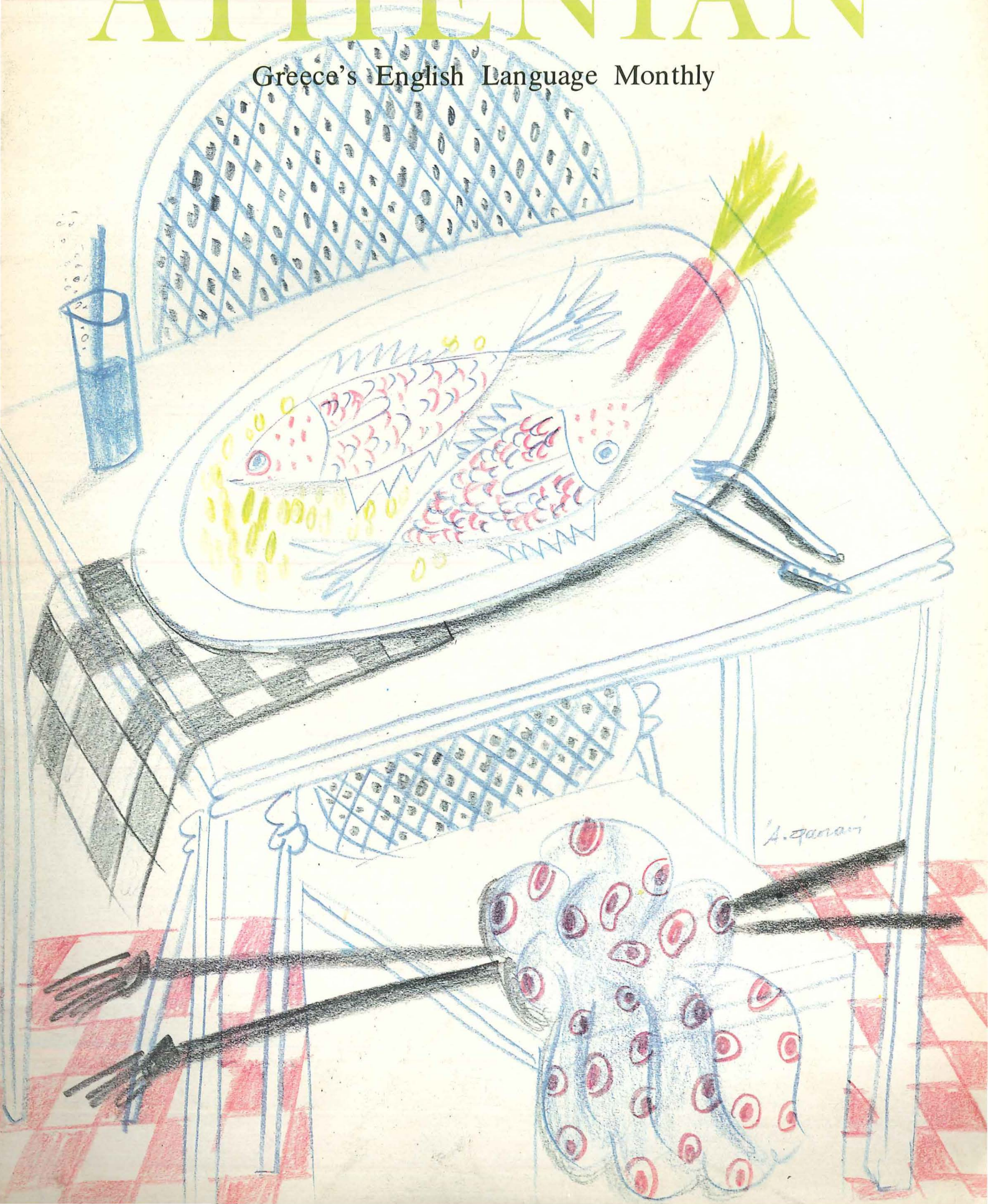


August 1978

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THE ATHENIAN

Greece's English Language Monthly





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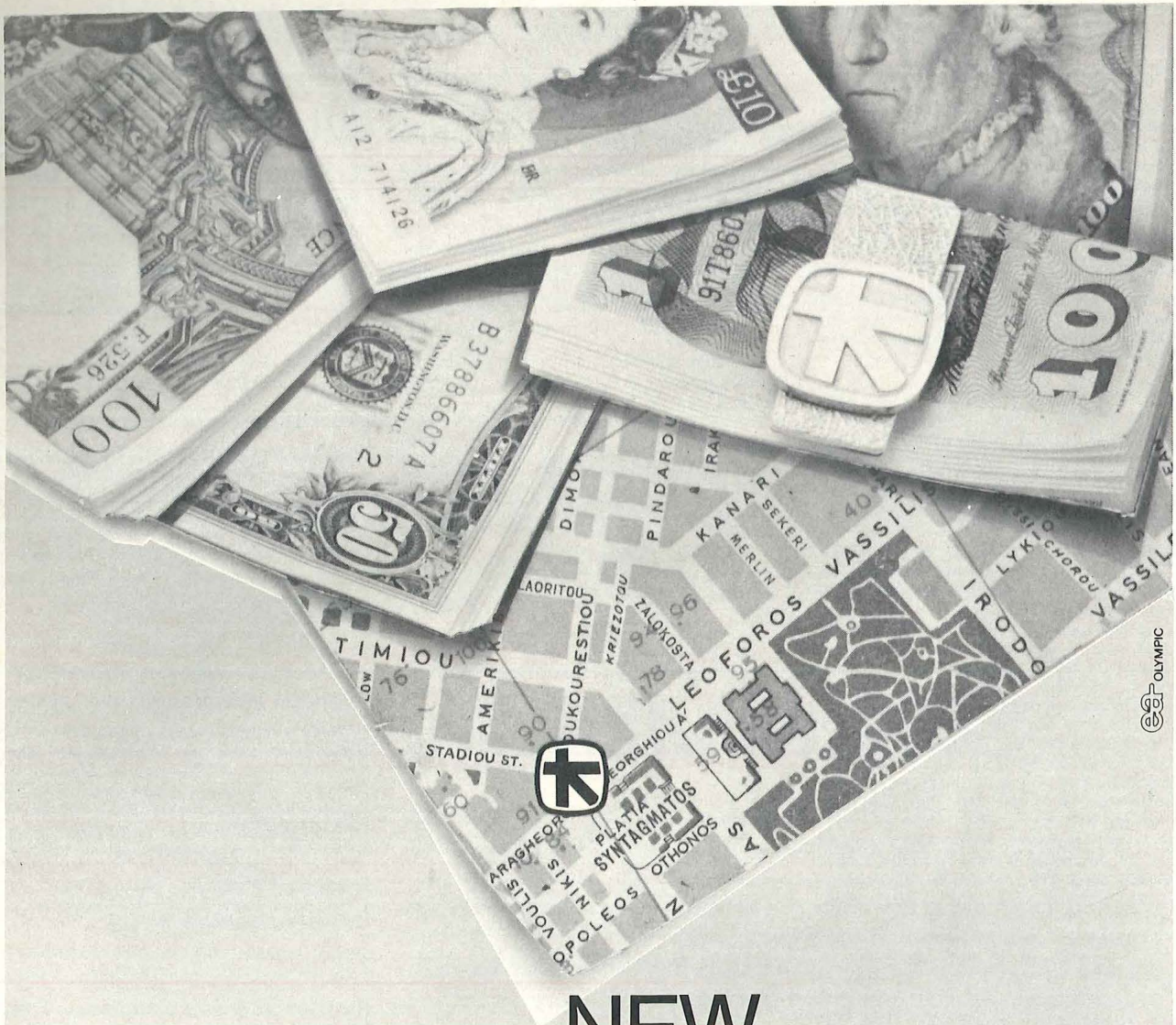


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festivals

ATHENS

The Festival 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, Tel. 323-2771, from 6:30 to 9 pm on the evening of the performance.

ROYAL BALLET. August 4, 5, 6: Prokofiev's *Romeo and Juliet* with Merle Park and Anthony Dowell, and the Covent Garden Orchestra. (500, 400, 350, 200, 100 Drs. Students 50 Drs.)

ATHENS STATE ORCHESTRA. August 7: Uto Ughi, violin, Odysseus Dimitriadis, conducting, a program of works by Evangelatos, Beethoven, and Tchaikovsky... August 14: Cyprien Katsaris, piano, Ken-Ichiro Kobayashi, conducting, works by Schubert, Liszt, and Beethoven. (200, 150, 100, 50 Drs. Students 30 Drs.)

EXPERIMENTAL THEATRE OF GREECE. August 10, 11, 12, 13: Shakespeare's *Timon of Athens* (in Greek) with Dimitris Horn. (200, 150, 100, 50 Drs. Students 30 Drs.)

NATIONAL THEATRE OF GREECE. August 18, 19, 20: Sophocles' *Electra* with Eleni Hatziairgyri... August 25, 26, 27: Kazantzakis' *Buddha* with Alexis Minotis... September 15, 16, 17: Aristophanes' *Lysistrata* with Mary Aroni... September 23 and 24: Aeschylus' *Suppliants* with Stelios Vokovitch. (150, 100, 70, 50 Drs. Students 75, 50, 30 Drs.)

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

STUDENTS OF THE MOSCOW CONSERVATORY. August 22 and 28: Sviatoslav Richter and Oleg Kagan, soloists, and Yuri Nikolayfski, conducting, works by Handel, Hindemith and Berg. (400, 300, 200, 100 Drs. Students 40 Drs.)

MAURICE BEJART'S BALLET OF THE TWENTIETH CENTURY. August 30, 31 and September 1: Stravinsky's *Petruschka* and *The Rite of Spring*... September 2, 3, 4: *What Death Tells Me*, *Songs of a Wayfarer*, and *What Love Tells Me*, choreography by Béjart, music by Mahler. (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, Schumann, and Rachmaninoff... September 8: Jerzy Semkow conducting works by Ives, Mozart and Brahms. (200, 150, 100, 50 Drs. Students 30 Drs.)

THESSALONIKI STATE ORCHESTRA. September 11: George Cziffra, soloist, George Themis, conducting, works by Mussorgsky, Grieg, Mendelssohn. (200, 150, 100, 50 Drs. Students 30 Drs.)

RADIO SYMPHONY ORCHESTRA OF BADEN-BADEN. September 19: Karl Engel, piano, Kazimierz Kord, conducting, works by Wagner, Schumann, and Brahms... September 21: Karlheinz Stockhausen conducting a concert of his own works. (Ticket prices to be announced).

LYKAVITOS

At the open-air theatre on the western slope of Lykavitos (Lycabettus) Hill. The series will continue through September. Performances will begin at 9:00 during August and at 8:30 during September. Tickets go on sale ten days before each performance at the Festival Office (see Athens Festival). The program is subject to last-minute changes. Buses to the theatre leave from Kolokotronis Square at 7:30 and 8:00.

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

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

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.)



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.

EPIDAUROS

The Festival continues through August 27. Performances are on Saturdays and Sundays and begin at 9:00. 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 Nafplion, tickets may be purchased at Bouboulina 2 (on the eve and day of the 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.

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

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

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ELEUSIS

The annual Aeschylia Festival of Eleusis will take place August 27 through September 3. All performances are held in the archaeological site of ancient Eleusis, and begin at 9:00. Tickets are 100 Drs. and may be purchased at the municipal office of Eleusis (Tel. 554-6680) and at the gate.

GREEK BALLET THEATRE OF RALOU MANOU. August 27: Program to be announced.

ART THEATRE OF KAROLOS KOUN. September 2 and 3: Sophocles' *Oedipus Tyrannus*.

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 will alternate throughout August with those on the nearby island of Thassos. 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. Aristophanes' *Clouds*: 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 KAROLOS KOUN. Aristophanes' *Peace*: August 26, 27 at Philippi.

AMPHI-THEATRE OF SPYROS EVANGELATOS. Aristophanes' *Plutus*: August 2 at Thassos.

GREEK BALLET THEATRE OF RALOU MANOU. 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.)

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

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

THESSALONIKI. September 4-18. At Anhialos.

ZAKYNTHOS FESTIVAL

An "International Meeting of Medieval Theatre" will take place on the island of Zakynthos from August 8 through 18. The events include a symposium, theatrical performances, a book exhibit, and films. Zakynthos (Zante) can be reached by car-ferry from Killini in one-and-one-half hours, by bus from Athens via Patras, or by air.

THE ATHENIAN

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publisher's note

Before the invention of coinage, slaves, cattle, and tools were among the items used not only for barter but as money. The word drachma originally meant "handful" and came to refer to a handful of iron spits used as money. As commercial centre of Athens in ancient times, the Agora was a bustle of activity, where business was transacted and money in its various forms changed hands. The Agora is again the location of money-related activities and the focus of speculation, in this case, based on well-researched evidence: archaeologists working at the site expect to bring to light a mint. In "The Mint of Ancient Athens", John Camp, the assistant director of the excavations at the Agora which are being conducted by the American School of Classical Studies in cooperation with the Greek Archaeological Service, discusses the coinage of ancient Athens and the minting process.

In the post-war period, successive governments were in agreement about the need for foreign direct investments. Official policy encouraged the establishment of international firms, providing incentives and other inducements to attract capital from abroad as well as technical know-how. The wisdom of this policy has long been a point of contention among economists. Now a recently published study carried out by the Centre for Economic Planning and Research has given support to the dissenters. In "Foreign Investment and the Economy", Antony M. Economides reports on its conclusions.

Votive offerings — "tamata" — take many forms, among them the metal plaques which are attached to the icons and iconostases of the churches. Collecting these has now become fashionable but for the majority they remain what they have been for thousands of years: offerings requesting divine intervention. In "A Custom from Ancient Times", Bruce Batler and his wife, Julia Grant who have been collecting "tamata" for many years trace the tradition and describe some of the customs associated with it.

Our cover is by Alekos Fassianos.

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

Performances take place at the *Dimotikon Amphitheatron Kastellas* and begin at 9:30 pm. Special buses leave Athens at 8:45 from *Amalias 10*, near Syntagma (Constitution Square). Tickets may be purchased in Athens at the *Pallas Cinema*, Voukourestiou 1 (Tel. 322-4434) from 9:30 am to 1 pm, or in Piraeus at the theatre's box office (Tel. 412-5498).

ACROBATIC BALLET OF CHINA (The Acrobatic Ensemble of Liaoning which has been highly acclaimed during its current tour of Europe). Through August 13. (No performance on Monday, 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.)

MUSEUMS

As we went to press it was announced that admission at State-run museums will be free on Sundays only. Since hours and other details are subject to change, it is wise to call ahead.

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, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. The landmark exhibit of the N.P. Goulandris collection of ancient Greek art, which has attracted world-wide attention, will continue through November. Guidebooks in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30-2 and 4:30-7:30, and Sundays 8:30-2. *Closed Tuesdays.* Admission 40 Drs., students 20 Drs. 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,

There are few theatres open during the summer but a plethora of musical revues (epitheorisis) spring up at open-air theatres throughout the city. Dial 181 for a recorded announcement (in Greek) of current shows.

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 Platean 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 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

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NAME DAYS IN AUGUST

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

DATES TO REMEMBER

August 5 Ramadan begins—Islamic holiday
 August 13 Tishe'ah Be'av—Jewish holiday
 August 23 National Day—Romania
 August 26 Janmashtami—Krishna's
 Birthday (Hindu)

PUBLIC HOLIDAY

August 15 Assumption of the Virgin

The Assumption of the Virgin Mary on August 15 is the occasion in various parts of Greece for religious pilgrimages (notably to the island of Tinos because of the discovery there in 1822 of the miracle-working icon of the Virgin) and *panigiria* (festivals) some of which last several days. Among them are the following: **Northern Greece** (August 14, 15): at Veria near the village of Kastania. **Ioannina**: a three day festival at Matsouki. **Crete** (August 13-15): festivals at Lassithi, Neapolis, and Iraklion (in the village of Mohos). **Chios**: Fairs at various villages. **Corfu**: at the village of Kassiopi. **Lesbos (Mytilene)**: celebrations at Petra. **Karpathos and Kassos** both in the Dodecanese, and **Paros**, in the Cyclades, also have festivals.

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.*

WAR MUSEUM, Vass. Sotias and Rizari, Tel. 742-440. Blood and thunder glorified (to the delight of war buffs and mistress 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

Most galleries will close during August, but among the better-known the following will be open with group shows. It is best to call ahead for hours. The Athens (713-938), The Bernier (743-998, 735-657), Diogenes International (322-6942), Polyplano (362-9822), and Zomboulakis-Tassos (363-4454). Regular exhibitions at these and other galleries will resume in late September.

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, a religious and civic centre of Athens in ancient times, is 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 Iroudou 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 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, Iroudou 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.

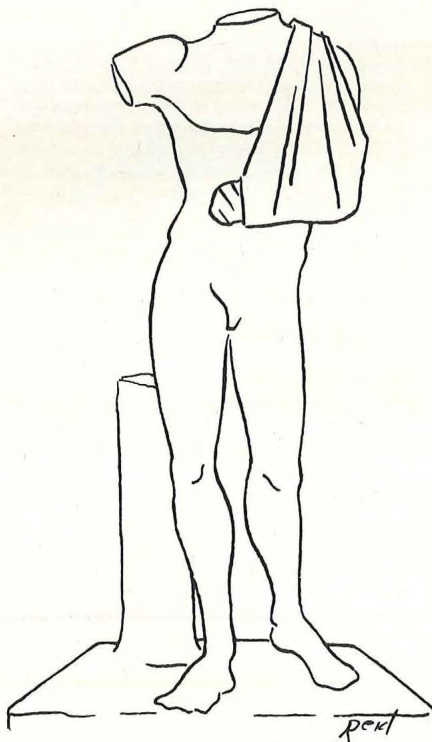
MONASTERIES

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 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 on the lower slopes of Mt. Hymettus. The church has seventeenth- and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalia St., take bus 39/52 to the terminus. It is then a short walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and a "secret school", open daily from 8:30 am to 7 pm. The grounds are open all day. Near the monastery is the Rododafnis Palace, built for the Duchesse de Plaisance, and converted in 1961 to a royal residence, but it is closed to the public. A taverna is nearby. In Athens, take bus 105 from Othonos St. and in Piraeus bus 191 from Felaneno.



According to an announcement in late July, free entry to all State-run museums and archaeological sites will be restricted to Sundays.

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.

ATHENS: Fair with folk dancing in the suburb of Dafni (August).

CHIOS: A religious fair in the area of Kallimassia (August 7 and 8).

EVIA: Religious fair in the village of Agios Ioannis (August 6 and 23).

IOANNINA: Three day festival in the village of Vassiliko (August 24-26).

KARPATOS (In the Dodecanese): Religious and folklore fair (August 29).

KASSOS (In the Dodecanese): Religious fair with local dances (September 2).

KILKIS (Halkidiki Peninsula, Northern Greece): Re-enactment of a peasant wedding (August 15).

KORINTHOS: Grape and wine festival with local handicrafts and dancing (early September).

KOZANI (Northern Greece): A folklore festival at Siatista (August 15).

LASSITHI (Crete): Re-enactment of a Cretan wedding in the village of Kritsa (August 27).

LEFKAS (Ionian Island): Two weeks of cultural festivities including lectures, theatrical performances and exhibitions (August 7-20).

LESBOS (Mytilene): "Symposium of the Aegean Sea". The international meeting of scientists will be the occasion for drama performances in the Castle, and other events (August 15-20).

PILION: Re-enactment of a peasant wedding at the village of Portaria (August 20).

PREVEZA (Northwestern Greece): Folklore and cultural festivities with performances of ancient and medieval plays in the ancient theatre of Nikopolis (early August).

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

RHODES: Handicrafts fair at Kremasti (August 14-23).

TRIPOLIS (In the Peloponnisos): Dancing and athletic competitions with an exhibition of agricultural machines at Episkopi Tegeas (August 14-20).

VOLOS: A three day olive tree festival in the villages of Horefto and Argalasti (August).

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 Aphaia, 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 (pronounced Vravrora 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.

RHAMNOUS (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 Rhamnous, 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 stoia, 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.

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,

includes a three-week individual field project. Application deadlines: Dec. 10 (winter session), June 18 (summer session). Sessions begin Jan. 8 and July 16.

SCHOOLS

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

AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Aghias Paraskevis St., Ano Halandri, Tel. 659-3200. The largest and oldest international school in Greece. American curriculum and International Baccalaureate program. Centre for the American CEEB testing. Elementary School (Halandri and Kastri Campuses): K(two years) and grades 1-5; Middle School: grades 6-8; Academy: grades 9-12. Registration, August 24, 25, 28. First semester begins Sept. 5 for grades 1-12 and Sept. 11 for Kindergarten. Tuition: kindergarten \$1,400; grades 1-5, \$2,100; grades 6-8, \$2,350; grades 9-12, \$2,550. Registration fee of \$200 for new students.

ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private school which follows the Greek curriculum. Grades 1-12. Admission on the basis of extensive examinations (in Greek) given in the preceding academic year. The elementary school, grades 1-6, is now coeducational but girls are admitted only in the first and second grades. Registration for Elementary School Sept. 7-9; High School Sept. 13-16. Classes begin Sept. 20. Tuition: 61,000 Drs.

CAMPION SCHOOL, King Constantine 23, Paleo Psychiko, Tel. 671-8194. Founded in 1970.

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

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.

COLLEGES

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

COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year program for undergraduates registered at American colleges. Courses are offered in English on Greek civilization, archaeology and Eastern Mediterranean studies. Candidates may apply to Mrs. Ismene Phylactopoulou, Kritis 24, Kifissia, Tel. 801-6300 or 801-6880. Registration Sept. 12, first semester begins Sept. 13. Tuition: \$2,650.

DEREE COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor and Associate degrees in Liberal Arts and Business Administration. Most classes conducted in English. Fall registration Sept. 5-8.

DEREE COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION, Athens Tower, Tel. 779-2247. Degree program in Business Administration. Also a wide spectrum of liberal arts and language courses. Registration for Interim Session Sept. 1 and for the Fall Oct. 9-12.

LA VERNE COLLEGE, P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. Registration, two weeks prior to beginning of term; first semester begins Sept. 5. Tuition: \$50 per undergraduate semester hour, \$65 per graduate semester hour.

STUDY IN GREECE, Neofronos 1, Ilissia, Tel. 722-789. For juniors or seniors registered in accredited universities or colleges. Emphasis is on Modern Greek Studies. Each five-month session

incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British GCEs and American SATs. Registration Sept. 12 and 14. Classes begin Sept. 15.

DEREE-PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private high school for girls which follows the Greek curriculum. Admission on the basis of extensive examinations. Frequently but unofficially referred to as 'Amerikaniko Kollegio — Thileon'.

DORPFELD GYMNASIUM (German School), Amarousion, Paradisos, Tel. 681-9173. Classes begin Sept. 21. Call for further information.

HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia, Tel. 808-1426 (high school), 803-4349 (elementary school). Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examinations, British GCEs and the International Baccalaureate. Registration through Sept. 12. First semester begins Sept. 14, high school; Sept. 18, elementary school. Tuition: kindergarten \$1,000; elementary grades 1-8 \$1,675; secondary grades \$1,975.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 280-338. Nursery School through Gymnasium. Call for further information.

LYCEE FRANCAIS (French Institute School), Sina 29, Tel. 362-4301. Call for information.

ST. CATHERINE'S BRITISH EMBASSY SCHOOL (Kifissia). Preparatory school for British and Commonwealth children (ages 5 to 12 plus). Classes begin Sept. 18. Written applications should be made care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.

LIBRARIES

Some libraries will close for part or all of August: Athens College (671-4628), Benaki (362-6462), British Council (363-3211), Gennadius (710-536), German Archaeological (362-0270), and the American and Greek Libraries of the Hellenic American Union (363-8114). The Goethe Institute (360-8111) will remain closed through September. The following expect to remain open, but call before setting out.

- BENAKIOS**, Anthimou Gazi 2 (off Stadiou, near Kolokotronis's statue), Tel. 322-7148. Periodicals and books in several languages. For reference use only. Mon. through Fri. 8:30 to 1 and 5 to 8. Sat. 8:30 to 1.
- BRITISH EMBASSY INFORMATION DEPARTMENT**, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. Mon., Thurs, Fri. 8 to 2. Tues. and Wed. 8 to 2 and 4 to 7.
- FRENCH INSTITUTE**, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Fri. 9 to 1.
- ITALIAN INSTITUTE** Patisson 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1.
- NATIONAL LIBRARY**, Panepistimiou St., Tel. 361-4413. References, manuscripts, books, periodicals, etc. in several languages and related to all fields. Mon. through Sat. 9 to 1.
- NATIONAL RESEARCH CENTRE**, Vas. Konstantinou 48, tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Sat. 8:30 to 1:30.
- PARLIAMENT LIBRARY**, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 8:30 to 1.
- POLYTECHNIC SCHOOL**, Patisson St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Call for information as the summer schedule will be irregular.
- UNITED NATIONS INFORMATION SERVICE**, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English, with some Greek translations. Mon. through Fri. 8 to 2:30.

COMMUNITY CALENDAR

Activities in the international community dwindle during August and do not resume until September or October.

- American Club**—Country and Western music, 7:30 to 11 pm, Aug. 5 and 26. Barbeque Night at the Family Inn, Aug. 9 and 23. Some weekly events: "Choose Your Own Steak Night" every Saturday in the Americana Room (reservations necessary); every Tuesday and Thursday a salad bar in the Family Inn, from noon to 2 pm. There is duplicate bridge every Thursday at 7:30 pm (for information, contact Eddie Cotsis at 801-2898 or Michele Arippol at 671-3495), and bingo every Tuesday at 8 pm.
- American Community Schools**—Registration of new students will be held at the Halandri Campus on Aug. 24, 25, and 28 from 8:30 am to 2:30 pm. Classes begin Sept. 5 in grades 1-12 and on Sept. 11 in Kindergarten. For information call 659-3200.
- Deree College Downtown Centre for Continuing Education**—Registration for Interim Session, Sept. 1.
- German Community Centre**—Swimming excursions on Aug. 1 at 10 am, and on Aug. 8, 15, and 22 at 2 pm.

SUMMER GLOBE-TROTTER

The Joint Travel Committee has organized an excursion to Corfu, September 1-4. Adults \$145 and children \$115. Contact Joan Evans, Tel. 895-1821.

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.

RECREATIONAL

BEACHES

The following beaches are south of Athens and easily accessible by car or bus. The buses leave from Vassiliss 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 Patisson 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).

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.

SPORTING CLUBS

- ATHENS TENNIS CLUB**, Vas. Olgas, Athens, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Initial fee 15,000 Drs.; 5,000 Drs. annually. Open daily from sunrise to sunset.
- AOK**, Tatoiou, Kifissia, Tel. 801-3100. Five tennis courts. Sponsorship required for regular membership. Six month membership also available. Annual fee: 6,000 Drs. (4,000 Drs. for six months); 2,000 Drs. for minors (1,500 Drs. for six months). Open daily 8 am to sunset.
- ATTICA TENNIS CLUB**, Philothei, Tel. 681-2557. Three tennis courts (an additional one to open soon), restaurant. Initial membership fee: 7,500 Drs. for adults, 3,500 Drs. for minors. Annual fees: 4,000 Drs. for adults, 3,000 Drs. for minors. Open daily 7 am to 11 pm.
- EKALI CLUB**, Ekali, Tel. 803-2685. Five tennis courts, two swimming pools, sauna and gym room. Restaurant open from 1:30 to 3:30 pm. and 9 pm to 1 am. Initial fee: 30,000 Drs.; annual fee 10,000 Drs. (Tel. 803-4284 Tues. - Sat. 10-2 for information).
- GLYFADA GOLF CLUB**, Glyfada, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fee: 400 Drs. weekdays, 600 Drs. weekends. Rental of golf clubs and cart and caddy additional.
- PARADISSOS TENNIS CLUB**, Paradissos, Marousi, Tel. 681-1458, 682-1918. Off Leaf. Kifissias, between Halandri and Maroussi (Amarousion). Six tennis courts, bar, snacks, swimming pool, pro shop, rentals. Initial membership fee: 5,000 Drs.; annual fee 3,000 Drs. Temporary residents of Greece may acquire special membership (500 Drs. per month). Open daily from sunrise to sunset.
- POLITIA CLUB**, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground, restaurant. Initial membership fee 20,000 Drs.; 500 Drs. per month. Open Mon. - Sat. 8 am to 11 pm.
- SPORTS CENTRE**, Agios Kosmas (across from the old airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), mini-golf (15 Drs.), ping-pong (10 Drs.), tennis (court fee 15 Drs., rackets for rent). Open daily sunrise to sunset.

MISCELLANY

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

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.

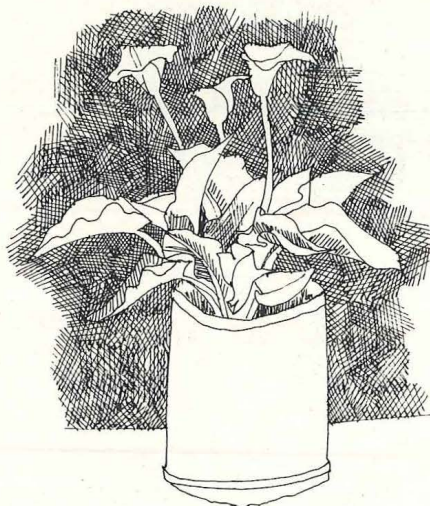
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety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

Many restaurants and tavernas may close (oftentimes on the spur of the moment) during the summer. If in doubt, call before setting out.

wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the 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 Vasiliou 16, Neo Psyhiko, 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'Abreuvoir. 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 *yakatori*, a Japanese version of *souvlaki*. Open for lunch and dinner. Closed Sundays.

L' Abreuvoir, 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.

Lihari, 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 specialities in a comfortable dining area illuminated by reduced 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. Specialities are filet Clochard, veal casserole in tomato sauce, and pork chops in wine sauce. Moderately priced. Open daily from 8:30 am 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 Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes served under the palm trees with soft, taped music. Specialities include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style souvlaki. Moderately priced. Open for breakfast, lunch and dinner.

Bouillabaisse, Zisimopoulou 28, Amfitea (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. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1 1/2 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, Etolikon 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.

Epestrete, 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 specialties (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, Angelos Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the 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 with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations.

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.

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.

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.

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.

Palaea 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.

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OUZERI

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

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

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

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

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

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.

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.

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

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

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

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 *stamnas* (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-Hortiat*. 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 barbequed 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. 275-715. 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, *Proxenos 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-panelled 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, *Proxenos Koromila*. Newly opened. Specialties include shrimp and bacon, cannelloni 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.



our town

The Acrobats from Liaoning

IN mid-July, the Liaoning Acrobatic Troupe of China installed itself, without particular fanfare, for nearly a month of performances at the Veakio Amphitheatre in Piraeus. When we took our seats in the half-empty theatre on a recent Thursday evening, we did not know what to expect, and were somewhat uneasy at the prospect of an entire evening of acrobatics. But from the moment the small group of musicians began to play their instruments — some unidentifiable in both appearance and sound — and the first group of performers alighted on the unadorned stage like a flock of brightly coloured sparrows, it became apparent that this was to be an uncommon entertainment.

The company was advertised locally as an “Acrobatic Ballet” which more aptly describes the bewitching entertainment offered by the group of approximately thirty performers — the youngest thirteen and the oldest twenty-three. Two disarming young women scampered, hand-in-hand, to the front of the stage before each act to make brief introductions, first in Chinese and then in a nearly flawless Greek. The program was divided into a rapid succession of breathtaking acts which included balancing on ladders, poles, and platforms, sometimes in precarious combinations. The lithesome performers formed a variety of intricate arrangements, at times seeming to be suspended in mid-air.

A symmetrical pyramid of a dozen youngsters glided swiftly around the stage mounted on a bicycle. Bowls, parasols and plates were transformed into dazzling visual effects or incorporated into unbelievable technical feats executed with the grace and precision of a well-choreographed ballet, and a good measure of wit. Two frisky dragon-like tigers with outrageously shaggy red manes (and two pairs of feet visible under each) caroused on the stage in a charming spoof. The final act culminated with the troupe’s female magician deftly extracting large props from a small basket (the last one the inevitable

banner proclaiming friendship between Greece and China) and the entire troupe appearing for their last bows and a robust choral rendition of a Greek song, delivered with cheerful enthusiasm. The entire performance was dispatched with such uncanny ease that it was easy to overlook the extraordinary talent and artistry it involved: a virtuoso technique, unflinching grace, phenomenal agility, and a formidable physical strength in performers as delicate as butterflies.



Backstage a congenial gentleman in a Mao suit, introduced to us as the group’s “leader” and speaking through an interpreter, told us that acrobatics has a long tradition in China and is regarded as a highly-specialized art form. Most of the provinces, and some of the larger cities have at least one acrobatic troupe. The Liaoning group is considered one of China’s finest. The performers are selected primarily from two arts schools in the Liaoning province in northeast China. Students enter at the age of ten or younger, and train for five to six years. Those with exceptional talent are selected to enter the company. The routine of practicing is rigorous — four to five hours a day.

The similarities between some of the movements in the acrobatic repertoire and those of classical ballet were apparent in the performances, particularly the high leaps, the lifts, and the mimetic gestures which were the movements of pure dance. The director of the company confirmed the parallels, emphasizing that the two traditions have a great deal in common.

After leaving Athens, the troupe will continue its tour. It appeared in London and Liverpool earlier in the summer and may go on to Yugoslavia before returning home.

The Pied Piper

THOUSANDS of travellers have followed in his footsteps on and off the mainland and islands of Greece. Although most English-speaking tourists have at least heard mention of his book on Greece, almost no one has heard of him. So, when the author recently made an unofficial visit to Athens, en route to New York from a travel writing assignment in Egypt, we decided to remedy the situation. The book is *Greece on \$10 and \$15 a Day*, one of the more popular in the series of budget guides published by Arthur Frommer, the grandfather of economy travel who approximately twenty years ago revolutionized the entire travel industry with the publication of his book *Europe on \$5 a Day*; the author is John Wilcock, a well-seasoned pied piper in the Frommer entourage, who has also guided budget travellers through Mexico and Japan, among other places.

Born in England fifty years ago, Wilcock went directly from secondary school into the world of journalism as a reporter for his hometown newspaper, the *Sheffield Telegraph*. London and Fleet Street were soon to follow (*The Daily Mirror*, *The Daily Mail*) and then Canada, the Bahamas (where he was a gossip columnist for a Nassau newspaper), and finally New York, where he is still based today. He worked as an assistant travel editor with *The New York Times* for several years and was one of the five founders of the *Village Voice* (and a columnist on the newspaper for ten and a half years). Interspersed in the complicated chronology of his career were a variety of affiliations with the New York cultural underground: a column with the *East Village Other*, books on Andy Warhol and other exotic subjects including occult guides to Great Britain and South America and a Harper and

Row book entitled *Magical and Mystical Sites*. He has just completed a guide to Venezuela commissioned by that country's ministry of tourism and is in the process, among other projects, of launching *Nomad*, a new travel magazine he describes as very "unconventional" and geared to the wanderers and adventurers of the world.

It was in 1960 that Wilcock was invited by Frommer to write a budget guide to Mexico in the neophyte series which had been spawned by the success of *Europe on \$5 a Day*. Frommer guides were then slowly covering the globe — from Ireland to Israel, Hawaii to India — and establishing a devoted readership. As Frommer had correctly suspected when he first set out to collect for his book the lowest rates in eating, sleeping, entertainment, and culture on the continent, there was an untapped reservoir of modest-income travellers willing to forego the luxury of a private bath and eager to discover adventure in exotic lands — alone, without the benefit of organized touring. He thus created a travel empire which he presides over today from his headquarters on Madison Avenue in New York. A staff of roughly one hundred and sixty coordinates a worldwide network of travel, ranging from charter flights to hotels and group trips, through a bank of computers, the books and editorial staff having taken a back seat to the more lucrative tour business.

The first Frommer book on Greece, then titled *Greece on \$5 a Day*, was published in 1965. When Wilcock set out to write the original edition, it was his first visit to the country and he now unabashedly confesses that he barely knew where it was on the map. Basing himself in a small house in the Plaka (which today, he laments, is a noisy taverna), he began gathering the bits and pieces that would emerge, eleven weeks later, as the first budget guide to Greece. As a pioneer in uncharted seas, he was to encounter not only confusion but reluctance on the part of officials who had little desire to make the country accessible to indigent wayfarers. He worked then as he does today — in the manner of an undercover agent searching for the elusive clue rather than the privileged travel writer ushered about by eager officials.

The premise of his book, which reflects that of the entire series, is to convey information, from the mundane to the esoteric. Brief digests of entire millennia thus share equal space with bus routes and where to do your laundry, directions for getting to the

beach are treated as thoroughly as tours of ancient sites. The prevailing style of the book is a freewheeling informality infused with a steady flow of personal anecdotes, friendly advice, the occasional rapturous description and quotes from a variety of eminent sages — from Pythagoras to Lawrence Durrell.

Now in its ninth edition, the book has undergone various physical alterations: in size (it has become gradually smaller, less paper being more economical), in title (from \$5 per day to the current \$10-15) and content. Yugoslavia and Turkey at various times were appended in brief chapters, but Yugoslavia has been dropped and it was decided that Turkey merited an entire book. Wilcock believes that Greece is



not likely to suffer the fate of Japan, which was recently dropped from the series because of rising costs, since Greece is likely to remain less expensive than other travel playgrounds of the world.

From the first edition and through each successive updating (which takes one month to complete) Wilcock has roamed Greece collecting his raw materials — menus, bus schedules, telephone numbers — and haunted more scholarly settings and libraries to collect historical data which he condenses into painless capsules for a popular readership.

His working method has been pared down to a model of efficiency. He travels lightly, and works quickly, immersing himself in a location with unwavering curiosity. Working with the aid of a collection of large envelopes (into which he deposits the day's collection of material), and occasionally a tape recorder, he writes his material

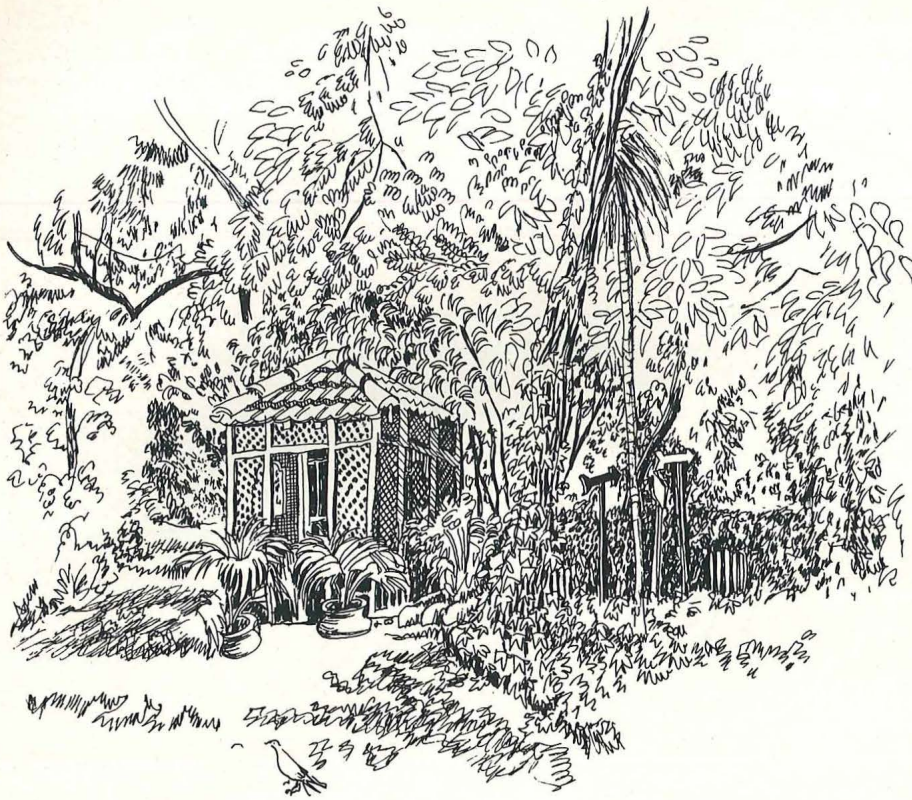
immediately and produces his final copy before moving on to his next destination, ruthlessly discarding his original notes and the contents of the envelopes.

Anonymity still forms an integral part of his working method. He rarely identifies himself, assuming instead the pose of the innocent traveller, unobtrusively gathering information and cultivating a widespread network of unsuspecting contacts. It is his contacts, in fact, who eventually gain unexpected exposure. With each new edition of his book, hotel managers, restaurant owners and other anonymous locals are elevated to celebrity status when they are referred to by name in the book and suddenly a steady stream of strangers come into town asking for them.

He also draws information from the readers' letters which accumulate at the Frommer headquarters. Since readers are enthusiastically invited in the book to convey their experiences, a respectable number respond and those selected are referred to by name in the book. According to Wilcock his mail produces nothing kooky — mostly "helpful corrections and indignant denials".

Wilcock makes no apologies for popularizing the undiscovered retreats of the world (someone else has already been there, he theorizes, and there are many left) and for not speaking any foreign languages. He knows a few random words in several but cannot put together a complete sentence in anything but his native tongue. This deficiency, he feels, is an asset, enabling him to fully empathize with the foreigner who can rely on nothing but sign language to get around.

In May of next year, Wilcock will return to update the new version of his Greek book. He will stay, as he has on more than a dozen trips to Greece, at the Carolina Hotel, a small centrally-located establishment that is, of course, mentioned in his book (it receives an affectionate recommendation and is described as "friendly"). From there he will coordinate a squad of "assistants" who will check out various areas that he himself cannot visit. He reserves most of Athens, Mykonos, the hydrofoil route, and Crete for himself and is constantly on the look-out for new territory. Lesbos and Skiathos were the major additions to the current edition as well as further inroads into Crete which he feels has the greatest potential, at least for the purposes of his book. We did not dare ask about another revision we feared might occur in the next edition: the title. Hopefully, Wilcock's investigations in 1979 will not necessitate yet another dollar-notch upward.



issues

Foreign Investment and the Economy

BECAUSE of its advanced technology and managerial skills, foreign private investment exerts a dominating effect on some of the most dynamic sectors of the Greek economy, such as chemicals, basic metal industries, transport equipment, machinery and electric appliances. This is underlined in a special study on foreign investment in Greece compiled and made public recently by the Economic Planning and Research Centre (KEPE). (The Centre is a government advisory agency; the conclusions of its studies, however, do not necessarily reflect the official policy of either the Centre or the Government.) According to this study, the dominating effect of foreign investment could have "dangerous consequences" on the national economy for the following reasons:

1. The dominance of foreign enterprise results in monopolistic conditions, with adverse effects on local enterprise.

2. As a result of these monopolistic conditions, the prices obtained by foreign enterprises for their products enable high profits and high depreciation rates. The export of these profits through the "illegal technique" of overpricing imported intermediate items and underpricing exported pro-

ducts has negative effects on Greece's balance of payments.

3. The immensity of these foreign enterprises ensures them a power that can be used as a pressure lever should the Government decide in the future to intervene in order to restrict the negative consequences of their activity.

The Centre's study stressed that the principal incentive for direct foreign investment in Greece is the extensive possibility offered to foreign enterprises with advanced skills and sizeable capital funds, for exploitation of local industrial sectors which have high technological requirements. This accounts for the fact that the bulk of foreign investment is directed to high technology fields such as chemicals, basic metals, transport equipment, machinery, and electrical appliances. The impressive development of these sectors, where prices of products rise at a rapid rate, permits foreign enterprises to make sizeable profits. This is facilitated by relatively high tariff protections, tax and other incentives.

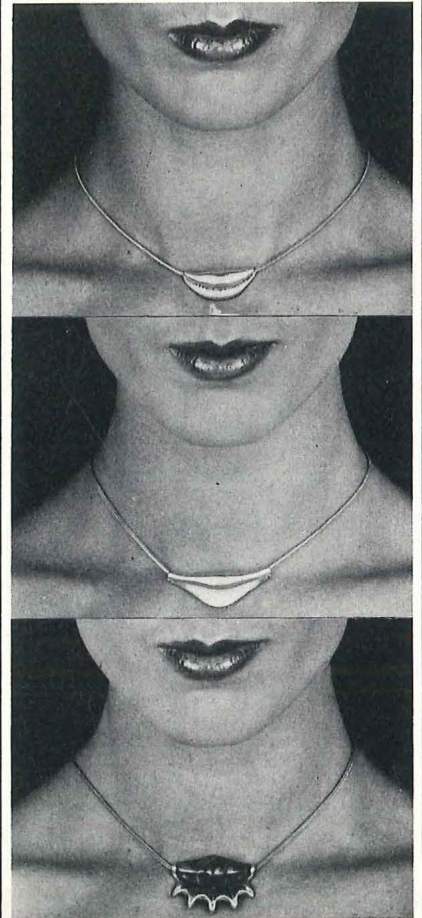
The study also examined the results of a survey conducted among seventy foreign enterprises operating in Greece to determine the incentives that led to their establishment in this country. It



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appears that a considerable number of these enterprises located here in order to avoid customs and other restrictions imposed on imports to Greece. Specifically, 32% of the foreign productive units surveyed produce items on which tariffs amount to 50% or more *ad valorem*; 22% produce items where tariffs range between 30% and 49%; while the other 46% produce items where tariffs range between 10% and 29%. It should be noted that this tariff protection is more nominal than effective. Furthermore, in certain instances the high tariffs are not protective tariffs designed to safeguard local competition but are, rather, applied for state budget purposes to goods characterized as luxury items.

Low labour costs provide another important incentive for 80% of foreign enterprises investing in Greece, particularly in "traditional" industries, such as textiles, food, leather, etc. These enterprises do not rely on any monopolistic technological advantages; they establish in Greece in order to reduce their production costs. They reflect the trend of many "traditional" industries emigrating from developed to developing countries.

The survey pointed out that the export activities of the bulk of these latter enterprises is far from satisfactory, which indicates that they rely

primarily on the local market to dispose of their products. In fact, out of a total of sixty-seven foreign enterprises surveyed, twenty-three have no export activity at all, sixteen export from 1% to 10% of their output, eleven enterprises export 11% to 20% of their production, three export 21% to 30%, four export 31% to 40%, one company exports 41% to 50%, six export 51% to 99%, and the remaining three export their entire output. Thus, foreign enterprises in general do not appear to come to Greece in order to benefit from export incentives offered by the Government, and do not seem to engage in any international "division of production" reputed to exist among multinational companies.

The survey also indicated that tax incentives offered by the Government do not appear to carry much weight with most foreign investors: Double taxation, in any case, imposes taxes on foreign enterprises in their countries of origin even when they benefit from tax exemption in Greece. That is why many American, French, and German companies prefer to operate in Greece from administrative headquarters in Switzerland, or Luxembourg, where the tax rate is extremely low.

Greece is said in the study to occupy an important position among Mediterranean countries receiving investments

from developed OECD member countries. Thus direct foreign investment in Greece from these countries is estimated to amount to 37.9% of total investment in industries of Mediterranean countries, excluding Spain. This is obviously due to Greece's high rate of economic development compared to other countries in the area. It is also estimated that 22.6% of total investment in tourism in Mediterranean countries is absorbed by Greece.

As early as 1953, the Greek government enacted Law Decree 2687/1953 which encouraged foreign investment as part of the effort to rehabilitate the war-ravaged economy, modernize industry and improve the balance of payments position. This legislation ensured constitutional protection for foreign capital invested in Greece and provided for the remittance abroad of capital and profits, tax, tariff and credit incentives, use of foreign technical personnel and other benefits.

The initial application of this law yielded limited results, as not more than \$5.4 million in foreign investment flowed in annually between 1954 and 1962. From 1962 onwards, however, certain major investments were carried out in high-technology industrial fields, resulting in an annual inflow of \$50.4 million between 1963 and 1973. Principal industrial sectors affected were chemicals (example: Esso International of the U.S. in oil refining and by-products), basic metals (France's Pechiney in alumina and aluminium using local bauxite), transport equipment (Niarchos's Hellenic shipyards, an international holding company), machinery, and electrical appliances. By 1971, the contribution of foreign investment amounted to 68% of total (Greek and foreign) investment in the chemical industry. The corresponding contribution of foreign investment in the transport equipment industry (particularly shipbuilding) was 46% of the total investment in 1966 but dropped to 13% in 1970. In machinery and electric appliances, the corresponding percentage was 7% in 1970. Esso, Pechiney, Hellenic shipyards and Ethyl International of the U.S. (producing anti-knock compounds) had contributed 59.7% of all direct foreign investment in Greece by 1966.

The principal country of origin for direct foreign investment in Greece is the U.S. with 40.3% of the total, followed by France with 27%, and Switzerland with 12.9%, although the actual origin of most investment coming from Switzerland is the U.S., France or Germany. Most of the foreign enter-

THE PROFILE OF FOREIGN INVESTMENT

- Major investment is carried out by private or public enterprises of international, multinational or supranational character, employing a world-wide strategy of exploitation and disposal of economic resources, production methods and technology.
- Investment activity usually follows these stages:
 1. Disposal of new technological products in the enterprise's home market.
 2. Development of export activity after the home market is saturated.
 3. Deeper penetration of foreign markets through commercial agents, technical assistance, and advertising.
 4. Local production in the foreign markets by decreasing production costs and increasing profits. Incentives used are: lower labour costs, tax exemptions, tariff protection, etc.
 5. International division of production by the multinational enterprise and exchange of intermediate and semi-final products. This division of production is not carried out internationally on equal terms. Multinational companies prefer to perpetuate an unequal regional production in order to maintain economic domination and achieve higher profits, at the expense, not only of developing countries, but also of economically weaker classes in developed countries.
- Technological developments introduced by the investing multinational companies are not always adjusted to the true needs and conditions of the recipient countries, which then become technologically dependent on foreign sources. To avoid possible adverse effects of imported technology on developing countries, it is proposed that a cost estimate be made of such technology in relation to its benefits, that purchase terms of such technology by local enterprise be improved, and that local technology be promoted and properly adjusted to the countries' needs and possibilities.
- The study of the effects of foreign investment on the national economy is a difficult and complex task, as in many cases the socio-political consequences (which cannot be measured in quantitative terms) are more important than economic consequences.

*From the conclusions of a study on foreign investment compiled by the
Greek Economic Planning and Research Centre*

prises operating in Greece own the majority of shares in the local companies they form.

The study identifies multinational companies as the principal agents of direct foreign investment in Greece. The interests of these companies, however, are frequently at variance with those of the national economy. For instance, the study maintains that the substitution of imports and the development of exports are not favoured by foreign enterprises operating in Greece. Many of these companies limit their activity in this country to assembling parts or packaging materials rather than overall production. That is why the remittance of funds abroad, in the form of profits, interest, and depreciation, is so great that it may in future exceed the inflow of new capital.

Foreign enterprises in Greece impose conditions limiting competition at home and abroad, and the supply of raw materials, imports, exports, etc., that could have an adverse effect on the balance of payments and the development of local productive units. The authorities have been favouring the establishment of foreign enterprises in order to cover the short-term deficits in the balance of payments, even when these companies compete with local enterprises.

It is admitted in the study that foreign private investment has contributed to an increase in employment, production, and consumption as well as productivity. But this should not serve as an excuse for overlooking the negative results of such investment as outlined in the study.

Finally, the study suggests a change in policy toward foreign investment after a detailed survey is made of the following: 1. The sectors in which foreign investors would be free to operate. 2. The methods of control and information on unfair practices of multinational companies. 3. The extent of local participation in a foreign investment. 4. The terms of local financing of foreign enterprises. 5. The obligations of foreign enterprises in regard to the composition of local personnel, the purchase of local products, prices, exports, depreciation, regional development, use of raw materials, salaries, research and development, etc.

A revision of legislation on foreign investment would not suffice. There should be continuous control of the implementation of this legislation as multinational companies are adept at by-passing legislative obstacles.

—ANTONY M. ECONOMIDES



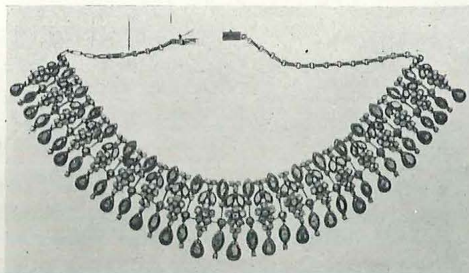
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THE STRANGE OBSESSION OF CISTY UGLER

ONCE upon a time, a noted Viennese psychiatrist named Professor Waldo Kopschrinker was visited by a young girl from the Frankenthal region of the Palatinate in Germany. Her name was Cistercia Ugler (Cisty to her friends) and she looked very upset as she entered the Professor's consulting room.

The first thing the Professor noted was that the girl was very well dressed and that her manner indicated a background of wealth and breeding. She might even be related to Howitzer Ugler, the millionaire munitions king, the Professor thought to himself. The next thing he noticed was that she had a face like the back end of a bus. However, this was the least important of his considerations. As she took her place on his couch, he made some quick calculations in his mind. Two sessions a week for three years would come to a tidy sum. Enough to take care of at least fifty percent of the alimony he was paying his third ex-wife. Humming a little tune, he sat by her head with pad and pencil and asked her to talk about anything that came into her mind.

She hesitated at first, biting the end of the tiny handkerchief that was crumpled in her hand, then she blurted out: "Professor, I have a terrible obsession that simply will not leave me. I have an overwhelming desire to strangle my stepsister."

"Aha!" the Professor exclaimed. "Please go on, tell me more."

"Her name is Ella Rednic. She is a very pretty girl and, until recently, she used to live with us. You see, her mother died at childbirth and her father, Gustav Rednic, overcome with grief and desperate at the thought of having to bring up a little girl single-handedly, married the first woman he set eyes on—my mother, who was then the private secretary of Howitzer Ugler, the munitions king. She was visiting Ugler at the same hospital where he had been taken with a mild concussion following a small explosion in his factory.

"Rednic was an extremely handsome man and my mother fell for him instantly when she saw him standing so sad and forlorn in the hospital corridor. She felt even more sympathy for him when she heard his wife had died and he would have to take care of little Ella all by himself. In no time at all they were married and my mother wangled a cushy job for him at the munitions plant.

"A week later, another explosion at

the factory killed Rednic and it was my mother's turn to look sad and forlorn. Howitzer Ugler was a very ugly man but he had a kind heart and lots of money. So when he proposed to my mother she accepted immediately."

"Aha!" the Professor exclaimed, "and you are the issue of that marriage."

"I am," Cisty Ugler admitted, "and I have a sister too, who is just as ugly as I am."

"Come, come now," the Professor protested, "you may not be a Jean Harlow, Miss Ugler, but you have, you have...er, how shall I say..." he fumbled for words, looking desperately for some



believable compliment to pay her. "You have a lot of allure! That's it! Allure. You have hidden qualities, I am sure, that are far more important. After all, beauty is only skin deep."

Miss Ugler smiled wanly. "You are very kind, Professor. But in spite of all our millions, my sister and I have reached the ripe old age of twenty-one and twenty-two and no suitor has yet found those hidden qualities. We had our hearts set on one. The prize plum of the Palatinate. But who d'you think grabbed him? None other than Ella Rednic, our hated stepsister. That's why I'm so mad I could kill her."

"Tsk, tsk," the Professor chided, "you must not be like that my dear. You and your sister are so young. Your Prince Charming may yet turn up, you know. You must think positively. Wanting to kill your stepsister won't help at all. You must say to yourself 'every hour, every day I am getting more and more beautiful and the man who will fall in love with me and marry me is just around the corner.'"

Miss Ugler snorted. "Don't kid yourself, Professor. Every hour and

every day that passes I am getting uglier and uglier and the only Prince Charming in our Palatinate is now happily ensconced in the Electoral Palace at Frankenthal, married to none other than that little bitch, Ella. And all because my feet and my sister's feet are too big."

The Professor's eyes widened. Maybe she was crazier than he had thought at first. Perhaps he should put her on three sessions a week. He made a few more mental calculations. That would cover sixty-five percent of his third ex-wife's alimony. He scribbled "megapodal syndrome" on his pad and asked her to go on.

"The story may sound fantastic to you, Professor, but this is how it happened. The Elector holds an annual ball at the Frankenthal Palace every year. Ella never went to these balls because my mother hated her guts and kept her in the kitchen most of the time, scouring the pans, cleaning the grate, and all that sort of thing. She had dishpan hands, housemaid's knees and generally looked a mess. What's more, she couldn't possibly go to the ball because she had nothing to wear.

"So you can imagine our surprise when at last year's ball, who do we see prancing around the dance floor with the Prince but Ella, in a beautiful pink organza dress and fancy slippers, looking like Ginger Rogers in 'Roberta' and having the time of her life.

"I tried to see her after the dance but she had disappeared. When we got home, she was fast asleep in her cot in the kitchen still in her filthy old dress, dishpan hands, housemaid's knees and all. Nothing like the ethereal creature we had seen at the dance. So we came to the conclusion that it must have been someone who looked very much like her and thought nothing more about it.

"A few days later, who should come calling but the Prince himself. He was holding a slipper and I immediately recognized it as one of the slippers the girl at the ball had been wearing. He told us he was looking for that very same girl. Apparently she had left the dance floor at the stroke of midnight and, in her haste, had lost her slipper. I said to the Prince: 'And you're going to all this trouble for one lousy slipper? Why don't you put an ad in the paper?'"

"'You don't understand,' the Prince replied, 'I'm looking for the girl who owns this slipper because I'm madly in love with her and I want to marry her. I

was in a daze when I was dancing with her and I don't even remember what she looks like. But if the slipper fits, that's my girl."

"I personally thought the Prince must be a little soft in the head but my mother insisted that my sister and I should try on the slipper to see if it fit. Of course, it didn't. It was several sizes too small. The Prince was just about to take his leave when he saw Ella peering around the door. She had just fed the pigs and she was mucky all over. My mother started to cuff her and tell her to get out of there when the Prince stopped her. He made Ella wash her feet and tried the slipper on her. It fit perfectly.

"When my mother saw the tender glow in his eyes as he rose to his feet and looked lovingly at Ella, she broke in and said: 'Your Highness, you must be wrong. Ella did not go to the ball at all. She couldn't have. She had nothing to wear and the Palace is miles away from here.'

"But the Prince wasn't listening. He took Ella with him, married her a month later, and we didn't even get an invitation to the wedding. My sister and I also got a beating from my mother for having such big feet—as if it was our fault!

"Ever since," Miss Ugler went on, "I've had this awful obsession about wanting to kill Ella. I don't sleep, I don't eat, and I feel as if I am being possessed by some evil force that will not go away until I have strangled my stepsister. You must help me, Professor. I cannot go on like this!"

"Have you talked to your mother and father about this obsession?" Professor Kopschrinker asked.

"I can't communicate with my mother at all. She keeps going on about my feet. My father died a year ago. There was another explosion at the factory."

"Oh, I'm sorry to hear that," the Professor murmured. Then his sharp mind worked rapidly as he realized that with the death of Howitzer Ugler, the munitions king's fortune was now shared by the widow and the two daughters. And she had mentioned millions earlier on in the session. He forgot about the three sessions a week and decided on another line of approach.

"Look here, Miss Ugler," he said, "or may I call you Cisty?" he added, taking her hand in his. He noticed she made no effort to withdraw it.

"Cisty," he said, "your hostility towards Ella is an outward-directed substitute for the subconscious hatred you have developed for yourself,

because you think you are not beautiful enough and for your feet, because you think they are too big and were responsible for your missing the chance of a lifetime. You are twenty-two years old and you have natural desires which have not been fulfilled. With your position in society you have always subconsciously entertained the possibility that you might marry the Prince. He paid no attention to you at the ball but danced with Ella instead. Then he came to your house, gave you a chance with the slipper, and Ella again won the day. So, consciously, you have directed all your hatred towards Ella, but subconsciously, your real self does not hate her at all. You hate yourself and your feet. Do you understand? Do you see it now?"

Miss Ugler pondered for a while, then nodded. "What should I do?" she asked.

"You must say to yourself, as I advised you before, 'every hour and every day I am getting more and more beautiful and I love my feet. They may be a little big, but they are very functional and I love them very much.'"

"Is that all? Will that cure me?"

"That and something else. Will you have dinner with me tonight?" the Professor asked, with a gleam in his eye.

Miss Ugler fluttered her lashes and blushed. Then she looked at the Professor in a new light. He was at least twenty years older than she was but he was quite handsome and seemed to be someone she could lean on, which she needed now, what with her father dead and her mother going on about her feet.

"All right," she said. "Thank you very much."

That night, as they danced to the strains of a Viennese waltz in one of the city's most exclusive supper clubs, Cisty said to her new-found beau: "What I can't understand is how Ella ever did get to the Prince's ball, if it was indeed she who was there."

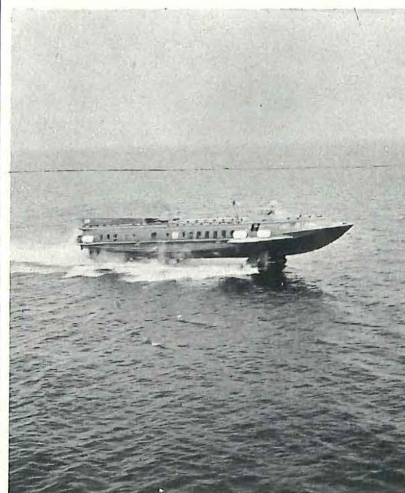
"It's all very simple, my dear," the Professor said. "She must have wanted to go to that ball very much and must have been concentrating on it very hard so she probably went into a trance, had an out-of-body experience, materialized at the ball, organza dress, slippers and all, and danced with the Prince. When she went back, everything dematerialized and she was as she had been before."

"And the slipper the Prince found?"

"It stayed materialized until the Prince found her physical self. I'm sure that if you looked for it now you'd never find it."

—ALEC KITROEFF

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Athenian coins dating from the fifth to the first century B.C., excavated at the Agora.

THE MINT OF ANCIENT ATHENS

Thousands of coins have survived from antiquity, but little evidence exists about the mints which produced them. Only two mints are known, one at modern Porto Heli in the Argolid, and the other at Olbia in South Russia. Now, half a dozen workmen can be seen every day at the Agora, at the foot of the Acropolis, slowly uncovering what is believed to have been the mint of ancient Athens.

ANCIENT Greek coinage dates back to the sixth century B.C. Invented in Lydia, in Asia Minor, its use in Greece spread rapidly among the city-states. The earliest coins carried a single design on one side, with only the mark of the punch on the reverse. Soon, however, designs began appearing on both sides of the coins, showing a great range in types which often were symbols identifying the city which minted them. Particularly popular was the likeness of the tutelary deity of the city on the principal, or obverse, side of the coin. A symbol appropriate to the minting city would appear on the reverse side. This often took the form of one of the main products of the state, such as the wine jars depicted on the coins of Chios. Occasionally it was a punning reference

to the name of the city itself, such as the rose which adorns the reverse of many coins from Rhodes (which means "rose").

Although the scale of the coins was small, the artistic quality was generally very high, and ancient coins remain one of the most pleasing expressions of Greek art. They were clearly appreciated in antiquity as well; on many of the finest coins the die-cutter was allowed to engrave his signature. In addition to their value as works of art, they are source material for the art historian: many statues and temples now lost are known only through representations on coins.

Since many political events and military successes are reflected in the changing types, ancient coins are of

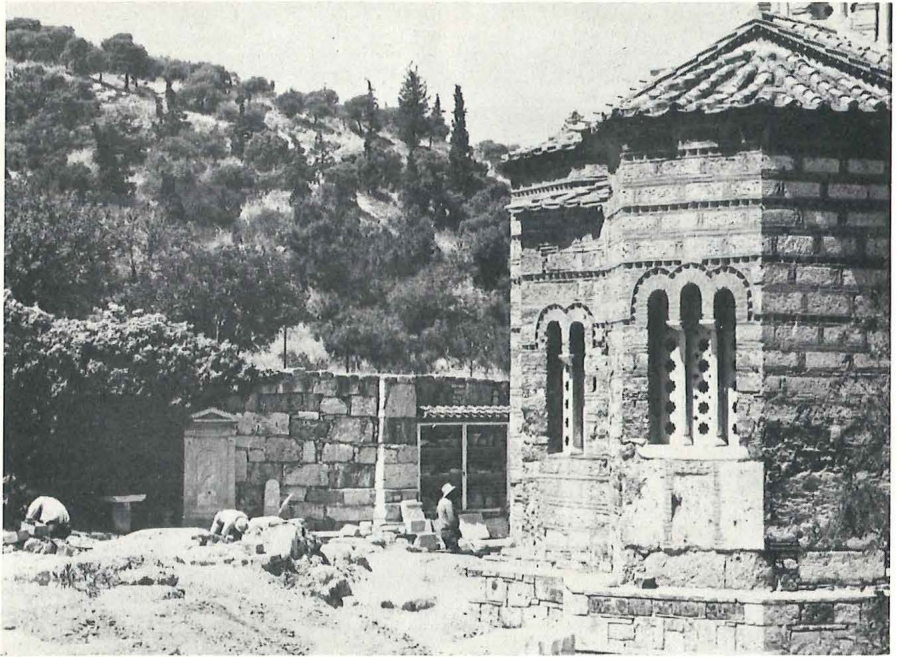
considerable importance to the historian. For a current example of coinage reflecting shifting political realities, one need only reach into one's pocket and pull out a handful of change. Although coins predating the demise of the dictatorship are gradually being withdrawn, many are still in circulation, and their different designs accurately reflect the historical events of the last twelve years: the monarchy under Constantine, the rise of the Junta, the dissolution of the monarchy, the Junta's "democracy" (when the soldier disappears but the phoenix remains), and the restoration of true democracy. All these developments are represented in the coinage; similar historical events may be traced in the varying types of ancient Greek coins.

The coinage of ancient Athens was amongst the finest ever minted. On the obverse it carried the head of Athena, patroness of the city, and on the reverse her sacred symbols, the owl and olive sprig. Unlike many Greek coins, those of Athens changed little over the years. This was apparently due to the purity of the silver, which caused the coins to be prized for their bullion value throughout the ancient world; Athenian coins have been found in hoards as far away as Spain and India. As a result, both the coin types and their artistic styles were very conservative and remained unchanged for long periods of time, rather like the Maria Theresa thaler, another coin minted in exactly the same style for several hundred years because it was recognized, trusted, and accepted throughout the world. Athenian coins were similarly trusted and admired so the purity had to be maintained and guaranteed. A tremendous outcry arose in the late fifth century B.C. when, because of the exigencies of the Peloponnesian War, the Athenians introduced bronze into their coinage. The comic poet Aristophanes drew a parallel between the new, debased coinage and the second-rate politicians of his day in his play *The Frogs*, produced in 405 B.C.:

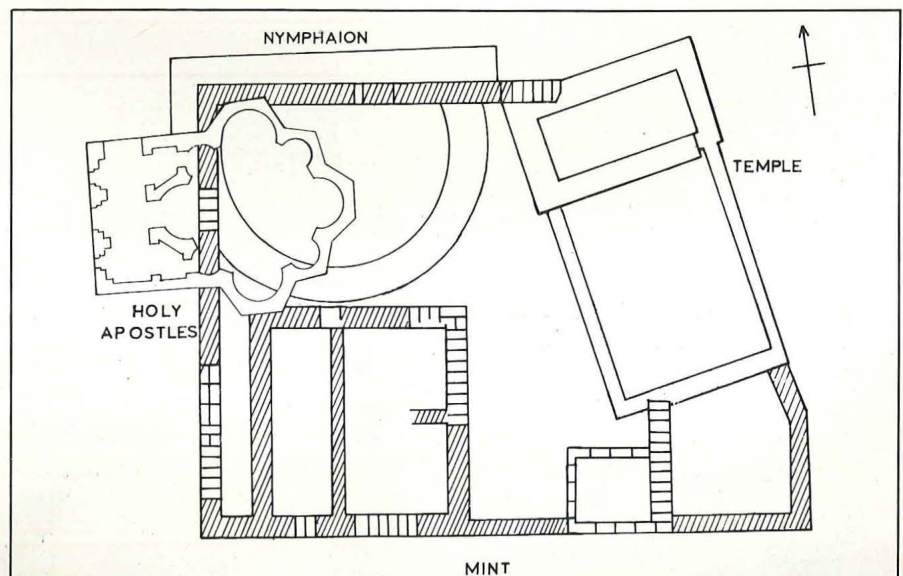
It has often struck our notice that the course
our city runs
Is the same toward men and money. She has
true and worthy sons:
She has good and ancient silver, she has good
and recent gold.
These are coins untouched by alloys,
everywhere their fame is told;
Not all Hellas holds their equal, not all
Barbary far and near,
Gold or silver, each well-minted, tested each
and ringing clear.
Yet we never use them! Others always pass
from hand to hand,
Sorry bronze just struck last week and
branded with a wretched brand.
So with men we know for upright, blameless
lives and noble names,
Trained in music and palaestra, freemen's
choirs and freemen's games,
These we spurn for men of bronze, for
red-haired things of unknown breed,
Rascal cubs of mongrel fathers — them we
use at every need.

In the fourth century, Athenian coins were so frequently copied and forged that an official tester sat among the banking tables in the Agora every day to test and guarantee the quality of the coins in circulation.

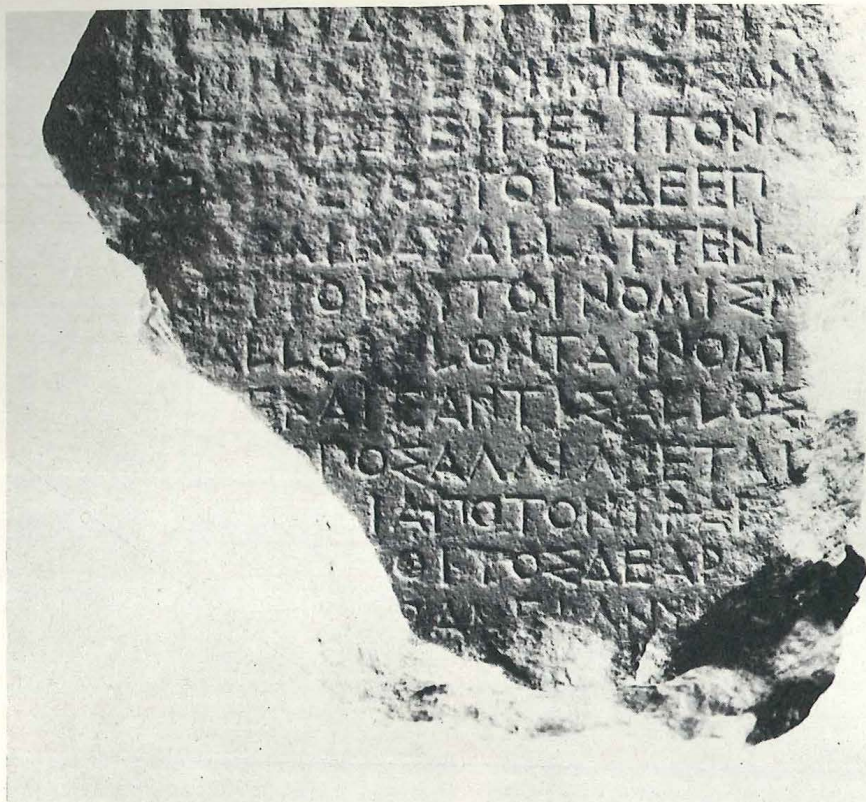
Unlike most Greek city-states, Athens had her own silver mines at Laurion on the east coast of Attica, and they were exploited from the sixth to fourth centuries B.C., primarily to provide silver for the coinage. Several of the mine galleries and many ore-washing establishments may still be seen



Site of the Mint in the Agora where excavations are currently under way. The building lies partially under the Byzantine Church of the Holy Apostles which dates to about A.D. 1000.



Sketch plan of the Mint of Athens (indicated by the cross-hatched walls), showing the structures built over it in later periods. The temple over the northeast corner dates to the first century A.D., and the semi-circular Nymphaion (fountain house) to the second century.



A detail from an inscription of the fifth century B.C., referring to coins and the exchange of gold for silver.

today in the hills between Thorikos and Sounion. The mines were owned by the state and were leased out to private individuals. Copies of the contracts between the state and the mine operators were set up on large stone tablets and many have come to light in the excavations of the Agora. Silver bullion was brought up from the mines to Athens where it was minted into coins. In addition to the silver coins, special issues of gold and regular issues of bronze were produced as well.

The mint of Athens which is being excavated this summer is located in the Agora, the civic centre of the ancient

city, at the foot of the Acropolis. Digging at the site is being carried out by the American School of Classical Studies as part of its continuing exploration of the Athenian Agora. It is being financed by private donations, largely from the United States, supplemented by a grant from the Credit Bank of Greece because of the unique position of the mint of Athens in the history of ancient finance. It provides a rare opportunity, for despite thousands of coins which have survived from antiquity, only two other ancient mints are known, one at Halieis (modern Porto Heli in the Argolid) and the other at Olbia, in South Russia.

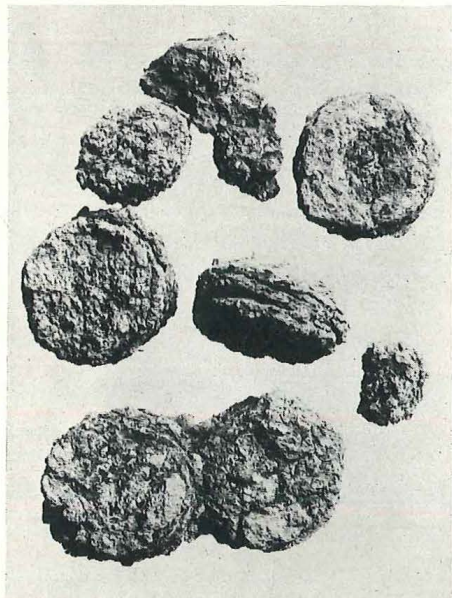
The identification of the site as the mint, first suggested several years ago after the preliminary exploration of the area, is based on several pieces of evidence. Most compelling was the discovery within the building of a cylindrical bronze rod and sixteen discs which had been chiseled from it. These discs seem to have been flans or blanks, intended to be struck into coins but never actually minted. In addition, signs of industrial activity in the area suggested that the final stages of refining metal were carried out in the building. Finally, three inscriptions concerned with the mint or minting activities were found in the general vicinity.

Half a dozen workmen can be seen every day just behind the little Byzantine church of the Holy Apostles,

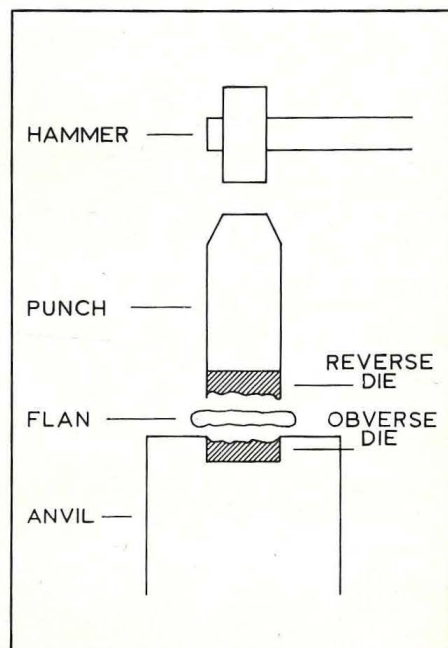
slowly digging away the stratified earth floors of the building, searching for more evidence concerning this important Athenian institution. The new excavations have thus far considerably strengthened the hitherto tentative identification. Some sixty new flans came to light in the first week of digging alone. Considerable industrial activity has been revealed as well in the form of small furnaces, water basins, layers of ash and carbonized wood, and fragments of waste and slag from the refining process. The evidence increases with each day of excavation.

The history of the building is coming into sharper focus as well. It now appears as though the mint was built in the late fifth century, about 400 B.C., and continued in use until the late first century B.C., a date which coincides with the beginning of a period, which lasted for over one hundred years, when Athens minted no coins of her own.

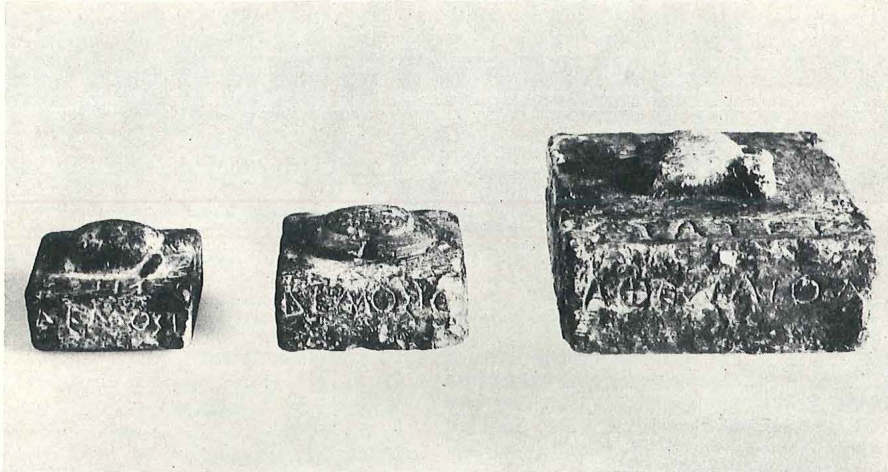
On the basis of the excavations this summer and the additional information available from literary texts, inscriptions, and ancient representations, a picture of this fascinating building is slowly emerging. Though poorly preserved today, it was a large structure, measuring some twenty-seven and one-half metres by forty metres, with foundations over a metre thick. The great thickness of the foundations can perhaps be attributed to a natural and proper concern for the security of the building since precious metals must have been stored there regularly. Details of the interior plan are still coming to light, but already it is clear that the building had several rooms as well as a courtyard left open to the sky. These will have served a variety of



Bronze coin blanks or "flans", before cleaning, covered with heavy corrosion.



Method of minting coins in ancient times.



Bronze weights, of the sort made at the Mint. The weight is inscribed and indicated by the symbols on the upper face, from left to right: a turtle, a shield, and a knucklebone.

tions, reflecting the many uses of the building itself.

Most important, of course, was the minting activity, well represented now by the coin blanks and furnaces. Once the metal had been refined, the technique of minting was simple and all coins were made by hand. The blank round disc (or flan) was prepared, either by casting it in a mould or chiseling it off a cylindrical rod, and then struck by two dies. The die which carried the main representation, the obverse, would be set into an anvil. The second die bearing the design for the reverse side, would be carved into the face of a punch. The disc would then be heated until soft, and placed upon the anvil over the obverse die. The blank disc was then struck from above with the reverse die so that the designs would be impressed into both sides simultaneously.

In addition to thousands of coins, the workers probably produced a wide range of other state-controlled material as well, such as the sets of official weights and measures which were made of either bronze or lead. An inscription of the second century B.C. refers to weights and measures kept in the mint, and it is perhaps no coincidence that the officials in charge of such matters, the *metronomoi*, held office in a building nearby.

Public slaves performed these tasks. Indeed, two are known by name. That Antiphanes, the father of the fifth century B.C. politician Hyperbolos, had worked as a lampmaker in the mint, was mentioned by one of his son's political opponents. Two curse-tablets found at the Keramikos cemetery identify another. The inscription on the lead tablets curse one Lysanias, identified as a bellows-blower at the mint.

There must have been room within the building for the activities of more skilled workers, the artisans who carved

the dies for all the coins as well as the official validating stamps used on weights and measures, jurors' identification tickets, and a wide variety of tokens, stamps, and seals used in the daily civic affairs of the city.

Another part of the building would have housed the overseers (*epistatai*) of the mint, a board of ten citizens responsible for its administration. An inscription of the fourth century B.C. records a dedication by this group and was presumably set up in front of the mint.

On an average day, the mint must have been a veritable beehive of activity, fulfilling a variety of needs and serving in a very real sense as the financial centre of the city. Systematic excavation of the remains, combined with a careful reading of the written sources, is slowly breathing life into this important monument in the heart of ancient Athens.

—JOHN CAMP



Bronze official measure of a type perhaps made in the Mint. The inscription, partially visible at the top, reads ΔΕΜΟΣΙΟΝ (public).



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Dragatsaniou 4	323-4107
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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 (Ambelokini)

FRIDAY

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

SATURDAY

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Greek Orthodox Churches of special interest

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Agios Sotiros, Kidathineon	322-4633
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Mitropolis (Cathedral), Mitropoleos	322-1308

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Christos Kirche (German Evangelical), Sina 66	361-2713
Church of Christ, Ano Glyfada	894-0380
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Vet Clinic & Kennels, Iera Odos 77 (English spoken)	346-0360
Vet Clinic, Halkidonas 64, Ambelokipi	770-6489
For the export & import of pets: Ministry of Agriculture, Veterinary Services, Aeolou 104	321-9871



A CUSTOM FROM ANCIENT TIMES

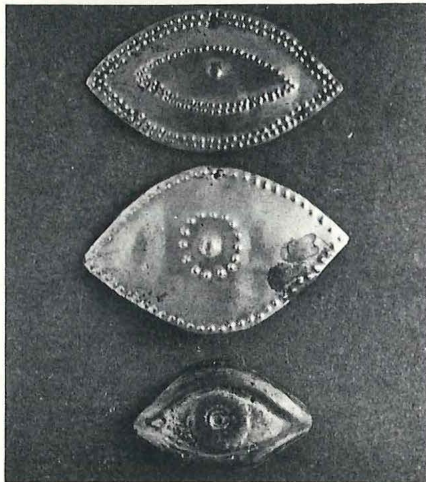
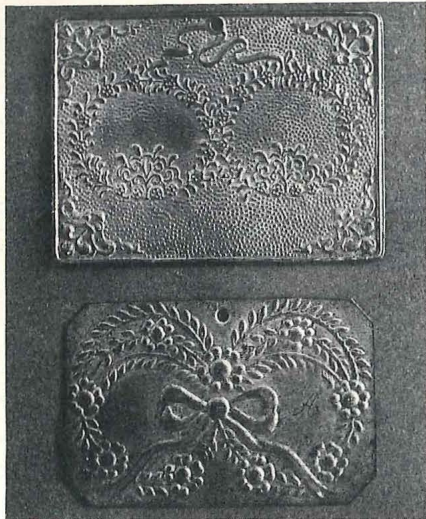
Perhaps the votive offerings most often encountered by visitors to Greece are the ubiquitous altars that dot the roadsides and appear in particular profusion on treacherous curves. These miniature edifices, ranging from the simple to the ornate, balanced precariously on spindly legs, usually mark a spot where an accident occurred but serious injury or fatality was avoided. Libations of olive oil, or oil lamps to be lit on holy days, are often visible behind the tiny doors and windows of the altars. Oblations expressing gratitude, offering supplication or seeking intervention by the saints, are called "tamata" ("tama" in the singular). In recent years a particular type of tama, the small metal plaques hung on the iconostasis and icons of Orthodox churches, have become popular among collectors.

VOTIVE offerings, found throughout the world and in all periods of history, are presented for a variety of reasons: the granting of a wish, the cure of an illness, the safe birth of a child, or for divine intercession in personal affairs or a catastrophe such as an automobile accident, a shipwreck or an earthquake. In return, an offering — a *tama* — is made to express — before or after the fact — thankfulness and devotion. As in other faiths, the offering in the Greek Orthodox tradition may take a non-material form: to repeat a

prayer a certain number of times, to give up favourite pastimes, to abstain from sexual relations for a short period — or even forever. It may involve a promise to a particular church or shrine. (The Assumption of the Virgin Mary on August 15 is the occasion for thousands to pilgrimage to the Church of the Panagia Evangelistria on the island of Tinos, which houses a miraculous icon of the Virgin Mary; many of them will be fulfilling vows or seeking the aid of the Virgin Mary.)

Material offerings in the Greek

Orthodox religion range from simple candles and vessels of olive oil, to valuable icons, rare works of art, and entire churches. There is, for example, the story about a caique which sprang a leak while at sea. The captain prayed to Agia Ekaterini, the patron of his church, asking for her intervention and promising to present a gold replica of his boat to the church in return for their safe passage. According to legend, the Saint responded favourably and a fish miraculously appeared and became caught in the hole, thus plugging the



leak. The ship made it safely home, and the captain kept his promise.

Anyone who has visited Greek Orthodox churches here or abroad will have seen one of the most popular types of *tamata*, the small metal plaques that are attached by ribbons to the iconostasis or tucked in the frames of icons. These *tamata* are pictorial representations of the favours asked for and can depict anything from babies, soldiers, boats, and cars, to various parts of the body in need of healing.

In Greece, the tradition of such votive offerings is an unbroken one, and can be traced back more than thirty-five hundred years. Archaeological excavations have yielded abundant evidence of such *tamata* from as early as the Bronze Age. The Ancient Medicine exhibit at the National Archaeological Museum displays examples in marble or terra-cotta, approximately twenty-five hundred years old, which were found in temples dedicated to Asclepius, the god of healing. By the fifth century A.D. the practice had been adapted to the Christian religion.

Although no longer made in marble or clay, the designs of these modern *tamata* are very similar to their ancient

predecessors and those dedicated to Asclepius look little different from those dedicated to St. George or St. Nicholas. Just as the ancient Greeks believed that the gods were pleased by the receipt of votive offerings, so many Christians believe that similar dedications carry weight with the saints who may intercede on one's behalf, strict theological interpretation notwithstanding.

These *tamata* become the property of the church where they are dedicated. In the past, some were made of silver or gold and were ultimately melted down to be made into goblets or candelabra, wrought into covers or shields (many of which are still seen in churches today) for painted icons, or sold for their bullion value. *Tamata* could thus be an important source of income for a church and, indeed, in places such as the island of Tinos, contribute significantly to the economic welfare of the community whose members not only cater for the material needs of the pilgrims but to their demands for various votive offerings and religious souvenirs. Each year the Tinos Church auctions off the surplus *tamata*, allowing a donor to buy back a gift if it is an exceptional piece

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which the donor may wish to keep.

The presentation of such *tamata* may carry overtones of ecclesiastical commercialism, but they are nonetheless an outlet for spiritual expression that cannot be readily dismissed. These vows represent a contractual link, a significant relationship between the mortal and the divine. It is an arrangement that provides the believer with a feeling of security and an assurance that one's individual lot will be looked after within the larger scheme of the universe.


Up until recently, all of these *tamata* were handmade by the donor or a local monk. They were rarely the work of a professional which accounts for the similarity and uniformity of design. People copied other *tamata* they had seen and admired, a practice that was not frowned upon. Copies were never exact, however, and the countless variations have thus produced a unique chronicle of Greek physiognomy and society. *Tamata* also reflect the changing times. The advance of medical science and popular knowledge about human anatomy, for example, have produced *tamata* of increasing anatomical accuracy. The Balkan Wars introduced new subjects (guns and swords) and today cars (to avert accidents) and diplomas (for divine intervention during exam periods) have appeared.

Interest in these plaque *tamata* as a folk art is very recent. They have been used or adapted in the works of such contemporary artists as Archelaos, Kavalieratos and Fassianos. Indeed, Alekos Fassianos has been collecting *tamata* for more than fifteen years.

Ironically many of the oldest and most beautiful *tamata* that exist today survived only because their maker was too poor to afford silver or gold and used plain ungalvanized zinc. Thus they escaped being melted down.

Custom-made *tamata* can still be ordered at religious shops or jewelry stores, but most of those available today are machine-made and chromeplated. These *tamata* hardly qualify as art, but can be charming because of their designs and their subject. From a purely practical standpoint, *tamata* make unusual gifts. Except for the old ones, which are now considered antiques, or those made of gold or silver, they are generally inexpensive. Although statistics indicate that the present generation is less devout than their ancestors, the custom of making such votive offerings is still widespread. They are thus likely to continue the spiritual, historical, and artistic link that has survived since ancient times.

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BALLET NOTES — PETIT AND BÉJART



Maurice Bejart's *Ballet of the Twentieth Century*.

DESPITE the sweltering heat of the early summer, Athens enjoyed a variety of lively dancing throughout June and July. As the Dutch National Ballet completed their final jeté into the wings of the Herodes Atticus Theatre, Alwin Nikolais opened his exciting light and movement show at the Lykavitos Theatre; as his company departed for Istanbul and beyond, Roland Petit's Ballets de Marseille appeared at the Kastella amphitheatre in Piraeus with the dramatic ballet, *Notre Dame de Paris*. This ballet, based on the novel by Victor Hugo, was created in 1965 and exemplifies Petit's love for caricature and theatricality; it also revealed the technical mastery of Petit's current company.

While lacking stars of the quality of Zizi Jeanmaire, this is now a very solid company and one felt sometimes during this appearance that it was not fully served by Petit's choreography. There were times when the dancers seemed to yearn for something more purely lyrical but there were few lyrical moments.

This was particularly true of the second program. The *Jeux d' Enfants* began amusingly but was too long and the ideas overworked. Sometimes Petit seems to choreograph more for the circus than the stage and there was too much reliance on acrobatic tricks. Still, it was a jolly piece which allowed young

Italian principal, Luigi Bonino, to display his exuberant virtuosity. And, despite the intense heat which exhausted the audience, the entire company was constantly vital and full of energy — forcing a strong comparison with the Dutch whose technical mastery and intensity were generally superior but who lacked *joie de vivre*.

Unfortunately, Rudy Bryans did not dance *l'Arlésienne* the night I saw the production and his understudy, Jean-Charles Gil, does not yet have the presence for this role although he warmed up from a very uncertain start and provided some exciting dancing, much admired by the audience. Mireille Bourgeois, however, was delightful in her basically repetitive and dramatically unsatisfying role. I must confess that the fake bucolic dancing of the chorus was irritating. It was a pleasure, after *l'Arlésienne* to be back with *Carmen*, still enjoyable though now lacking the power to shock it had when it opened in 1949. The current punk costumes seemed strangely out of place — a King's Road *Carmen*? — but the bar scenes were as sleazy as ever and Dominique Khalfouny was a seductively-sultry *Carmen*. Martine Herrenschildt was particularly good as one of the three thieves as was Gerard Taillade in an astounding red wig.

The company was perhaps most interesting when it branched completely into the modern idiom in the final program. Petit still has the ability to attract and draw from the best of contemporary talent: David Hockney designs for *Septentrion* and Pink Floyd music for the piece of that name.



A scene from Roland Petit's "*Septentrion*".

Finally, *Fascinating Rhythm*, in homage to Fred Astaire, was just pure delight.

The ballet bonanza will continue through the summer with the Royal Ballet during the first week of August (previewed last month) and Maurice Béjart's Ballet of the Twentieth Century from August 30 to September 4.

Maurice Béjart is probably one of the most spiritual and philosophical of choreographers. Over the years his ballets have probed the anguish of the individual and the varied conflicts of mankind. The character of Nijinsky has always fascinated Béjart and was the subject of his brilliant ballet, *Nijinsky, Clown of God*. It is therefore not surprising that he should now take Nijinsky's favourite and what many consider to have been his most successful role of Petrushka and rework it.

Instead of the traditional doll, Béjart uses a real-life situation and makes the one character assume the personality of all three puppets — Petrushka, himself, the Moor, and the Ballerina. In his program notes for the premiere of *Petrushka* in November of last year, Béjart wrote: "Petrushka, the Ballerina, the Moor. Eternal trio of drama in all countries. They are Pierrot, Columbine, Harlequin in the *Commedia dell'Arte*, the husband, wife and lover in domestic comedy. Stravinsky's music is so tied to the story of Petrushka that it is impossible to separate it from the myth of the puppet, at once a doll and a human, who is subject to the Magician and eternally relives the tale of his unhappy love. But it is legitimate to go further into the labyrinths of the heart and draw out the psychoanalytical and mythological truth of the plot, at the same time thrusting it into our everyday life (the young people you see dancing do not live in the time of the Tzars but among us) and mixing with it the deep vision of our secret dreams."

The role was written for the brilliant Russian dancer, Vladimir Vassiliev, who, unfortunately, is not coming to Athens. It is a role demanding exceptional virtuosity. In addition to the dramatic characterization of the different personalities, it is technically formidable.

The ballet springs into life (literally) with the first solo of the young man—at this point just a man in the crowd—and, from the start, the dancing is packed with multiple turns and leaps. The story of the ballet progresses with the entrance of the Magician who brings in the three masks. First worn by the young man and two others, but later, each in turn, by the young man alone. Béjart

has been criticized for making the character of the Moor into an ape-like racial stereotype but it does closely follow the mood of Stravinsky's music.

As the young man dances, as if in a trance, he is imitated by his "reflections": three men wearing similar masks. Indeed, the whole ballet has a dream-like quality and ends with the young man robbed of his own personali-

ty and left with nothing but uncertainty.

The other two works in the Company's program are Stravinsky's *The Rite of Spring*, a highly ritualistic interpretation showing the male strength of Bejart's company, and three ballets set to excerpts from Mahler's Third Symphony.

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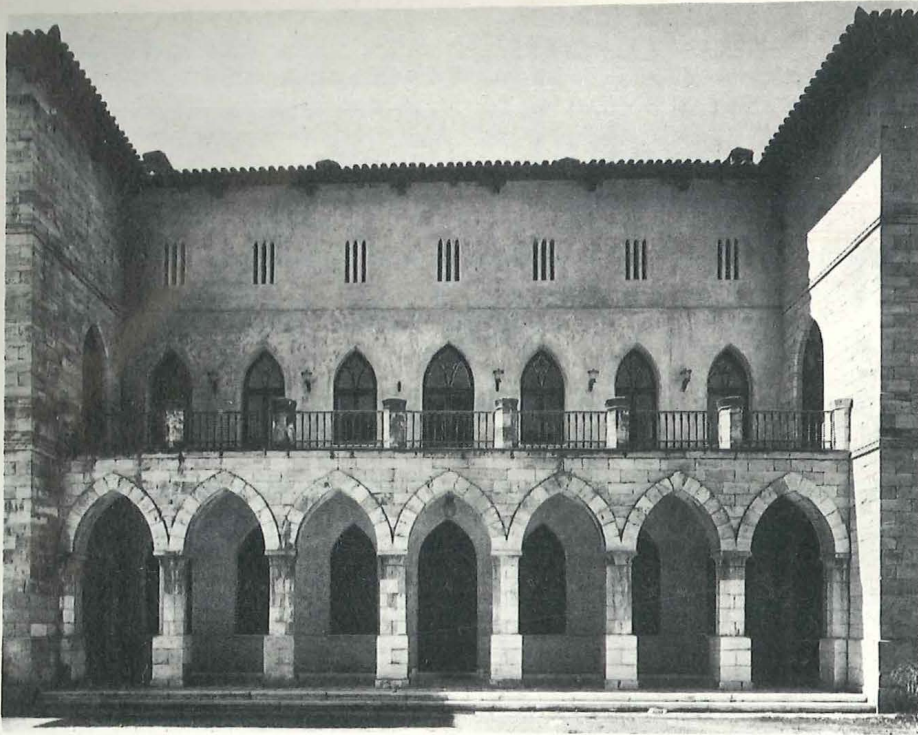
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Music in the Duchess's Back Yard

ONE can live in Athens a long time without learning about the extraordinary career of the Duchess of Plaisance, and drive to Pendeli any number of times without suspecting that her lovely Palace of Rododafnis lies only a few blocks from the main square. Restored in 1961 as a royal residence, it stands amid gardens and pine groves, providing a splendid backdrop for the series of chamber music concerts sponsored by the Cultural Club of Pendeli.

The Duchess was one of those figures of history whose eccentricity would have attracted attention wherever she lived, but in mid-nineteenth-century Greece, during the early days of independence, she must have appeared all the more astonishing. Like her English contemporary, Lady Hester

Stanhope, who after a sojourn as secretary to her uncle, William Pitt, went into self-imposed exile, camped among the Bedouins and finally settled in Mount Lebanon, attracting international attention, so the Duchess of Plaisance figured as an essential ingredient in all the early travel accounts of modern Greece. Born Sophie de Marbois in Philadelphia in 1785, the daughter of a French diplomat of the *ancien régime*, she grew up in the France of Napoleon where she served as lady-in-waiting to the Empress Josephine and later married one of the Emperor's generals. In 1829 she decided to leave home and country, arrived in Greece and proceeded to travel around the Eastern Mediterranean. When her only daughter died in Beirut in 1837, she returned to Greece

with the child's embalmed body, carried it with her wherever she went, and treated it (and expected others to treat it) as a living creature. In 1841 she built her palace on the slopes of Pendeli, growing increasingly peculiar until her death in 1854. Very wealthy, she gave large sums to already affluent and prominent Greeks, but kept two large sheep dogs to terrorize beggars. She despised the Bavarian court of Otto I (especially Queen Amalia) and everything it stood for, and was, in turn, detested by the Greek royalty who nevertheless were pleased to acquire her properties after she died. The Duchess built other residences as well, including the lovely palace in Athens that now houses the Byzantine Museum.

The romantic setting of Rododafnis is ideal for outdoor concerts, and that presented by the Hellenic Quartet on July 3 was enhanced by the inevitable reflections on its historic associations. Works by Haydn, Beethoven and Mozart (all of whose lives overlapped with that of the Duchess) were perfectly suited to the occasion and impressively performed, despite disturbing interruptions of the National Television Network's lighting and camera crews. The Hellenic Quartet is composed of members of the Athens State Orchestra (Tatsis Apostolidis and Ersi Kagelari, violins, Yiannis Vatikiotis, viola, and Sotiris Tahiatis, cello) who have played together since 1954. The Pendeli concert explored three very different forms (trio, quartet, and quintet) by three composers of highly differing styles despite their closeness in time. The opening Quartet in D-major of Haydn is a classic of eighteenth-century string composition, tightly constructed, traditionally executed, melodically and harmonically restrained. The Trio in C-minor of Beethoven is in many respects the opposite, with its more intense, three-part harmony filled with radical departures from earlier style and lush touches of romanticism. The Mozart Quintet in A-major, which featured Nikos Ginos, clarinet, is something of a stylistic synthesis of the first two. Among Mozart's more often played chamber works, it is one that never grows stale, and gave us some of the loveliest moments of the evening. The Quartet played well throughout but clearly excelled in its interpretation of Mozart. The players are without doubt musicians of excellence who enjoy working together. They should be given more opportunities to be heard.

—ROBERT BRENTON BETTS




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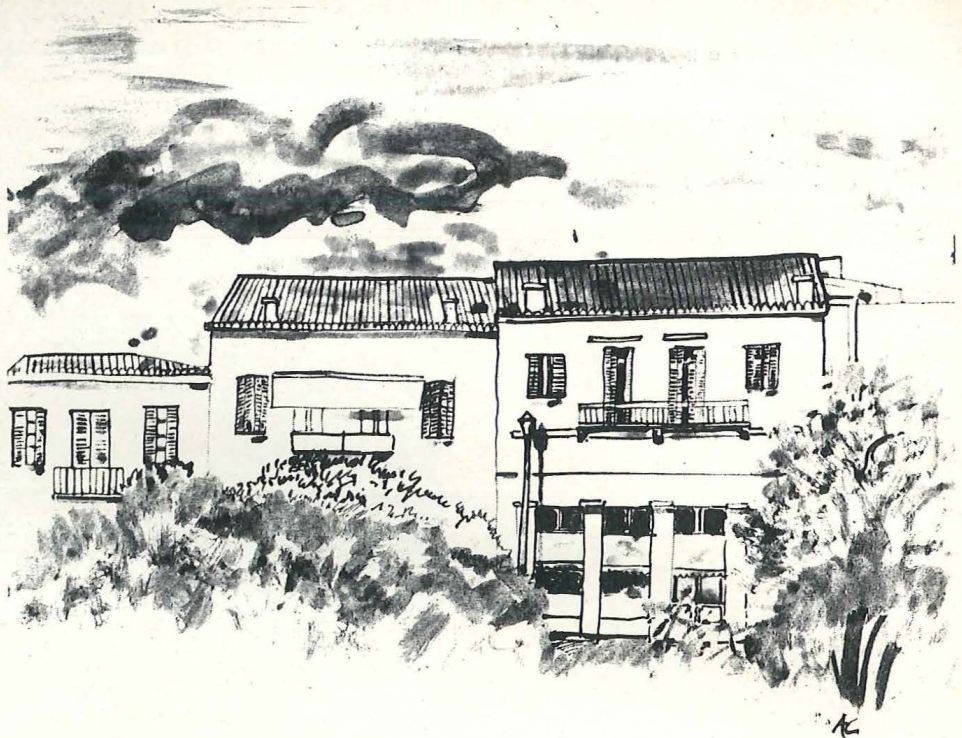
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books

Laurence Stern

THE WRONG HORSE

Times Books, New York, 1977, 170 pages. \$12.50

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At times the simple facts of what really happened, dispassionately told, are more moving and disturbing than partisan polemics. Certainly that is the impression left by Laurence Stern's small but potent book, *The Wrong Horse*. Using the Cyprus issue as his case study, Stern has brought the conduct and misconceptions of American diplomacy under critical scrutiny. Detached in his style, Stern offers a clear thesis: outdated assumptions and biases arising from the struggles of the cold war led Henry Kissinger to a fatal misreading of American interests in Cyprus, with tragic results for the Cypriot state and people. Stern does not have to resort to polemics; the story is candidly told. The result is one of the most important books on the Cyprus crisis to have appeared in recent years, a book that also punctures the mystique of Kissinger's unerring wizardry in foreign affairs.

For those unfamiliar with the details of the Cyprus crisis, Stern offers a succinct account of the background to the abortive attempt by the Greek military junta to unseat Archbishop Makarios and the subsequent Turkish invasion in the summer of 1974. He also brings new information on the Cyprus problem, and his account of the way

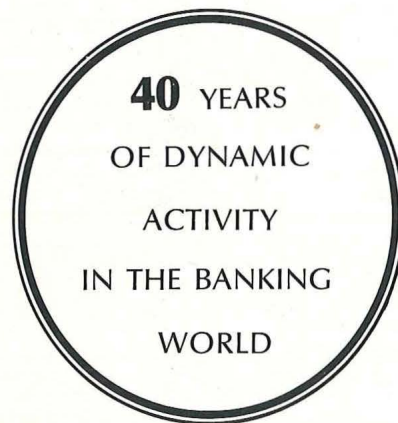
Kissinger tried to block Congressional criticism of his mishandling of the Cyprus crisis reveals a Secretary of State acting in defiance of legally imposed restrictions upon the use of arms sold to Turkey.

Denied access to certain State Department documents on the ground that their release "could damage the conduct of our foreign relations", Stern interviewed many of the key figures involved in the crisis, and the story is damaging enough without documents. As it was, Stern had great difficulty finding a publisher for his manuscript, which *The New York Times* finally brought out. Stern protects his sources by honouring their understandable wish not to be identified. His evidence has the ring of accuracy despite an absence of footnotes and other scholarly paraphernalia.

Perhaps the most astonishing part of the story is the inability — or unwillingness — of the American ambassador to Greece, Henry Tasca, to dissuade Ioannides from supporting Nikos Sampson's ill-considered attempt to overthrow Makarios in July 1974. Stern suggests that had Kissinger telephoned Tasca and impressed the ambassador with the need for firm language in Athens, the crisis might

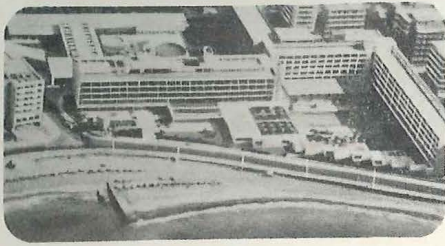
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have been averted. Kissinger's well-known dislike of Makarios, his presumed preoccupation with Watergate, and the incredibly chaotic political situation in Athens as the junta headed toward disintegration all produced a fatal paralysis.

Once the abortive coup brought about the junta's demise in Greece, Kissinger still refrained from decisive steps to forestall the Turkish invasion. Reporters learned nothing of what Kissinger intended to do from a State Department that took a "wait and see" attitude and remained silent during the invasion itself. Kissinger claimed that vigorous diplomatic activity was going on behind the scenes, of course. He telephoned Ecevit frequently in Ankara, but it was Kissinger's former seminar student, Ecevit, not his old professor, who called the tune. So much for the exercises of Bismarckian muscle.

Equally revealing was Kissinger's response to a Congressional delegation headed by Senator Brademas, who went to him on August 15 after Turkish forces had occupied forty per cent of the island and pointed out that Turkish actions violated terms of the Foreign Assistance Act, the 1960 Geneva Agreements on Cyprus and the NATO alliance. Brademas held Kissinger responsible for allowing the invasion, and would not accept Kissinger's attempts to shift the blame. Kissinger responded by railing against the "Greek lobby" that wanted to turn Cyprus into a "morality play", evading the real issue and overlooking his own "morality play" in which Makarios had been cast as villain and the Colonels portrayed as trustworthy allies. Thanks to Kissinger's stalling, it took six months to impose an arms embargo on Turkey. What Kissinger was most concerned about was avoiding further Congressional intrusion into the preserve of foreign policy, even at the expense of Cyprus' integrity.

In short, Stern sees the tragedy of Cyprus as the unhappy consequence of an outmoded and bankrupt conception of American interests and their defence. He is not ready to concede that these methods have altered with a change in administration. He notes that Carter's election meant a school holiday in Cyprus, but then soberly warns that Carter inherited certain assumptions, including the need to maintain NATO's southern flank at all costs. Stern does not say so, but one wonders if the school holiday may not have been premature. Stern leaves this question, like the fate of Cyprus itself, suspended.

—J. KIM MUNHOLLAND



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GALLERIES IN RETROSPECT

NIKI de Saint-Phalle is best known for her enormous bulging "Nanas" and, specifically, the gigantic "Hon" (which means "she" in Swedish), a massive reclining lady which she executed in Stockholm in 1966, together with Per Olof Ultvedt and Jean Tinguely, for the Museum of Modern Art. Delicate and sensitively beautiful, Saint-Phalle's own appearance is the antithesis of her huge, swollen, and often grotesquely-clumsy sculptures. Born in Paris in 1930, Saint-Phalle grew up in New York (where she attended the Sacred Heart Convent) in the strict milieu of what she describes as "a respectable family and religious institution". The mother of two children, she lived in New York until 1951 and now lives in Paris. Her exhibition at the Desmos Gallery in June included some early "Cathedrals", her "Nanas", as

well as some charmingly refreshing drawings and later polyester sculptures.

The "Cathedrals" are white relief works riddled with anguish and anger, which were partly executed with a rifle. Through the sacrilegious act of shooting at the work, she expressed her revolt against what "Cathedrals" represent. These reliefs have none of the bloom and colour of Saint-Phalle's later work. The "Nanas" seen at the Desmos, varying in size from small to enormous, were misshapen and deformed. They epitomize the unsophisticated, earthy, and bovine female, eternally pregnant, blissfully fulfilling her primeval, biological role. The "Nanas", colourfully decorated in a peasant style, are, for the most part, gaily attractive. The strikingly-coloured, sprawling, curving, labyrinthine polyester "Dream Machine" is a greatly magnified toy, conceived to be

played with out of doors. It is the materialization of any child's fantasies. Saint-Phalle has executed several projects for children's playgrounds such as "Paradise Phantastic" in New York's Central Park, and the "Golem" in Jerusalem's Rabinowitch Park. Like "Dream Machine", they are an art of the phantasmagoric, of a childlike imagination. They are gay and unoppressive. "I try to contribute towards a more humane and joyous architecture," says Saint-Phalle.

By using perishable and commonplace materials such as papier mâché and polyester, she touches on the absurdity of permanence, but to escape the burden of awareness of impermanence, she attempts to make concrete the make-believe world of dreams and fairy stories, of carefree, childhood fantasies.

Over the years, the same bulging, generous, colourful forms have recurred in her work and her style remains unchanged. Not surprisingly, their initial appeal, freshness and charm soon wear off. In 1973 she turned to films, but even in celluloid, her theme remains the world of dreams and fantasy.

A GROUP show of photography serves to confirm that the camera is merely a tool, a pliable medium which, in the hands of the talented, is manipulated to reflect particular preoccupations and perceptions. By its very nature, the camera selects and isolates images and pictures, but the photographer determines a photograph's explicitness and coherence within a limited context. This was well illustrated at the exhibition of works at the Zoumboulakis Gallery in June which was organized in collaboration with Castelli Graphics, New York. No two photographers' works were similar, and each had an individualistic style.

Portraiture is a private form of expression whose value and appeal is limited to those familiar with the subjects. Hans Namuth's portraits of noted contemporary artists transcend this limitation, including, as they do, allusions to each artist's work. The viewer may not be familiar with the subjects but because of familiarity with their work, the figures are recognizable. Thus they cease to be "private" portraits and become accessible to a wider audience. Jackson Pollack, the action painter, is seen 'in action' with canvas on the floor, executing a work with the dripping technique he developed. A robust Alexander Calder, on a country walk, is placed within a



Niki de Saint Phalle, "Audrey".

landscape, heavy with clouds, and a strong suggestion of the element of wind which he uses to activate many of his mobiles. George Segal is shown talking to one of his own plaster figures, and Barnett Newman is photographed in an empty interior against the stringent windows recalling the orthagon divisions and composition of his paintings.

John Gossage's photographs thwart the camera's capacity to record perspective. This is achieved by blurring the background or screening the foreground with fences, branches, or wire meshing which arrest the field of vision. In landscapes such as "Maryland" and "Vacation Lane", the subject matter is excessively crowded with vegetation and foliage placed one above the other, so that they appear to be on one frontal plane. In "Huntington Gardens", a composition made up of desert plants and cactii which have a distinctive sculptural quality, the photograph "pulls up" towards the top of the frame (recalling Cezanne's technique of achieving the flatness of the picture plane) and not towards the centre as would seem natural. As a consequence, the impression is one of three-dimensional objects arranged on a flat ground. Gossage's work is connected to that tradition in contemporary painting which confirms the flatness of the canvas surface rather than the illusion of depth and perspective. His achievement of this with the controlled, technologically-derived camera is impressive.

Mark Cohen's photographs are generally cropped, close-up shots which fill the entire foreground, leaving the background blurred and fuzzy. He crops heads, hands, or legs, wherever he deems it necessary, giving his photographs a fragmented, sculptural quality. At times he imbues these cut images with social comment as seen in "People in the Street" or "Girls Fighting", or an uncompromising realism as in the unflattering detail of decayed, ugly teeth in the "Big Smile". His interest in revealing textural qualities is apparent in works such as "Glove and Hand", "Snow Over A Slice of Bread", and, particularly, the untitled photographs of roses, which appear to have the quality of charred skin, or another of a man's jacket, with intensely tactile and sculptural folds.

Don Rodan created situations and imagery in his coloured polaroids, but they did not work at all. His point of departure is Greek mythology with related symbols used as clues to the meaning of each photograph. The pictures are glossy, rich in colour, but

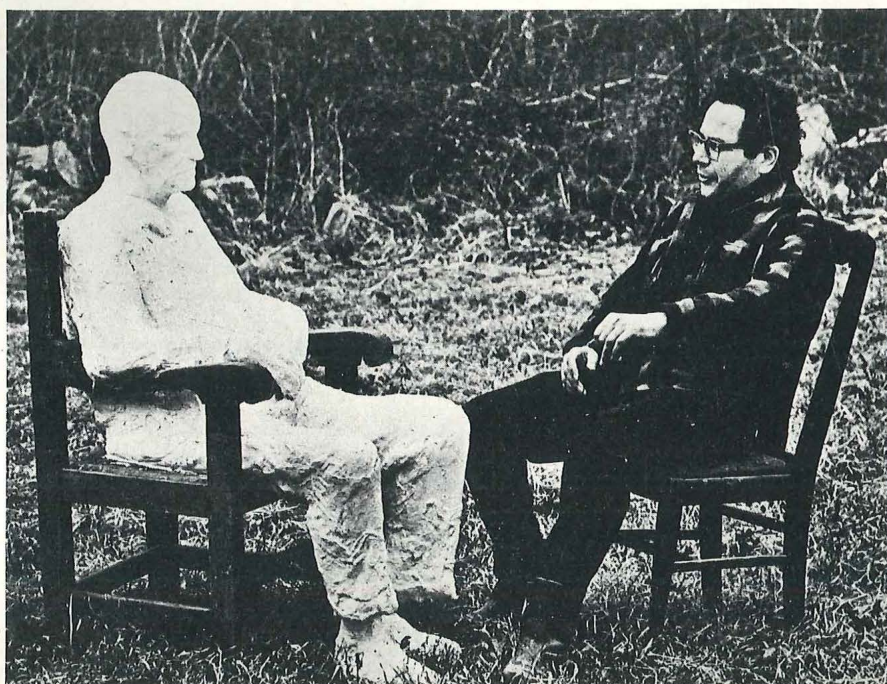


Detail from a photograph by John Gossage.

the interpretations are obvious and the analogies hackneyed. With few exceptions, his attempts at witticism are trite: "Cyclops's" eye becomes a single fried egg while the "Sirene" is featured as an Esther Williams type bathing beauty. Hyacinth and Adonis are represented as effeminate males tinged with decadence. "Echo" becomes a series of repetitive dots, and "Chaos", a series of repetitive lines. The pictures are a hybrid of sophisticated punk, seductive

fashion, and commercial photography. His "Icarus", however, with tiny balloon wings, and "Tantalus", tightly wrapped in stifling nylon, are successfully constructed images.

Eve Sonneman is known for her series, "Real Time", in which she catches the fractional lapse of time between two almost identical frames placed next to each other. Her colour photographs at the Zoumboulakis, although paired, carry no such direct



Hans Namuth, "George Segal".



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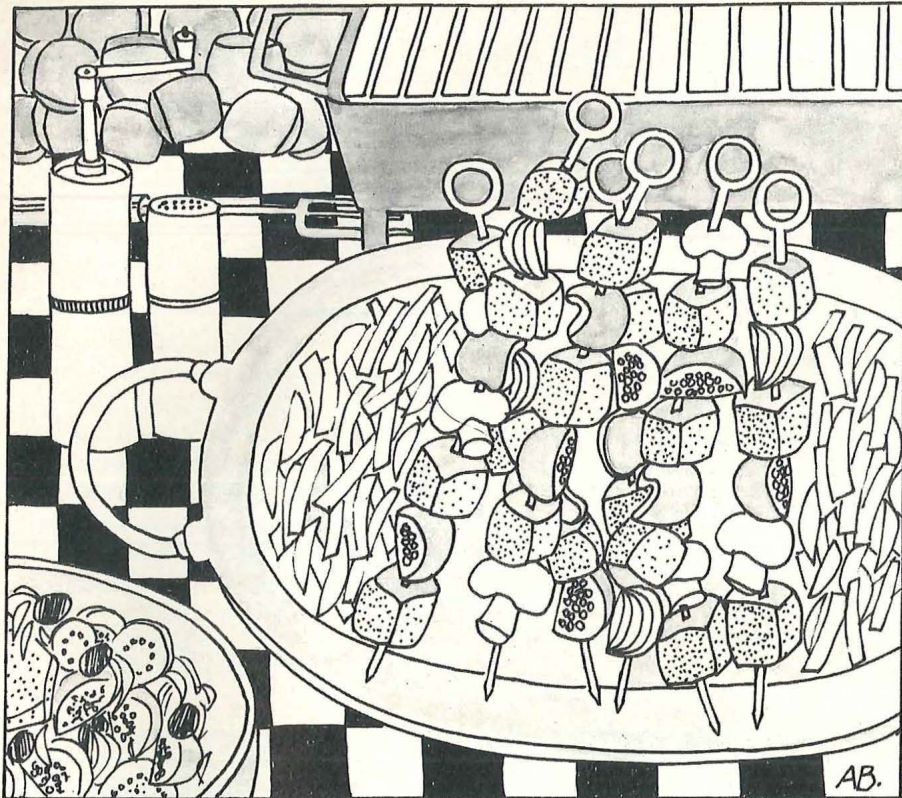
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visual message. In "The Minute and the Moment" the coupling of shots of the Parthenon and a contemporary Greek railway station seems devoid of any specific meaning. The direct comparisons drawn in "Marble and Magazines" or "Imaginary Bricks" appear futile. Presumably the comparison intended is between the ephemeral and permanent, the past and the present, but it is not an explicit statement. In "Three Friends Looking At the Sea", however, the two frames are related through motion in time; the movement of the friends in the one frame explicitly gives way to stasis in the adjoining one. Perhaps the best of her photographs is "Conversation in the Aegean", a bird's-eye-view of three passengers on board ship in conversation, leaning over the rails, with the tumbling sea below. There is an ingenious diagonal shift in the almost identical frames, from the sound of animated talk of the passengers in the one photograph, to the sound of the waves in the wake of the ship in the other. The pictures become audible. In the one, the "noise" is focussed on the talkers, in the foreground; in the next it drops to the rushing sea in the background. The apparent nonchalance and perfect timing of this work contrasts with the posed stances of Sonneman's other photographs on exhibition.

ART and the environment, and the extent to which art can impinge upon or change exterior and interior environments, is a concept that has long concerned Yannis Gaitis. For a brief time in June, his brightly-coloured paintings and flags transformed the Varangis showrooms in Amaroussi into a gay and festive spot. The occasion was the exhibition, "Colour in the Home", held in collaboration with other interior decoration firms and the Polyplano Gallery. His over-sized wooden men in black-and-white striped or checked suits were placed outside the building in four groups commanding the attention of the passers-by and changing the building's exterior on Kifissias Boulevard into a "busy" and attractive environment. These "whispering" men, part of his major work, "The Funeral", were set off by masses of Gaitis-coloured flags placed above the building's awning. His painting, again featuring his oppressed and codified urbanites set into brightly-coloured backgrounds of orange, blue and green, dominated the interior space. The exhibit aptly illustrated that the integration of art and furnishings can create a harmonious home environment.

—CATHERINE CAFOPOULOS



food

AL FRESCO COOKERY

OUTDOOR cooking is a universal practice, of course, and adventuresome *al fresco* enthusiasts can experiment with a variety of techniques. Pit cooking is perhaps the most colourful, especially the type used at the Hawaiian *luau*. A wide, foot-deep pit is lined with smooth rocks which are heated by a slow-burning hardwood fire for several hours. The ash is then raked off, and the rocks are covered with fragrant leaves and herbs and then quickly covered with all kinds of foods, including suckling pigs, over which more hot stones are placed. A canvas is spread over the pit and held down with sand. The heat retained in the rocks cooks the food. This is similar to the method used in clam bakes and is particularly recommended in Greece because the summer weather is predictable and there are numerous sandy beaches.

The byword of *al fresco* cooking is, of course, simplicity, and as little equipment as possible is used even when cooking on the balcony or in the garden. All that is needed is a dependable and safe source of heat. The following recipes were tested on a small hibachi with two grates equipped with handles so that the grates are easy to remove and turn over. Cooking was done over

charcoal on high, medium and low heat, beginning approximately ten minutes after the flames died down. However, the recipes are suitable for any type of equipment.

Helpful gear includes a heavy mitt, tongs, a timer, watch, spatula (or, to turn over fish, an extra grill), parchment paper (to wrap foods with anything acidic such as lemon, vinegar or wine), aluminum foil, and basting brush. Seasonings may be prepared in advance and stored in jars. Grape leaves add superb flavour to foods. Pine branches, too, add a nice scent. Particularly important in *al fresco* cooking is coordinating the total cooking time of all items on the menu.

PORK SOUVLAKIA (20 minutes) (Greek style)

Lean pork
Fresh lemon juice
Salt and pepper
Dried oregano
Slice of fresh bread per person

Cut pork into one-and-one-quarter by three-quarter-inch cubes. Using cane or metal skewers, thread the pork through the centre of the longer side, allowing ample space between each piece for thorough cooking. Place on grill over high heat. Turning skewers every five minutes, cook for fifteen to twenty minutes or until thoroughly cooked.

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television and radio

A guide to some television programs that may be of interest to the foreign community. All are subject to last-minute changes, and most times are approximate. 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. On weekdays both networks begin broadcasting in early afternoon, go off the air during the siesta hours, and resume in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.

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... 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 Marionettes... 7:15 Open University*... 9:30 Edward VII (British historical drama)... 10:30 Ways of Seeing (documentary)
YENED 1:30 Dr. Kildare (resumes at 2:15 after the news)... 5:30 Sky (children's show)... 7:00 The Mothers-in-Law... 7:30 Air Power... 10:00 Film*

WEDNESDAY

ERT 2:00 Every Afternoon*... 6:00 Woody Woodpecker (cartoons)... 6:25 Thunder... 7:15 Sports*... 8:30 World at War (documentary)... 9:30 Film (usually in English)

YENED 5:30 Sir Francis Drake... 7:00 Combat... 10:00 The Fugitive... 11:10 Police Woman

THURSDAY

ERT 2:00 Every Afternoon*... 6:00 Once Upon a Time (children's show)... 9:30 Film... 11:00 Shadows of Fear (thriller)
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... 10:00 Roger Moore as The Saint... 11:00 Arnold Bennett's *Clayhanger* dramatized for television.

FRIDAY

ERT 2:00 Every Afternoon*... 6:00 Heckel and Jeckel (cartoons)... 7:15 Happy Days... 8:30 The Amazing Years of Cinema (documentary)... 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 (dubbed)*... 10:15 Casanova... 11:15 Starskey and Hutch (detective adventure)

SATURDAY

ERT 2:00 Every Afternoon*... 3:30 Cottage to Let... 4:30 Sports*... 5:00 Learn About Football (British series)... 7:15 Oscar Peterson Presents (jazz)... 9:30 Every Saturday (film clips of the week's news)*... 10:00 Hawaii 5-0... 11:00 Fall of Eagles (Russian history dramatized)... 12:15 Rock Concert
YENED 1:30 Lucy (resumes at 2:15 after the news)... 2:45 Cartoons... 3:15 Sports... 5:30 Fury... 10:00 Film*... 12:15 The Protectors

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*... 4:15 Cartoons... 7:00 Robin Hood... 7:30 The Muppet Show... 8:00 Eva Evangelidou, interviews*... 8:30 Brady Bunch... 10:00 Theatre*

NATIONAL RADIO COMPANY — ERT

There are three stations. The National Program (728 KHZ, 412 m) and the Second Program (1385 KHZ, 216 m) are on the air throughout the day with music, drama, news and commentary. The Third Program (665 KHZ, 451m) broadcasts from 8 am to 12 noon and from 5 pm to 1 am Monday through Saturday and on Sunday from 9 am continuously through 1 am, a wide range of music, readings and discussions. News in English, French and German on The National Program at 7:30 am Monday through Saturday and at 7:15 am on Sunday. Weather reports in Greek and English at 6:30 am Monday through 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	7am-2:30 pm	7am-2:30 pm	7am-2:30 pm	7am-2:30 pm	7am-2:30 pm	7am-2:30 pm
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.

OPPOSING VIEWS ON A CRUCIAL ISSUE

SHOULD THE EMBARGO ON ARMS TO TURKEY BE LIFTED?

NO: Jimmy Carter, *The Presidential Campaign, 1976*

"Despite repeated warnings, the administration failed to prevent the 1974 coup against President Makarios engineered by the former military dictatorship in Athens. The administration failed to prevent or even limit the Turkish invasion that followed. The administration failed to uphold either principle or the rule of law in the conduct of our foreign policy. American law requires that arms supplied by the United States be used solely for defensive purposes. Today, more than two years later, no progress toward a negotiated solution of Cyprus has been made."

NO: Benjamin S. Rosenthal, *New York International Relations Committee, May 3, 1978*

"When Congress acted in 1974 in response to Turkey's second invasion of Cyprus, we enforced basic principles of our foreign aid laws... These laws had long stated that no country could use American arms for other than defensive purposes. Four and one-half years later, these same violations continue. Turkey keeps twenty-eight-thousand NATO-committed troops on Cyprus in an attempt to control that island's political destiny. The embargo continues because the Turkish violations continue. Over \$600 million in U.S. arms has been transferred to Turkey during the period of the embargo. The Congress should not retreat from its stand on principle, just because the Administration has reversed and abandoned its commitment to human rights, arms transfer restraints and the rule of law."

YES: Senator John Tower, *Texas Armed Services Committee, February 10, 1976*

"Some have argued that termination of aid to Turkey would bring about a negotiation. However, I do not believe that to be the case. Rather than forcing a withdrawal of Turkish troops from Cyprus, such action would simply hinder our efforts to mediate between the parties involved. Despite the feelings of some, the current law is not absolutely clear regarding the termination of aid, for opponents of the resolution feel that rather than territorial aggrandizement, their aim on Cyprus is the protection of the Turkish minority there."

YES: Rep. Jonathan B. Bingham, *New York International Relations Committee, May 26, 1978*

"...After considering the embargo matter for many months and discussing it at length with representatives from Greece, Turkey and Cyprus, I concluded that serious negotiations on the Cyprus problem would not take place as long as the embargo remained. In fact the embargo had reached the point where it was becoming counter-productive and a contributing factor to Turkey's intransigent attitude toward the Cyprus problem. At the same time, I strongly felt that the embargo could not be lifted without some counter-balancing action to assist Greece so that the U.S. could maintain its mediator role."



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