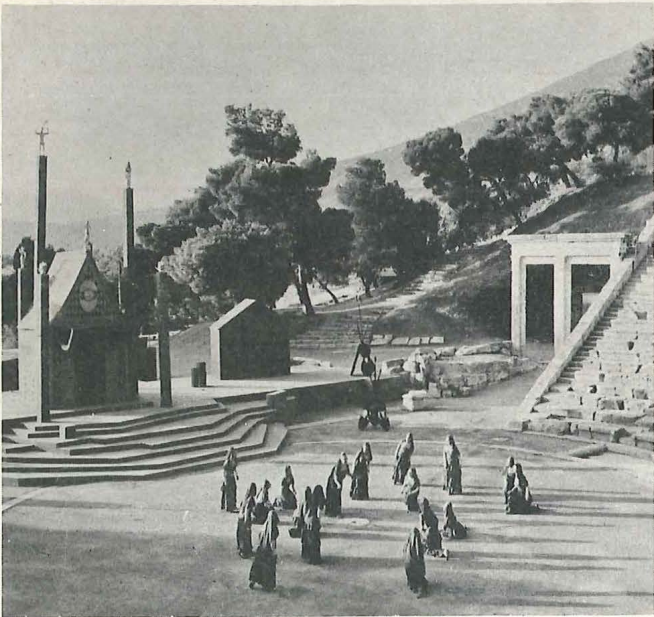
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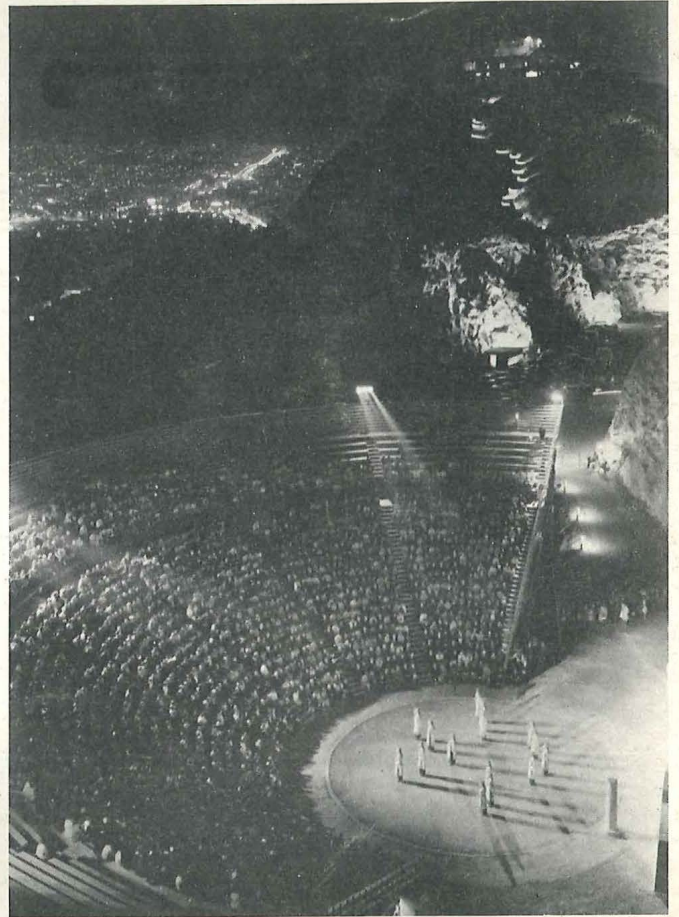
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THE NATIONAL TOURIST ORGANIZATION OF GREECE

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