

July 1979

Price 40 Drs.

# THE ATHENIAN

Greece's English Language Monthly



*Marston Hodam*

# Your American Express Card guide to dining in Athens.

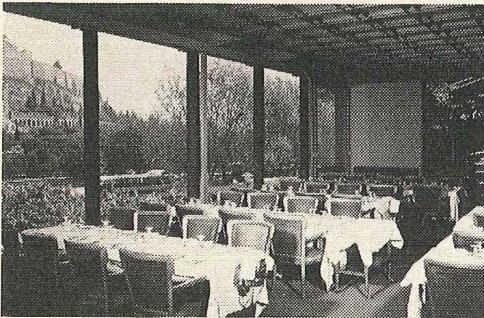
Moussaka, Taramosalata, Souvlaki, Dolmades . . . You may have trouble getting your tongue around the menu but you'll have no trouble with the real thing.

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**Ta Nissia.** Elegant island-taverna atmosphere with a wide-assortment of Greek and international dishes. In the evenings live music of old and new Greek songs. Daily 12.30 to 15.00 and 19.00 to 23.15. Athens Hilton. Tel: 720201.



**Dionyssos** (above). Outstanding feature of this restaurant is its location which provides a magnificent view of the Acropolis. Open terrace, international cuisine. Daily noon to 4pm and 7pm to 1am. 43 Robertou Gali. Tel: 9233182.

**The Amalia Taverna.** Luxury restaurant (180 seats), known for its international gourmet cuisine and Greek specialities. Caravel Hotel. Tel: 790721 or 790731.

**G. B. Corner.** Quiet and elegant restaurant in the oldest and perhaps best known hotel in Athens. Daily 13.00 to 15.00 and 20.00 to 22.30. Grande Bretagne, Syntagma Square. Tel: 3230251.

**Palia Athena.** Floor show includes variety of singers, bouzouki music, Greek folk dances. Call for reservations during late evening hours. Flessa 4, Plaka. Tel: 3222000.

**Mostrou.** Luxury taverna with live entertainment by famous Greek personalities. Dining after 9.30pm – Closed Mondays. Miniskleous 22, Plaka. Tel: 3225558.

**Kranai.** Taverna – fish and grill specialities. Daily 11.00 to 11.30pm. Koumoundourou 34, Microlimano, Piraeus. Tel: 4170156.



**Corfu Restaurant.** Extensive menu which includes the popular Greek specialities as well as a few variations from the island of Corfu. Frequenting by local businessmen and tourists. Quick and attentive service. Daily from mid-day to midnight. Kriezotou 6 (next to King's Palace Hotel). Tel: 3613011.

**Canaris.** Originally opened in 1922 and has a good reputation. Ideal restaurant for fish lovers. Koumoundourou 50, Microlimano, Piraeus. Tel: 4175190.

**Blue Pine.** Set in an elegant country-club atmosphere. International cuisine, known for its charcoal specialities. Reservations daily 8.30pm to 1am. Closed Sundays. Taldari 27, Kifissia. Tel: 8012969 (Suburbs).

**L'Abreuvoir.** Oldest French restaurant in Athens where food and service are consistently good. French cuisine. Reservations necessary for dinner. Daily noon to 4pm and 8pm to 1am. Xenokratous 51. Tel: 729106.



**Bagatelle** (above). Warm and intimate atmosphere with piano music in the evenings. French and international cuisine. Daily noon to 3.30pm and 7pm to 1am. Closed Sundays. 9 Ventiri. Tel: 730349.

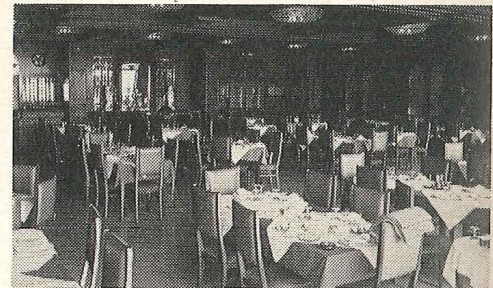
**Tabula.** Greek, French and International specialities. Daily 9pm to 1am. Closed Sundays. Pondou 40. Tel: 7793072.

**Gerofinikas.** Renowned restaurant frequented by Athenians and visitors. Extensive Greek and Oriental specialities. The sweets are exceptional. Businessmen's luncheons. Reservations. Daily 12.30 to midnight. Pindarou 10. Tel: 3636710.

**Miaoulis.** Fish restaurant looks onto the famous Microlimano Port in Piraeus. Daily 11.30am to 11.30pm. Koumoundourou 22, Microlimano, Piraeus. Tel: 4111401.

**Stagecoach.** "Wild West" décor provides an appropriate background for the standard American cuisine. Good service. Daily noon to 4pm and 7pm to 1am. Loukianou 6, Kolonaki. Tel: 743955.

**Dionyssos.** Located on top of one of the Athenian landmarks with a view of the entire city. Accessible by cable car from Ploutarchou St., above Kolonaki Sq. Extensive menu. Open continuously from 8.30am to midnight. M. Lycavitos. Tel: 726374.



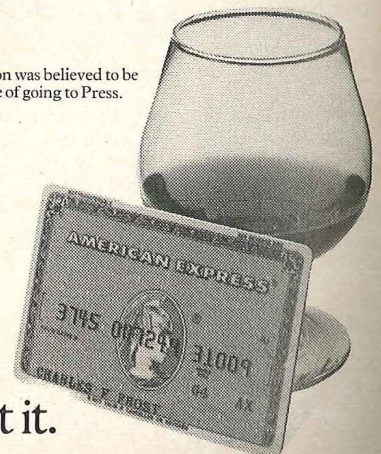
**Aglamair** (above). A modern establishment with an extensive menu with European dishes including fish specialities. Select your own fish in the kitchen – outside dining as well with a view over the port. Koumoundourou 54, Microlimano, Piraeus. Tel: 4115511.

**Your American Express  
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# festivals

## ATHENS

The Festival begins July 1 and continues through September 30. All performances begin at 9 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 fifteen days in advance of performances at the Festival office, Stadiou 4 (in the arcade), Tel. 322-1459, or at the gate. The following is a tentative schedule.

- STATE OPERA THEATRE, July 1, 4, 6, 8: Dimitris Chorafas conducts Mozart's *The Magic Flute*. (50 to 500 Drs.)
- BAMBERGER SYMPHONIKER, July 9: Soprano Edda Moser, music by Berlioz, Strauss and Brahms... July 10: Violinist Anne-Sophie Mutter, music by Mozart and Mahler... July 11: Works by Beethoven. Conductor: James Loughran. (40 to 300 Drs.)
- STATE THEATRE OF NORTHERN GREECE, July 14, 15: Seneca's *Medea*. (40 to 200 Drs.)
- ORCHESTRE DE PARIS, July 17: Music by Debussy and Berlioz... July 18: Music by Dutilleux, Debussy and Brahms. Conductor: Daniel Barenboim. (40 to 300 Drs.)
- THE ENGLISH BACH FESTIVAL, July 20, 21: Rameau's *Hippolytos and Aricia*, conducted by Charles Mackerras. (30 to 300 Drs.)
- THE ENGLISH BACH FESTIVAL ORCHESTRA, July 22: Michel Corboz conducts works by Bach and Purcell. (30 to 250 Drs.)
- ART THEATRE OF KAROLOS KOUN, July 27, 28, 29: Sophocles's *Oedipus Rex*. (40 to 200 Drs.)
- THE AUSTRALIAN BALLET, August 3, 4: Minkus's *Don Quixote*... August 5, 6: Khatchaturian's *Spartacus*. (70 to 600 Drs.)
- NATIONAL THEATRE OF GREECE, August 11, 12: Euripides's *Phoenician Women*. (40 to 250 Drs.)
- BOLSHOI BALLET, August 16, 17, 18, 19: Slonimski's *Ikaros*. (70 to 600 Drs.)
- SHAKESPEARE'S ANTONY AND CLEOPATRA, August 23, 24: Starring Irene Pappas as Cleopatra. Stage Manager Michalis Kakoyiannis. (40 to 200 Drs.)
- LAUSANNE CHAMBER ORCHESTRA, August 25: Armin Jordan conducts soprano Edith Mathis in works by Zbinden, Bach, Mozart, Haydn ... August 26: Armin Jordan conducts violinist Franco Gulli in works by Bach, Mozart, Wagner, Prokofiev... August 27: Arpad Gerecz conducts pianist Achilles Colassis in works by Schubert, Beethoven and Tchaikovsky.
- NATIONAL THEATRE OF GREECE, August 31, September 1, 2: Aristophanes's *The Birds*. (40 to 250 Drs.)
- SALONICA STATE ORCHESTRA, September 3: Conducted by Georges Thymis. Program to be announced. (60 to 200 Drs.)
- ALVIN AILEY DANCE THEATRE, September 4, 5, 6, 7, 8, 9: Program to be announced. (50 to 500 Drs.)
- I.S.C.H. WORLD MUSIC DAYS, September 10-19: Greek and foreign ensembles.
- NATIONAL THEATRE OF GREECE, September 22, 23: Aristophanes's *Lysistrata* ... September 28, 29, 30: Euripides's *Ion* (40 to 250 Drs.)

## EPIDAUROS

The Festival will begin on July 7 and continue through September 2. Performances are on Saturdays and Sundays and begin at 9 pm. The ancient theatre at Epidaurus in the Peloponnisos is a two-hour drive from Athens. Many travel agencies organize coaches to Epidaurus for the performances. Tickets may be purchased fifteen days before the performance or at the theatre. Prices are 200, 150, 100 and 50 Drs. The program is subject to alteration.

- NATIONAL THEATRE OF GREECE, July 7, 8: Aristophanes's *The Birds*... July 14, 15: Euripides's *Ion* ... July 21, 22: Euripides's *Phoenician Women* ... July 28, 29: Aristophanes's *Thesmophoriazusae* ... August 4, 5: Aeschylus's *Prometheus Bound*.
- ART THEATRE OF KAROLOS KOUN, August 11, 12: Euripides's *Trojan Women* ... August 18, 19: Aristophanes's *The Knights*.
- STATE THEATRE OF NORTHERN GREECE, August 25, 26: Aeschylus's *The Persians* ... September 1, 2: Aristophanes's *Ecclesiazusae*.

## PIRAEUS

Performances take place at the Veakio amphitheatre, Kastella 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. For further program and ticket information Tel. 322-1459, 322-3111, ext. 240.

- PEKING OPERA (BEIJING OPERA), June 27-July 8: Closed Mondays. Selections from their repertoire.
- SOVIET GEORGIAN BALLET, July 10-29: Closed Mondays.
- KANAZ-SOVIET ARMENIAN NATIONAL FOLKLORE ENSEMBLE, July 31-August 5.
- MUSIC HALL OF LENINGRAD, August 8-September 2: Closed Mondays.
- BALLET ESPAGNOL, September 5-16: Additional performances at 7 pm on Saturday and Sunday evenings.



## LYCAVITTO

At the open-air theatre on the western slope of Lycavittos (Lycabettus) Hill. Performances begin at 9 pm in July and August and at 8.30 pm from the first of September. Tickets are available ten days prior to each performance at the Festival Office (see Athens Festival). The program is subject to last minute changes.

- BALLET ROYAL DES FLANDRES, July 2, 3: Vivaldi, Debussy, R. Strauss... July 4, 5: Schoenberg, Debussy, Russo, Music from the 16th Century. (50 to 300 Drs.)
- CHRISTODOULOS HALARIS CONCERTS, July 6, 7, 8: Program to be announced. (50 to 200 Drs.)
- LYCEUM CLUB OF GREEK WOMEN, July 10-15: Dances and songs performed by members of the Lyceum Club of Greek Women. (30 to 150 Drs.)
- ELLA FITZGERALD CONCERTS, July 16, 17: Program to be announced. (100 to 500 Drs.)
- STATE THEATRE OF NORTHERN GREECE, July 20, 21, 22: Shakespeare's *The Taming of the Shrew*. (50 to 200 Drs.)
- YANNIS MARKOPOULOS CONCERTS, July 24-30: Program to be announced. (50 to 200 Drs.)
- BALLET CAMERATA NOVA OF PRAGUE, July 31, August 1, 2: Mozart's *Serenade*, Janacek's *The Youth*, Dvorak's *Grand Serenade*. (40 to 200 Drs.)
- MINOS VOLANAKIS TROUPE, August 4, 5, 7, 8, 9: Aristophanes's *Ecclesiazusae*. (50 to 200 Drs.)
- LAKIS HALKIAS CONCERTS, August 10, 11, 12: Program to be announced. (50 to 200 Drs.)
- PROSPECT THEATRE (OLD VIC COMPANY), August 14, 15: Shakespeare's *Hamlet*. Details to be announced. (50 to 250 Drs.)
- CYPRUS THEATRE COMPANY, August 18, 19: Euripides's *The Suppliant Women*. Details to be announced. (50 to 200 Drs.)
- POPULAR EXPERIMENTAL THEATRE, August 24, 25, 26: Euripides's *Orestes*. Details to be announced. (50 to 200 Drs.)

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- ATTIKON THEATRE, August 29, 30, 31, September 1, 2: Lucian's *Funeral Dialogues*. (50 to 200 Drs.)
- SOCRATES VENARDOS CONCERTS, September 3, 4: Program to be announced. (50 to 200 Drs.)
- PLAIN THEATRE, September 7, 8, 9: N. Zakopoulos's *Julian the Apostate*. (50 to 200 Drs.)
- THE INTERNATIONAL CENTER FOR KATHAKALI DELHI, September 11, 12, 13: Traditional Indian group, full details to be announced. (30 to 150 Drs.)
- EXPERIMENTAL THEATRE, September 15, 16, 18, 19: *The House of Atreus*, based on texts of Aeschylus, Sophocles and Euripides. (50 to 200 Drs.)

## SALONICA

The Festival will begin on July 7 and continue through September 9. Performances take place at the Forest Theatre located in the National Gardens of Thessaloniki. Tickets are available in advance from the National Theatre of Northern Greece, Vas. Sofias 2, or at the gate.

- BALLET ROYAL DES FLANDRES, July 7: Music by Vivaldi, Debussy and R. Strauss. July 8: Music by Debussy, Schönberg and Russo. (50 - 250 Drs.)
- ORCHESTRE DE PARIS, July 13: Music by Ravel and Franck... July 14: Music by Tchaikovsky and Ravel. Conductor: Serge Baudo. (30-200 Drs.)
- STATE THEATRE OF NORTHERN GREECE, July 28, 29: Aeschylus's *The Persians*. (40-120 Drs.)... August 4, 5: Goldoni's *La Lokandiera* (from the Theatre of Thrace). (40-120 Drs.)
- CYPRUS THEATRE CO, August 11, 12: Euripides's *The Suppliant Women*. (30-150 Drs.)
- PROSPECT THEATRE (OLD VIC COMPANY), August 16, 17: Shakespeare's *Hamlet*. (30-150 Drs.)
- ART THEATRE, August 24, 25, 26: Aristophanes's *Peace*. (30-150 Drs.)
- STATE THEATRE OF NORTHERN GREECE, September 1, 2: Seneca's *Medea*. (40-120 Drs.)... September 8, 9: Aristophanes's *Ecclesiazusae*. (40-120 Drs.)

## THASSOS, PHILIPPI, DODONA

Events in ancient theatres in other parts of Greece. Most take place on Saturdays and Sundays. Tickets may be purchased at the Festival Office (see Athens Festival), or at the gate.

- STATE THEATRE OF NORTHERN GREECE, July 14, 15: Shakespeare's *The Taming of The Shrew*, at Philippi... July 21, 22: Goldoni's *La Locandiera* (from the Theatre of Thrace), at Philippi... July 28, 29: Goldoni's *La Locandiera* (from the Theatre of Thrace), at Thassos.
- NATIONAL OPERA BALLET, July 28, 29: M. Theodorakis's *Mythology, Electra, Zorbas*, at Philippi.
- STATE THEATRE OF NORTHERN GREECE, August 4, 5: Aristophanes's *Ecclesiazusae*, at Philippi... August 8: Aristophanes's *Ecclesiazusae*, at Thassos... August 11, 12: Seneca's *Medea*, at Philippi.
- AMPHI-THEATRE, August 11, 12: Aristophanes's *Lysistrata*, at Thassos... August 18, 19: Aristophanes's *Lysistrata*, at Philippi.
- STATE THEATRE OF NORTHERN GREECE, August 15: Seneca's *Medea*, at Thassos.
- NATIONAL THEATRE, August 18, 19: Euripides's *Ion*, at Dodona (short drive from Ioannina)... August 25, 26: Euripides's *The Phoenician Women*, at Philippi.

# THE ATHENIAN

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## publisher's note

*Eva Sikelianou's influence on her contemporaries in Greece and especially on the generation that followed her is incalculable. Following the ideals of her husband, the poet Angelos Sikelianos, she not only aroused a wide interest in the revival of ancient drama, dance, music and dress, but applied them practically so that many organizations and leading figures who have deeply influenced the cultural life of modern Greece owe their inspiration to this magnetic, courageous and dedicated American. Mrs. Sikelianou began her autobiography "Upward Panic" at the Hambidge Colony in Raven Gap, Georgia on the eve of the Second World War with this brief Foreword: "With terror to guide them, men, like the herd of Gadarene swine, now are running swiftly down a steep place to destruction. The infusion of this terror into men is an ancient technique, well known, and widely practised today. But the opposite technique, which can start and sustain Panic moving upwards, is less well known, and is not practised at all. This book contains a suggestion of what that other technique is." Despite the vast changes that have altered the life in Greece in the forty years that have passed since those words were written, the ideals and the life of Eva Sikelianou have lost none of their vital force today.*

*Vassilis Vassilikos is probably the most widely-read and certainly the most prolific writer of his generation. The reason for both, in the opinion of Pan Bouyoucas who interviewed him recently, is that "Vassilikos wants his writing to become a collective memory and, with time, a collective conscience". Although Vassilikos believes that modern Greece is a country that has not been expressed yet, his long series of books is a written testimony to its public reality.*

*Marston Hodgkin, who has done this month's cover, has been travelling through Greece regularly for the last fifteen years with his wife. Since their retirement from teaching Art and Latin at Miami University in Oxford, Ohio, the Hodgins have made their home in an old bayberry candle factory in Truro, Massachusetts.*

# goings on in athens

## MISCELLANEOUS

**DORA STRATOU DANCE COMPANY** — Folk dances, costumes and instruments from various parts of Greece with Dora Stratou's explanations delivered in several languages. Performances nightly at 10 pm and on Wednesdays and Sundays also at 8 pm. Filopapou Theatre (near the Acropolis). Tel. 322-4861, 922-6141 (box office). Admission 180, 160, and 100 Drs.

**SOUND AND LIGHT**, the Hill of Phnyx, 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.

## GALLERIES

*Unless otherwise noted, galleries are open Monday through Friday from around 10 to 2 and reopen in the evenings from 6 to 9 or 10. On Saturdays, they usually open in the mornings only. Since the hours may vary and many have or will be closing for summer holidays, it is best to call before setting out.*

**ARGO**, Merlin 8, Kolonaki, Tel. 362-2662. Summer group exhibition (July). Closed August.

**ART AND ENVIRONMENT**, Thespidos 14, Plaka, Tel. 322-4618. Summer group exhibition comprising oil and water colours, icons, bronze and ceramic sculptures, embroideries (antique and contemporary), batik, hand-made ceramic pottery and jewelry (July and August).

**ASTOR**, Kar. Servias, 16, Tel. 322-4971. Call for exhibition details.

**JEAN AND KAREN BERNIER**, Marasli 51, Tel. 735-657. Open by appointment only through July. Closed August.

**DIOGENES INTERNATIONAL**, Nikodimou and Nikis 33, Syntagma, Tel. 323-1978. Group exhibition of graphic art together with five volumes of the "Biblia Sacra" (Holy Bible) illustrated by Salvador Dali in the rare edition by Rizzoli.

**DIOGENES INTERNATIONAL**, Diogenous 12, Plaka, Tel. 322-6942. Permanent group exhibition of paintings and sculptures by Greek and foreign artists.

**ORA**, Xenofontos 7, Tel. 323-0698. Group exhibition, paintings, sculptures and gravures (July). Closed August.

**POLYPLANO**, Dimokritou 20, Tel. 362-9822. Call for exhibition details.

**STOA TECHNIS**, Voukourestiou 45, Tel. 362-4139. Exhibition of self-taught artists (July 2-21). Closed through August 17.

**JILL YAKAS**, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Open by appointment only July and August.

**ZOUMBOULAKIS**, Kolonaki Square 20, Tel. 360-8278. Closed Mondays. Group exhibition in oils. Closed August.

**ZYGOS**, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Group exhibition (July). Closed August.

## MUSEUMS

*Museum hours often change on short notice. Be sure to call before setting out.*

**ACROPOLIS MUSEUM**, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 7 pm daily. Sundays and holidays 10 am to 4:30 pm. Closed Tuesdays. Admission 50 Drs.

**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 8 am to 7 pm daily and on Sundays and holidays 10 am to 4:30 pm. Closed Tuesdays. Admission 25 Drs., students 10 Drs. Free on Sundays.

**BENAKI MUSEUM**, Koumbari 1 (corner of Vas. 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. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. and 4:30 to 7:30 pm, Sundays 8:30 am to 2 pm. Closed Tuesdays. Admission 50 Drs. Free on Sundays.

**BYZANTINE MUSEUM**, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 9 am to 7 pm. Sundays 10 am to 4:30 pm. Closed Mondays. Admission 50 Drs., students 20 Drs.



**GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 to 1 pm and 5 to 8 pm. daily. Closed Mondays. Admission 20 Drs., students 10 Drs.

**JEWISH MUSEUM**, Melidoni 5, Tel. 325-2773. 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 Sundays and Fridays 10 am to 1 pm, Mondays and Thursdays 1 to 5 pm, Tuesdays and Wednesdays 10 am to 5 pm. Closed Saturdays.

**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 am to 4:30 pm daily and Sundays 9 am to 4:30 pm. Closed Mondays. Admission 25 Drs., students 10 Drs.

**MARATHON MUSEUM**, at Marathon about 42 kms. from Athens, Tel. (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 daily 8:30 am to 12:30 pm and 4 to 6 pm. and Sundays 9 am to 3 pm. Closed Tuesdays. Admission 25 Drs. Free on 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

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## NAME DAYS IN JULY

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

## DATES TO REMEMBER

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

mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 9 am to 1 pm daily. Closed Mondays. 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. Open from 9 am to 1:30 pm. Closed Tuesdays. Admission free.

**NATIONAL ARCHAEOLOGICAL MUSEUM**, Patision 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 9 am to 7 pm daily and 10 am to 4:30 on Sundays. Closed Mondays. Admission 50 Drs., students 25 Drs. Free on Sundays.

**NATIONAL GALLERY OF ART (Pinakothiki)**, Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Durer and Bruegel to Braque, Picasso and Dali. Open Tuesdays through Saturdays 9 am to 8 pm. And 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 begun 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 daily 8:30 am to 12:30 pm and 4 to 6 pm, Sundays 9 am to 3 pm. Closed Tuesdays. Admission 20 Drs., students 5 Drs.

**NAVAL MUSEUM**, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Open

daily 8:30 am to 12:30 pm and 4 to 6 pm, Sundays 9 am to 3 pm. *Closed Tuesdays.*

**PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou** (in the Dimotiko Theatro 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 Fr. 3 to 8 pm; Tues., Wed., Thurs., Sat., 9 am to 1:30 pm. *Closed Sundays.*

**THEATRE MUSEUM, Akadimias 50** (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theatre books and magazines are on sale in the lobby. Open daily 9 am to 1 pm and on Mon., Wed., and Fri. 5 to 7:30 pm. *Closed Saturdays and Sundays.* Admission 20 Drs., students 5 Drs.

## POINTS OF INTEREST

**THE ACROPOLIS.** Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena 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. Open daily 8 am to 7 pm. Sundays 10 am to 4:30 pm. Admission 50 Drs. Free on Sundays. (See also Museum listings). Guides available on request.

**THE ANCIENT AGORA.** Entrances from just below the Acropolis and from Adrianou St., Monastiraki. 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. Open 8 am to 7 pm daily and 10 am to 4:30 pm on Sundays. Admission 25 Drs. (See also Museum listings).

**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 9 am to 5 pm. 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 8 am to 7 pm daily. Sundays 10 am to 4:30 pm. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**LYKAVITOS (Lycabettus).** Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavittos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarhou and Aristipou Streets in Kolonaki) which operates from 8 am to 12:30 am daily.

**NATIONAL GARDEN** (entrance on Amalias, Vass. Sofias, Iroudou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PROTO NEKROTAFIO (The First Cemetery of Athens).** Not far from the Temple of Olympian Zeus. 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. Open 7:30 am to sunset.

## 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 and Eleusis (every twenty minutes) depart from the terminus next to the Thision railway station (Tel. 346-4731 or 5236-045). Buses for the other sites depart from depots located at the intersection of Patission and Leoforos Alexandras: Amphiarion (1:20 p.m. daily, Tel. 821-3203), Brauron (four daily, Tel. 821-3203), 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 8:30 to 12:30 and 4 to 6 daily and 9 to 3 on Sundays. *Closed Tuesdays.* Admission is 25 Drs. Free on Sundays.

**AEGOSTHENA** (At the village of Porto Germenio, 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. 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 discernible. (The small museum has been closed). Open daily from 8:30 to 12:30 and 4 to 6 and 9 to 3 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 Vravra in Modern Greek) dedicated to Artemis which includes a temple, stoa, and sacred spring. In the museum, prehistoric through Hellenistic finds from the entire area of the Mesogia. Nearby, a Frankish tower and the ruins of one of the earliest Christian basilicas in Attica. Open daily 8:30 to 12:30 and Sundays 9 to 3. Admission 25 Drs. Free on 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 and museum open daily 8:30 to 12:30 and 4 to 6, Sundays 9 to 3. *Closed Tuesdays.* Admission 25 Drs. Free on 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** (2½ 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 Peloponnisian mountains turn evening blue.

**RHAMNOS** (49 km; about 1 hour). Tel. 0294-93477. Difficult to reach without a car since there is no direct connection, but well worth the effort. From the bus stop at Marathon or Kato Souli it is an easy one-hour walk through fields and vineyards or from Agia Marina, a 45-minute walk along a paved road. You may also hire a cab in the area. Situated on a remote but beautiful headland facing the island of Evia. Two marble Doric temples, the smaller dedicated to the goddess Themis, who ruled Law, Order, and Custom, predates the larger dedicated to Nemesis, who meted out shares of Happiness and Misery. Grave terraces, currently being excavated, line the path to the acropolis of Rhamnous, where well-preserved fortification walls enclose the ruins of the city. Swimming nearby. Open 8:30 to 12:30 and 4 to 6 and Sundays 9 to 3. Admission 25 Drs. Free on Sundays.

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

**THEBES** (74 km; 1½ 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 8:30 to 12:30 and 4-6, but on Sundays 9 to 3. Admission 25 Drs.

## COMMUNITY CALENDAR

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

**American Club** — July 4: Traditional celebrations and swimming at the pool all day.

**German Centre** — Swimming excursions on July 3 at 10 am and on July 10, 17, 24, and 31 at 2 pm. 80 Drs. full day and 50 Drs. half day excursion. Please call for reservations, Tel. 361-2713, 361-6294.

**Women's Liberation Group** — July 6: General meeting ... July 19: General meeting and presentation, Women's Centre, Ellanikou 3, Pangrati, 8:30 pm.

### SUMMER EXCURSION

The Joint Travel Committee has organized a weekend excursion to the Argolis, July 14 and 15. This will include a visit to ancient Corinth, a theatre performance at Epidaurus, with an overnight stop at Nafplion returning via Mycenae. Adults \$69 and children \$49. Contact Linda Flickinger (Tel. 801-9913).

## 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 may vary so make enquiries at the local Tourist Police.*

**KALAMATA** (Peloponnisos): Three-day festival of traditional dances in the amphitheatre of the medieval castle (during the first ten days of July).

**CORFU**: A village fair at Lefkimi (July 8).

**LESVOS**: Religious festivities in the village of Ippion (July 8).

**KATERINI** (Northern Greece): Festival of Olympos with theatrical performances in the ancient theatre of Dion and the Castle of Platamon and concerts at Castle Lazaioi in the village of Ano Milea (July 15 - August 15).

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

**HALKIDIKI** (Northern Greece): Local handicrafts exhibit at Arnaia (July 16).

**KASSOS** (Dodecanese): Fair with local dances at Aghia Marina (July 17).

**CHIOS**: Fair with local dances and songs at Aghia Markella (July 21-22).

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

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

**TRIPOLIS** (Central Peloponnisos): Song and folk dance contest in the picturesque chapel of St. Paraskevi (July 25 and 26).

**RHODES**: Fair with local dances and athletic competitions at Soroni (July 29).

## WINE FESTIVALS

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

**DAPHNI** (ATHENS): July 14 to September 9. Daily from 7 pm to 1 am. (60 Drs.)

**RHODES**: July 7 to September 2. Daily from 7 pm to 1 am. (60 Drs.)

**ALEXANDROUPOLIS**: July 7 to August 19. Daily from 7 pm to 12.30 am. (50 Drs.)

## LIBRARIES

*Some may change their hours during the summer months, so call ahead.*

**AMERICAN LIBRARY**, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. through Thurs. 9:30 to 2 and 5:30 to 8:30. Fri. 9:30 to 2. Closed Sat. and Sun. Closed August.

**ATHENS COLLEGE**, Psychiko, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 1:30. Closed August.

**BENAKI Koumbari 1**, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Daily 8:30 to 2 and 4:30 to 7:30, Sundays 8:30 to 2. Closed Tuesdays.

**BRITISH COUNCIL**, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Daily 8 to 1. Closed August.

**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. Daily 9 to 1:30, Tues, and Wed. 4:30 to 7.

**FRENCH INSTITUTE**, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Fri. 8 to 2.

**THE GENNADIUS**, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 4:30. Sat. 9 to 1. Closed August.

## BOOKS

The Hellenic Animal Welfare Society has a library of paper-backs in English at Pasteur 12, Ambelokipi (near the Athens Tower). They are in first-class condition and may be either bought or borrowed at a mere 20 Drs. each. Proceeds will go to the Society's funds. Open Mon.-Fri. 8:30 am-3:00 pm, Sat. 8:30 am-2:00 pm.

**GERMAN ARCHAEOLOGICAL INSTITUTE**, Fidiou 1, Tel. 362-0270. References on archaeology. Mon., Tues., Thurs., Fri. 10 to 1 and 5 to 8. Wed. and Sat. 10 to 1. Closed July 15 through August 15.

**GOETHE INSTITUTE**, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, and records in German. Mon. through Fri. 10 to 2. Closed July 16 through September 14.

**HELLENIC AMERICAN UNION GREEK LIBRARY**, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9. Closed July 23 through end of August.

**ITALIAN INSTITUTE**, Patission 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. Closed August.

**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. 9 to 1. The excellent library annex, is situated in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 9 to 1 and 5:30 to 8, Sat. 9 to 1.

**PLANETARIUM**, Syngrou Ave. (opposite the Race Course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Fri. 9 to 2:30. Closed July 20 through end of August.

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

**UNITED NATIONS INFORMATION CENTRE**, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8 to 2.

## RECREATIONAL

### SPORTING CLUBS

**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.

**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.

**ATTICA TENNIS CLUB**, Filothei, Tel. 681-2557. Seven tennis courts, restaurant. Initial membership fee: 7,500 Drs. for adults, 3,750 Drs. for minors. Annual fees: 6,000 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**, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fees: weekdays 500 Drs., weekends 750 Drs. Rental of golf clubs, cart, and caddy additional.

**PARADISSOS TENNIS CLUB**, Paradissos, (off. Leof. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis

courts, bar, snack bar, swimming pool, pro shop. rentals. Temporary residents of Greece may acquire special membership. 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., monthly fee 500 Drs. Open Mon.-Sat. 8 am to 1 pm. Closed Sunday.

**SPORTS CENTRE**, Agios Kosmas (across from the old airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), mini-golf (20 Drs.), ping-pong (10 Drs.), tennis (court fee 40 Drs. an hour, rackets 15 Drs. an hour). Open daily from sunrise to sunset.

## RIDING

**GREEK ZOOPHILIC SOCIETY**, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Rates: 250 Drs. per hour, daily rates available. Lessons and trekking offered. Boarding for dogs also available: 150 Drs. per day.

**THE HELLENIC RIDING CLUB** (Ipkos Omilos Tis Ellados), Paradisos, Tel. 681-2506, 682-6128. Initial fee: 10,000 Drs. Annual membership fee: 4,500 Drs. plus 1,800 Drs. per month. Non-members: 300 Drs. per hour.

**VARIBOPI RIDING SCHOOL**, Varibopi, Tel. 801-9912. Annual membership fee: 4,000 Drs. Monthly fee: 800 Drs. Hourly fees for non-members: 350 Drs.

## BEACHES

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

**ALIMOS**, Tel. 982-7345. Near the Olympic airport. Open 8 am to 8 pm. Adults 15 Drs., children 10 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 70 Drs., children 30 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hair dresser. Bus 84 (Ano Voula).

**ASTIR**, Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 90 Drs., children 40 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour, water-ski school 250 Drs. quarter hour with boat and instructor. Bus 89 (Vouliagmeni) to terminal and then about a ten minute walk.

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

**VARKIZA**, Tel. 897-2402. Open 7 am to 8 pm. Adults 35 Drs., children 20 Drs. Changing cabins, showers and umbrellas. Private cabins may be rented for 400 Drs. a day. Bus 90 (Varkiza).

**VOULA A**, Tel. 895-3249. Open 8 am to 8 pm. Adults 20 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Bus 84 (Ano Voula) or 89 (Vouliagmeni).

**VOULA B**, Tel. 895-9590. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins,



**PARADISSOS**

**TENNIS**

**CLUB**

**362-3980**

**PARADISSOS AMAROUSSION**



showers, umbrellas, children's playground. Volleyball, tennis and basketball courts 80 Drs. an hour. Bus 89 (Vouliagmeni).

VOULIAGMENI, Tel. 896-0906. Open 7 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

## SAILING

HELLENIC SAILING CENTRE, at Glyfada Marina, Tel. 894-2115 (for adults), and at Posidonos 19, Paleo Faliro, Tel. 981-4853 (for children). Both are open daily from 10 am to sundown. Adults: twelve one-hour lessons, 3,000 Drs. Children (ages 7 to 14): twenty-five one-hour lessons, 250 Drs.

HELLENIC OFFSHORE RACING CLUB, Papadiamanti 4, Mikrolimano, Tel. 412-3357. Membership requires three Greek members as sponsors. Initial membership fee 2,000 Drs., annual fee 2,000 Drs. The club has four Swan 36s for use of the members and students. A ten-week course in sailing 7,500 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, 420s, 470s, 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. Two regular members required as sponsors. Initial membership fee 25,000 Drs., annual fee 5,000 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. Open daily from 9 am to 10 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.

## THEATRE

This is the season for musical revues (*epitheorisis*) which play in open-air theatres throughout the city. They can be enjoyed with a minimum knowledge of Greek, and they are an amusing way to keep abreast of what Athenians are talking — and laughing — about. Dial 181 for a recorded announcement (in Greek) of current shows.

AFFAIRS OF STATE (I Daskalitsa) — Henri Verneuil's comedy elegantly translated by Platon Mousseos and starring Kalkia Analyti, Kostas Rigopoulos, Yiorgos Siskos and Beata Assimakopoulou. Kostas Rigopoulos is also the director and Yiorgos Anemoyannis has done the sets. (*Athina*, Derigny 10, Tel. 823-7330)

BUTTERFLIES ARE FREE (I Petaloudes ine Eleftheres) — A worthy revival of Leonard Gershe's compassionate comedy with Christos Politis, Eleni Erimou and Anna Paitadzi. Translated by Marios Ploritis, directed by Kostas Bakas with sets by Nikos Petropoulos. The musical background by Yannis Spanos is delightful. (*Attikon*, Kodringtonos 16, Tel. 821-1300)

A GIRL FROM YOUR COUNTRY (Koritsi apo ton Topo Sou) — A musical comedy by Tsiforos and Vassiliadis directed by Antonis Antoniou. Nikos Vastardis, Gogo Antzoletaki, Viki Vanita and Katerina Youlaki head the cast. Choreography by Vangelis Silinos and sets by Manolis Maridakis. (*Florida*, Metsovou 4, Tel. 822-8501)

IRMA LA DOUCE (Glykia Irma) — Director Dimitri Malavetas has caught the burlesque flavour of this French book-musical and conveyed it to his cast, Marianna Toli, Dinos Iliopoulos, Mimis Fotopoulos and Kostas Karras. Costumes and sets are by Nikos Petropoulos. (*Minoa*, Patission 91, Tel. 821-0048)

NOTRE DAME DE PARIS (I Panagia ton Parission) — A production by Jenny Karezi and Kostas Kazakos of Hugo's famous thriller. A large cast includes George Mihalakopoulos, Spyros Konstantopoulos and George Kyritsis. Music by George Tsangaris. Sets and costumes by Vassilis Fotopoulos. (*Athineon*, opposite Archaeological Museum, Tel. 823-4237)

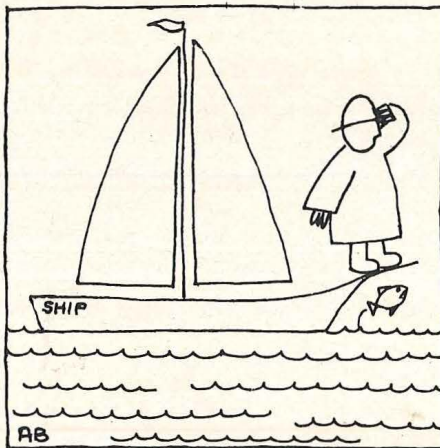
ODDS-EVENS AND COUPONS (Kouponia ke Monazyga) — Jokes involving bans for odd and even license plates on weekends reach the stage in this review by Theofanidis. The "English Ballet: Sexy Show Girls" get into the act along with Hadzichristos, Stylianopoulou and Stolingas. (*Louzitia*, Evelpidon 47, Tel. 882-7201)

LA PREFERE (O Andras tis Zois Mou) — Alekos Alexandrakis and Nonika Galinea star in Miss Galinea's own translation of this new French comedy by Barillet and Gredy. Sets are by Nikos Petropoulos and the director is Alexandrakis. (*Bournelli*, Alexandras 24, Tel. 822-2300)

## CINEMA

One can't be certain which films will be shown in and around Athens this summer, since theatre owners book them two or three at a time as the weeks go by. However, they always choose first those films which have been most successful recently. Here are some of the better films released during the 1978-79 season.

AGATHA (Agatha) — Vanessa Redgrave stars as Agatha Christie in this dramatisation of the one and only "mysterious" episode in the famous writer's long but reclusive life. Also starring Dustin Hoffman. Directed by Michael Apted.



L'ALBERGO DEGLI ZOVVOLI (Dendro ya Tsokara or The Clog Tree) — A very interesting chronicle on the life, joys and miseries of Italian peasantry around the turn of the century by Ermanno Olmi. It was awarded the Palme d'Or at Cannes in 1978.

AUTUMN SONATA (Fthinoporini Sonata) — Ingmar Bergman's latest film, starring Liv Ullman as a soft-mannered church organist, and Ingrid Bergman as her long-absent mother, a famous and egotistic concert pianist.

COMING HOME (O Yirismos) — An anti-war film directed by Hal Ashby in which Jane Fonda plays a volunteer working at a veteran's hospital where she meets Jon Voigt, a soldier crippled in Vietnam. In these roles they won the Academy Award for Best Actress and Best Actor.

DESPAIR (Apognosi) — The first international production by the very talented young German film maker, Rainer Werner Fassbinder, based on a novel by Vladimir Nabokov. Starring Dirk Bogarde, in his best role in years, as a Russian emigre settled in Berlin and suffering from an acute case of split personality.

A DREAM OF PASSION (I Dio Medees) — Directed and written by Jules Dassin, it stars Melina Mercouri as an aging film star appearing in Euripides's *Medea*, and her encounter with an American woman (Ellen Burstyn) who, like Medea, has committed infanticide.

THE EYES OF LAURA MARS (Dio Matia pou Krivoun Polla) — In this thriller, Faye Dunaway plays a fashion photographer with an exceptional gift: the images that cross her mind are "previews" of forthcoming events (most of them violent, of course) which she is able to photograph with her camera. Hence she runs around trying to prevent dire things from happening and, since she continually fails, the film is able to deliver what it was meant to deliver: goriness. This

package of gratuitous violence is directed by Irwin Kertchner.

'F.I.S.T.' (I Pigma) — Another vehicle for star-tripping Sylvester Stallone (*Rocky*), who plays a Hoffa-type labour leader. Devoid of any of the insight — social, historical or otherwise — one expects to find in films about the deterioration of the American labour movement. Directed by Norman Jewison (*The Russians are Coming*).

GO TELL THE SPARTANS (I Kolassi ine ya tous Iroes) — Another anti-Vietnam war film starring Burt Lancaster. A brilliant satire on gratuitous heroism directed by Ted Post.

GREASE (Griz) — Based on the 1972 Broadway musical, and directed by Randal Kleiser, this second vehicle for John Travolta is a nostalgic flashback of the Fifties, with the concomitant sounds. Unfortunately, there is little else about that interesting decade. Also starring pop-singer Olivia Newton-John.

INTERIORS (Idieteres Skesis mias Ginekas) — Woody Allen's first serious film. The story of a hysterical mother (Geraldine Page), and the damage she inflicts upon her three daughters, played by Diane Keaton (*Annie Hall*), Kristin Griffith, and Marybeth Hurt, when her husband (E.G. Marshall) prepares to leave her, at the age of sixty-three, for a fun-loving woman (Maureen Stapleton).

JESUS OF NAZARETH (O Iisus apo ti Nazareth) — A Biblical spectacular, reminiscent of the genre which thrived in the Fifties. Franco Zeffirelli (*Romeo and Juliet*) presides over the all-star cast which includes Robert Powell, Anne Bancroft, Anthony Quinn, Rod Steiger, Peter Ustinov, James Mason and Laurence Olivier.

LOOKING FOR MISTER GOODBAR (Anazitontas ton Mister Goodbar) — Diane Keaton (*Annie Hall*) plays a school teacher in New York who prowls around bars by night, indiscriminately taking home strangers until she is brutally murdered.

MAN OF MARBLE (O Anthropos apo Marmaro) — Produced in Poland by the well-known director Andrzej Wajda (*Ashes*) who takes a surprisingly open and critical view of his country's political tribulations during the Fifties.

MIDNIGHT EXPRESS — Based on the true story of an American youth, Billy Hayes, sentenced to thirty years in prison in Istanbul for carrying hashish and his escape five years later from a notoriously tough Turkish jail. Starring Brad Davis and directed by Allen Parker.

NATIONAL LAMPOON'S ANIMAL HOUSE (Ena Trello, Trello Thyriotrofio) — A hearty and funny celebration of fraternity house pranks set in a West Coast college in 1962, directed by John Landis (*The Kentucky Fried Movie*).

PRETTY BABY (Kouklitsa tis Neas Orleans) — Directed by Louis Malle, this, his first Hollywood film, is about a child prostitute (Brooke Shields) and her romance with a famous American photographer E.J. Bellocc (Keith Carradine) in New Orleans during World War I.

SORTEZ VOS MOUCHOIRS (Get Out Your Handkerchiefs) — A delicious, innovative and exhilarating comedy by Bertrand Blier about a young husband, Gerard Depardieu (*1900*), who tries everything to cheer up his beautiful but sad wife — even encouraging other men to go to bed with her.

SUPERMAN I (Superman 1) — A dazzling super-production about the comic-strip hero starring Christopher Reeve, Marlon Brando, and Gene Hackman. First class entertainment.

I TEMBELIDES TIS EVFORIS KILADAS (The Idlers of Fertile Valley) — The award-winning film at the Thessaloniki and Lucarno Film Festivals by talented Greek director Nikos Panayotopoulos about the decline and decomposition of a bourgeois family bogged down in idleness.

AN UNMARRIED WOMAN (Mia Yineka Eleftheri) — A feminist but non-militant social drama directed by Paul Mazursky, with Jill Clayburgh (who won the Best Actress award at Cannes last year for this role), as a woman trying to adjust to the outside world after the break-up of sixteen years as a housebound wife.

A WEDDING (Pantrologimata) — Another brilliant and funny satire by writer-director Robert Altman (*M.A.S.H.*) as he takes a hard look at the hallowed institution of marriage. Starring Carol Burnett, Vittorio Gassman and Mia Farrow.

# 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. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.
- 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 8 pm to 1:30 am. 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.
- 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's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. The set luncheon menu (250 Drs.) includes a great variety of salads, meat, dessert, and wine. 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 Olympic Zeus), Tel. 923-0315. Large and spacious with Spanish-

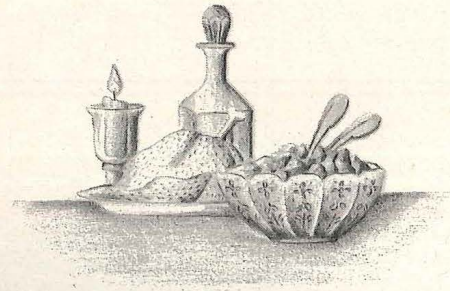
type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

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 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.

## 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. Daily 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 Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30.

The Annex, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, cosy and friendly Annex located next door to his Steak Room. Full cocktail bar, fully air-conditioned. Open from 1 pm to 4 and 7:30 to 12. Closed Sundays.

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

Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this restaurant-taverna, which presents an array of hors d'oeuvres, main courses, fruit, sweets and wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the Niarhou Orchestra; Tammy provides the vocals. Open from 8:30 pm. Closed Sundays.

Atrium, G. Papandreou 7, Zografou (opposite Mihalakopoulou), Tel. 779-7562. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers, excellent grills. Mrs. Hadjis is the hostess. Open from 8 to 1.

### SUMMER BARBECUE

A bountiful buffet and lively music around the swimming pool of the Athens Hilton Hotel every Monday night from 8:30 pm (600 Drs., including tax and service).

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

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.

China, Efroniou, 72, Illisia (between the Caravel Hotel and the University Campus), Tel. 733-200. A fine, new Chinese restaurant with an oriental atmosphere and air conditioning. Open daily noon to 3:30 pm and 7:30 pm to 1 am.

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 to 1 am. closed Mondays.

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. Moderately priced. Daily from 9 pm.

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 with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. 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 or 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 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 frogs 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 pizza, pastas, main courses and Italian salads. Modern surroundings. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

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

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

Le Grand Foyer, Voula. A beach complex, Tel. 895-2403. Well-prepared food in a beautiful setting with a view of the sea enhanced by pleasant renditions of new and old favourites by Niko and George who are joined by enthusiastic patrons later in the evening. Well-prepared hors d'oeuvres, main courses and sweets. Moderately expensive. Open from 9 pm, music starts at 10 pm. Closed Sundays. Reservations necessary.

The Landfall, Akti Themistokleous 40, Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon to 1 am.

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

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

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 *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.



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

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(beteen Caravel Hotel & University Campus)

## MR. YUNG'S Chinese Restaurant

最佳食府

LUNCH NOON TO 3 P.M.  
DINNER 7 P.M. TO 1 A.M.

3 Lamahou St., Athens  
TEL. 323-0956



## TIKA INDIAN RESTAURANT

Closed July

ALONIOU 23, KIFISSIA, TEL. 801-1591

### CHINESE RESTAURANTS

THE  
**MANDARIN**

PASSALIMANI - PIRAEUS  
AKTI MOUTSOPOULOU 44



THE  
**CHINA TOWN**

GLYFADA - GREECE  
VASS. KONSTANTINOU 7

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The Italian restaurant of Athens



*Exquisite Italian & International cuisine  
Tropical plants and charming terraces*

Thisseos 16 Vouliagmeni Tel. 8962497

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 red-hued lanterns. Daily noon to 3 pm and 7 to 1:00.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the speciality, as the name suggests (Papakia means 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 Alpha-Beta supermarket. Cafeteria open from 9 am. Grill room open from 12:30 to 3 pm and 8 pm to 12:30 am. Closed Sundays.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The ambience of a small Paris cafe, quiet atmosphere with gracious service. The cuisine is refined and meticulously prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops for example). Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays. Closed July 1-31.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge, and tasty international specialities, some served on attractive wooden platters, in the adjoining dining area. The attentive owner welcomes early diners. Daily from 8 pm. Moderately expensive.

Spoonful, Tsakalof 29. The basement is self-service, while the mezzanine restaurant is spacious and cool in the summer. Open for lunch and dinner. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 743-955, 737-901. The clever and amusing decor conjures up the Wild West (complete with brass-railed bar) and provides an appropriate background for the predominantly American cuisine: from ham and eggs to excellent steaks, standing rib roast and salads. Good service. Sensible prices. Open noon to 4 and 6 pm to 1.

Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils served with baked or fried potatoes, and tasty salads. Good service, full menu and bar. Daily 6:30 pm to 1 am. Closed Sundays.

Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. The varied menu retains the same Greek, French and international specialities and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *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, fireplace, and dining by candlelight. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisines served in a charming Mediterranean setting that includes terrace, verandas and tropical plants. Specialities include *Coquille St. Jacques* and *Filet au poivre*. Moderate prices. Open daily

7:30 pm to 1 am and on Sundays 12:30 pm to 3 pm and 7:30 pm to 1 am.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. A sophisticated wood-panelled and mirrored restaurant with a spacious bar. International cuisine and attentive service. Moderately expensive. Open daily from 8:30 pm.

Vladimir, 12 Aristodjimu, Kolonaki, Tel. 717-407. Greek and French cuisine featuring a variety of crêpes and broils in a rustic atmosphere. Expensive. Daily from 8:30 pm.

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.

## MAINLY GREEK CUISINE

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

Anopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu at moderate prices. Daily 12 to 3:30 pm and 8 pm to midnight.



Athrio, 14 Profitis Ilias, Halandri (third right after Drosou Square), Tel. 681-9705. Good basic Greek cuisine and attentive service in this old, neoclassical house. Moderate prices. Daily from 8 pm. Closed Sundays.

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of 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 includes *tempura*, *sukiyaki*, *yakimeshi*, 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 specialities 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 specialities 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 but expensive. Open 12:30 to 4 and 7:30 to 3.

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

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes and soft, taped music. Specialities include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch, and dinner. Reservations necessary on weekends.

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

Ponderosa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialities in a converted mansion. Moderate prices. Daily from 9 pm. Closed Sundays and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialities. 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 specialities are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

## 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. Psychico, 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.

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically-decorated with objects found here and there by the imaginative owner. Standard fare and moderate prices in a colourful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.

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.

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; soutzoukakkia (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 to 1.

**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. 727-934.** 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.

**Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322.** A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Highly recommended. Moderate prices. Open from 8 pm. Closed Sundays.

**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.

**To Steki tou Manthou, Dafnomilis 8 (Lykavittos), Tel. 363-6616.** Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

**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. Closed Tuesdays.

**Vasilena, Etolikou 72 (Piraeus), Tel. 461-2457.** An exciting eating experience in a renovated grocery store. A parade of about eighteen Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. No menu — a flat price (about 250 Drs.). Daily 7 pm to 11:30 pm. Closed Sundays.

#### TAVERNAS WITH MUSIC

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

**Belle Maison, Fokeas 6, Platia Victorias (Patissia area), Tel. 881-9830.** Quiet nostalgic atmosphere where The Troubadors of Athens settle

themselves at a table midst the customers, sipping their retsina and singing a variety of well-known hits from the past and present to the accompaniment of guitars. It's a must for the music. The food is only so-so, but improving. Moderately priced. Open daily after 10 pm.

**Embati, on the 18th km. of the National Road in Kifissia, Tel. 801-1757.** Light bouzouki and current Greek music from Tsiknis, Oris, and Diamandopoulos. Dinner from 11 pm. Closed Sundays.

**Epestrepe, 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. Rustic and cosy, with a large fireplace. Grigoris Sourmaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

**Frutalia, Kelsou 5** (from Athens, turn left at 63 Vouliagmenis Blvd.). A baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their specialities (such as *frutalia*) most of which are from the island of Andros. Moderate prices. Daily from 8 pm.

**Hatzakos, Irodou Attikou 41, Marousi** (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 1 to 4 pm.

**Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissia), Tel. 801-3627.** The ever-popular singer Toni Maroudas with old and new nostalgia at this cosy, country-style taverna. Fairly good food. Expensive. Entertainers include Sotos Panagopoulos, Soula Markizi, Takis Kalyvokas, and Polyna. Program begins at 10 pm.

**Lito, Flessa and Tripodon, Plaka, Tel. 322-0388.** Pleasant rustic surroundings, acceptable food, and entertainment by Margetakis, Haremis, Sofia Christo, Morali and others. Closed Sundays.

**Myrtila, Diadohou Pavlou 7, Glyfada, Tel. 895-4971.** Situated in an old house and garden along the coastal road with a view of the sea. Excellent cuisine with a vast array of entrees presented in ritual order for your inspection. Gourmands may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Moderately expensive. Open daily from 9 pm. Closed Sundays.

**To Tzaki, Vas. Konstantinou 12, Glyfada** (near Congo Palace Hotel), Tel. 894-6483. Spacious and wood-paneled with a nice garden where two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 to 1 am; Sundays 11:30 to 3 pm.

**Xynou, Angelou Yerondos 4, Plaka, Tel. 322-1065.** One of the oldest and best-known tavernas in the Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals depicting the life of old Athens. 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.

#### 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.*

**Fandasia, Agios Kosmas** (across from the West airport), Tel. 981-0503. Yannis Parios, Litsa

## NEFELI RESTAURANT

Between the Acropolis and Plaka  
next to the Kanellopoulos Museum

Serving from morning until late evening

Group & club reservations welcomed  
PANOS 24, TEL. 321-2475 & 324-6827

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French Cuisine  
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## Le Grand Foyer Restaurant

Akti EOT-Voula  
895-2403

Diamanti, Menidiatis, and others accompanied by the Ignatiadis Orchestra. Closed Sundays.

Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558.

Live entertainment from Popi Asteriadi who sings the hits of Manos Hadjidakis. Dinner after 9:30 pm. Closed Mondays.

Neraida, Vas. Georgiou 2, Kalamaki, Tel. 981-2004. Stratos Dionisiou, Phillipos Nikolaou, Dakis, Tanya Tsanaklidou, Carlos and the English Ballet. Tasos Psatamatis provides music for dancing. Show starts a little after midnight.

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

## 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 1,050 metres. You may drive to the top or avoid a curvy, eight kilometre stretch by leaving your car in a parking lot at the twenty-fifth kilometre and hopping on the cablecar which will deliver you to the hotel's entrance. The restaurant is open from 9 pm to 5 am and the Casino from 8 pm to 5 am (closed Wednesdays). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The Casino, by the way, is out of bounds, by law, to bankers and civil servants who might be tempted to gamble with their bank's or the nation's assets.) 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 Kapodistriou Street. Simple but good Greek food. Open daily 11 am to 4 pm and 7 to 11 pm.

Avenita, at Piri about 16 km. from town, Tel. 93448. Owned and operated by a local artist it offers excellent Greek food at reasonable prices. The interior is decorated with paintings by the artist and there are tables in a small garden by the sea.

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.

Bora Bora. No food, but drinks and dancing at one of the liveliest discos on the island.

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.

Casino Achilleion. 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. 39485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialities. 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 cosiest places in town. Moderate prices. Daily from 9 pm until the wee hours.

Danilia. A replica of an old Corfiot village with an interesting museum, a variety of shops and an excellent taverna with good food and live entertainment. Moderately priced.

Dihtia, 12 km. from town at Dassia, Tel. 93220.

Now strictly a fish taverna with fresh fish at moderately high prices. No entertainment.

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. Fadian entertains at the piano in the luxurious bar. Good, friendly service. Expensive. Reserve ahead.

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.

Nausika, at Kannoni. Owner Stephanos offers a limited menu of good specialities. Expensive. Xenihiti, in town at Platitera. Very pleasant atmosphere with good, mostly continental food. Expensive.

### PATRAS

Apostolis, Londou and Roufou Sts., Tel. 273-244. Situated in the centre of old Patras, it offers a simple and inviting atmosphere with good food at reasonable prices.

Averoff, the Grand Hotel at Rion, Tel. 992-212. Modern hotel by the sea with pool, bar, and a cafeteria-style restaurant.

Daphnes, at Bozaitika about 4 km. from Patras, Tel. 421-008. The Katravas family offers excellent cooking at reasonable prices under the laurel trees.

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.

Eva, 4 km. from Patras on the road to Pyrgos, Tel. 329-397. Dinner by the sea with a view of the fishing boats. Variety of foods tastefully prepared with good service.

Evangelatos, Agiou Nikolaou, Tel. 277-772. One of the oldest and best known restaurants in the heart of downtown Patras, close to the harbour and shopping. Good food at reasonable prices.

Koukos, at Koukouli about 2 km. from Patras, Tel. 325-077. Koukos, a landmark in Patras, has a cool garden setting and offers home-cooked meals at reasonable prices. Hotel Koukos is conveniently located next door.

Maraletos-Aknotini Restaurant, at Rion, Tel. 991-226. Surrounded by pine trees, it is run by chef Maraletos and offers a variety of tasty home cooking.

Tzaki, at Panaleia-Povasterion, Tel. 421-942. Situated on a patio by the sea this restaurant is renowned for its excellent cuisine and service.

### 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.

Taverna "Aris", just behind the Hotel Spartalis. This well-run taverna offers consistently good Greek fare at reasonable prices. It has a pleasant sun terrace and an attractive newly-painted interior.

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 specialities 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 specialities. 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 Drs.

Vlachos, near Trianda (on the road to the airport). Solid taverna fare with generous portions and excellent service.

### THESSALONIKI

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

Dionysos, Panorama-Hortiati. 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 speciality but the menu includes a large variety of hors d'oeuvres, *kokoretsi*, and barbecued kid or lamb. A pleasant atmosphere and music.

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

Olympos Naousa, Vas. Konstantinou 5, Tel. 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, Proxenou Koromila. Charming atmosphere with a full array of spicy appetizers, including baked giant beans (*gigantes*).

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

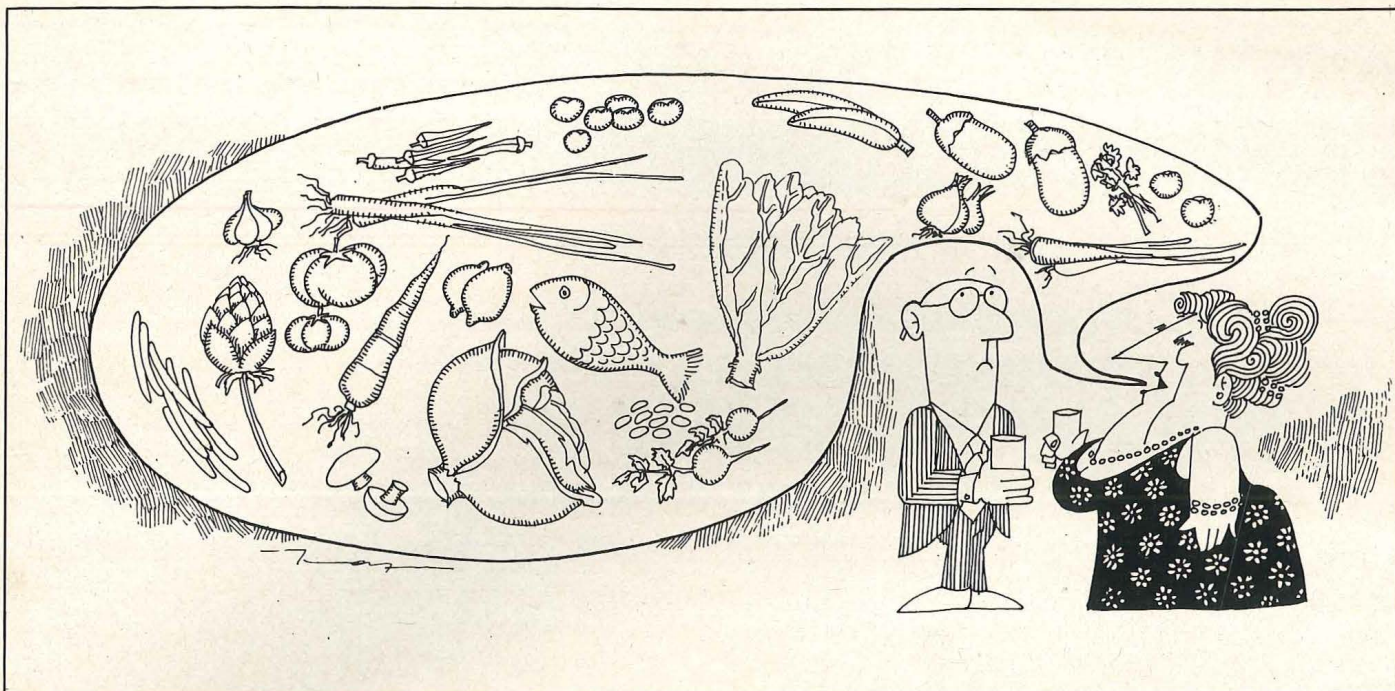
Paradisos, Aretsou, N. Plastira, Tel. 411-682. Very fresh seafood and good service are guaranteed at this sea-side restaurant.

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

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

Riva, Proxenou Koromila. Newly opened. Specialities include shrimp and bacon, caneloni 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.



## KOINAGORETIC DYSPEPSIA

AFTER the ceremonies and celebrations of our entry into the Common Market last month and after I had recovered from the acute indigestion they brought on (my doctor diagnosed it as koinagoretic dyspepsia and said it had reached epidemic proportions in the greater Athens area), I suddenly realized that if anyone asked me what it all meant, I wouldn't know what to say. And then I thought to myself that there must be somebody in my vast circle of friends and acquaintances who could give me a simple and succinct answer to the question: "What does our entry into the Common Market mean?"

So from then on, without being too direct or abrupt with anyone I chanced to meet, I gently steered the conversation towards the subject of the Common Market and waited, all ears, to hear what they had to say.

My first encounter was with an aristocratic lady who lives in Kolonaki and can trace her ancestry as far back as the sixth century in Byzantium. She once confided to me that she was a direct descendant of Narses, a famous court official and general in Justinian's time. I later discovered that Narses had been a eunuch but decided not to press the point with her.

She had invited me to dinner and, as I was the first to arrive, I found the occasion to ask her what she knew about the Common Market.

"Oh," she said, "we have one here in Kolonaki. Every Friday I think it is, on

Xenocratous Street. My maid does the weekly shopping there and I must say it's much cheaper than the shops."

"No, no," I said. "I don't mean the *laiki agora*. I'm asking you about the *koini agora*, the Common Market."

"If it's common, I certainly will not have anything to do with it. Mind you, I'm not a snob. But there's so much vulgarity around these days that people like me have a responsibility and an obligation to ..."

We were interrupted by the arrival of another guest — a retired diplomat I had known for a long time. He was getting on in years but I knew he still took an active interest in public affairs and was about to publish his memoirs.

I steered him to a corner of the room, sat him down with a glass of whisky in his hand and a bowl of salted peanuts by his side, and, after a few minutes of small talk, I popped the question.

"What do you think of our entry into the Common Market?"

He looked at me through his thick-lensed glasses, took a sip of whisky, stuffed his mouth with a handful of peanuts and then stared beyond me, as if in thought. I waited expectantly for the pearls of wisdom that were being formed in his mind. After a little while I got impatient and I was just about to ask my question again when he said: "Look at that painting over there. Isn't it a little crooked? I can't stand crooked paintings." I looked at the painting on the opposite wall. It was indeed slightly crooked. I went over and straightened

it. Then I came back and drew my chair closer to him so he could not see beyond my face. I said: "You haven't told me what you think of our entry into the EEC. Can you tell me what it means?"

He looked at me with a slightly pained expression on his face. Then my question registered and he drew closer to me with a conspiratorial air. "You know," he said, "it's funny that you should ask me that. I've just completed a chapter in my memoirs about the importance of that splendid organization during the war and how vital messages were sent to underground organisations in occupied Europe, including Greece. I specifically mention, in my memoirs, one occasion when..."

"Wait a minute, wait a minute," I interrupted. "What has the EEC got to do with the war, for heaven's sake!"

"EEC? Oh, I thought you said BBC. I'm sorry."

By this time, we were being ushered into the dining room and as he was not seated in my immediate vicinity, I couldn't pin him down again. I turned to the lady who was seated on my right. She had been introduced to me as the wife of a Greek official on the international staff of the North Atlantic Treaty Organization in Brussels, on a short holiday in Athens.

During the course of my conversation with her I discovered she had two grown children who no longer needed her full attention and that, in order to keep herself occupied she had been

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working for the past year in none other than the EEC administrative offices in the Belgian capital.

I was so delighted to hear this I almost kissed her. I said: "You can't imagine how overjoyed I am at meeting you. At last I have met someone who can tell me what the Common Market is all about. What Greece's entry will mean to us and what we can expect from it. Madame, I am all ears. Please enlighten this benighted soul who sits beside you, toying with his roast veal and mashed potatoes, plunged in a slough of despond because a month ago, in this great, polluted city, a historic document was signed about which he can make neither head nor tail."

She laughed gaily and took a sip of wine. "You are very amusing," she said, looking at me coyly.

"I am also very ignorant," I replied.

"But didn't you hear the speeches at the signing ceremony? Didn't you listen to the commentators on television? Didn't you read the articles in the newspapers? What more could I tell you?" she said.

"Madame, I have been subjected to so much of all that that I had to resort to medical treatment to cure myself of it. You may be in a better position to interpret all that verbiage, since you are intimately connected with the EEC administration. But I can assure you that ordinary mortals, with an average intelligence and an average interest in public affairs were left with a thoroughly confused melange of peaches, olive oil, tomato paste, price supports, subsidies, assistance to the tune of several millions of dollars, a European parliament that has no powers, migrant workers who are not allowed to migrate and more peaches swimming in olive oil and tomato paste and ..."

The lady had grown pale.

"I think I'm going to be sick," she said.

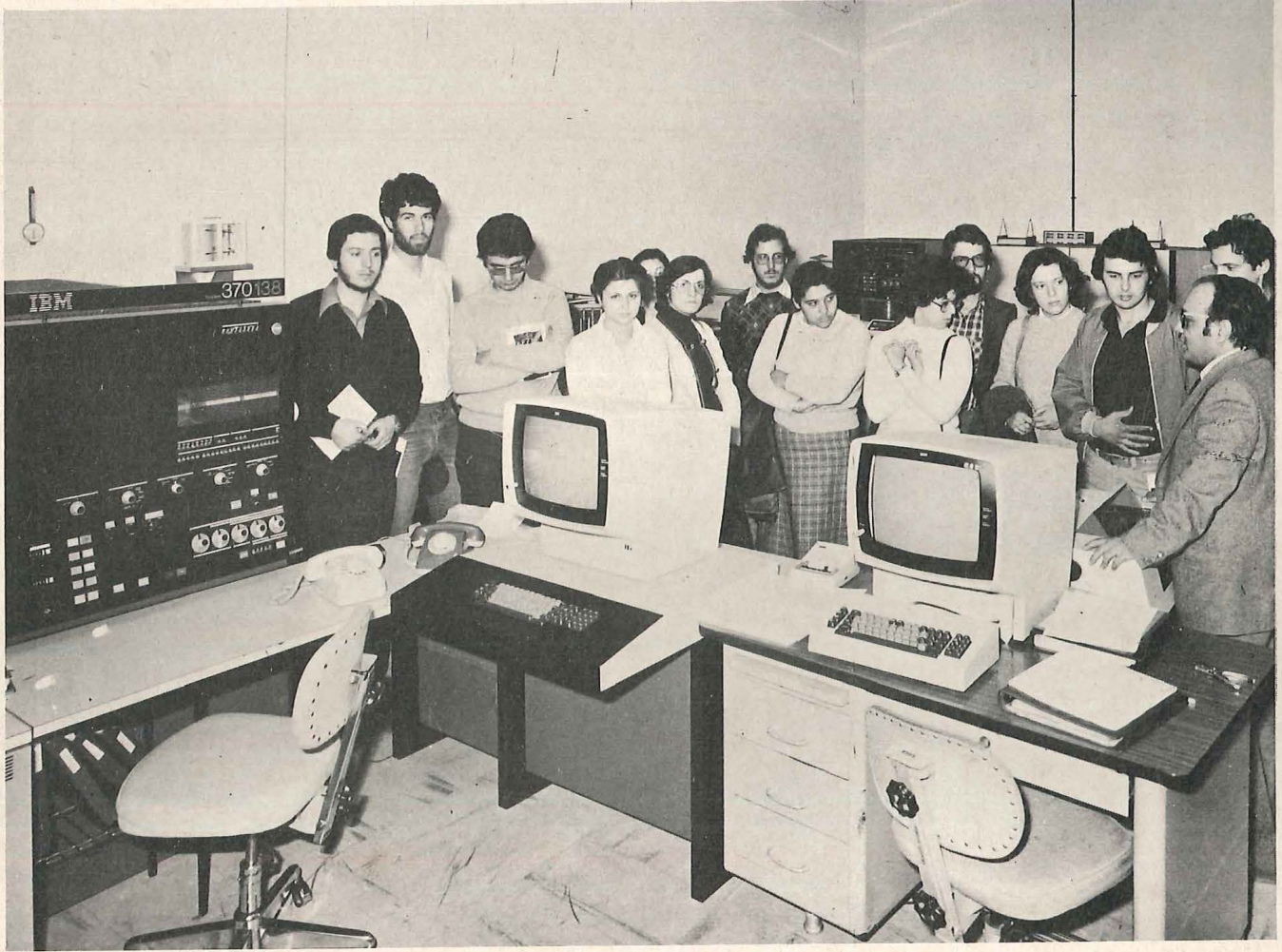
"I know exactly how you feel," I said. "Koinagoretic dyspepsia. I've got just the thing for you."

I poured out a glass of water for her and dropped an Alka Seltzer into it. She drank it and then went to lie down in the hostess's bedroom.

Dinner was over and I looked around for the retired diplomat. He was back in his corner with another glass of whisky in his hand and looking very pleased with himself. I started toward him, then changed my mind. I tilted the painting on the opposite wall to a forty-five degree angle, thanked my hostess for a wonderful evening and went home.

—ALEC KITROEFF





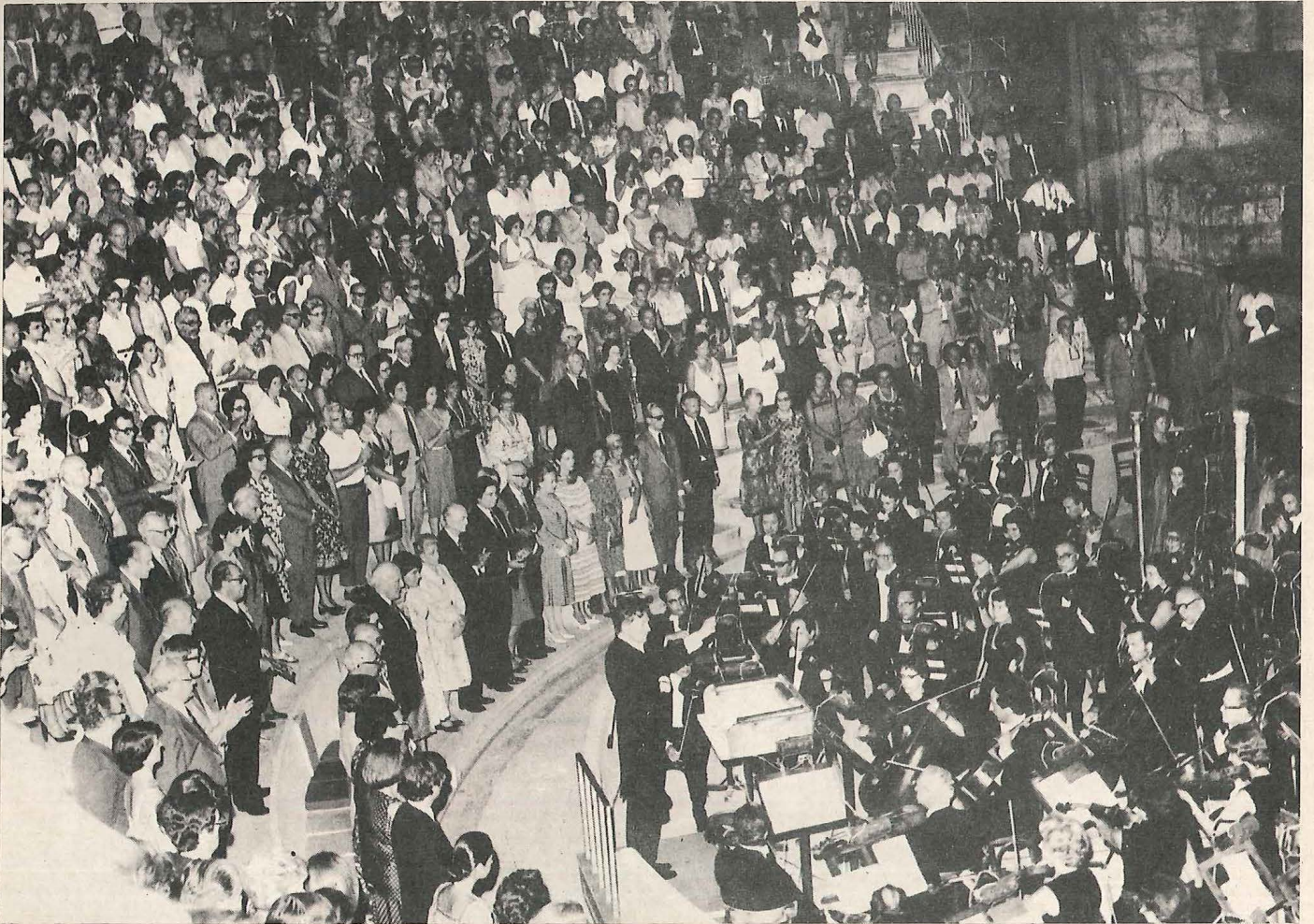
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The Bolshoi orchestra... playing the Greek National Anthem at the 1978 Athens Festival

## THE 1979 ATHENS FESTIVAL

The Athens Festival at the Theatre of Herodes Atticus will this summer celebrate its 25th continuous year of outstanding cultural performances. To mark the occasion, among the several highlights of the season, the world premiere of *Ikaros* by Slonymski will be presented by the ballet of the Bolshoi Theatre of Moscow, starring the acclaimed Soviet dancer Basiliev.

Another highlight during this summer's presentations will be Shakespeare's *Antony and Cleopatra* under the direction of Michael Cacoyannis, with Irene Pappas as Cleopatra. Irene Pappas has appeared in several Cacoyannis films, most recently in *Iphigenia*.

From America will come the Alvin Ailey Dance Theatre for six consecutive performances in two separate programs. The Ailey Company with twenty-five high calibre dancers is well versed in modern dance, ballet, jazz and Afro-Caribbean dance. Alvin Ailey, himself dancer turned choreographer, in many ways personifies the melding of classical ballet with modern dance and the

blurring of distinction between the two. Over a period of twenty years the Alvin Ailey American Dance Theatre has achieved world-wide renown. The repertory includes over fifty numbers by some thirty outstanding choreographers.

A third dance group appearing at the Festival is the Australian Ballet in *Don Quixote* and in *Spartacus*.

Included in this summer's program are orchestras from England, Paris, Bamberg, Lausanne and Thessaloniki — music under the stars. In September a week of contemporary music is being sponsored by the Hellenic Association for Contemporary Music.

Especially popular with visitors is the presentation of classical Greek drama. This year's program includes four plays presented by the National Theatre. The *Phoenician Women* (*Phoenissae*) by Euripides is being produced by Alexis Minotis who is the director-general of the Greek National Theatre. He will also play the part of Oedipus. Mikis Theodorakis has written the music. A second Euripides play, *Ion*,

is being directed by George Theodosiades in a completely new production. Alexis Solomos will direct two plays by Aristophanes, *Lysistrata* and *The Birds*. The latter is being produced for the first time by this drama company.

The Greek National Theatre has achieved a deserved international reputation. First established in 1900 as the Royal Theatre, it was re-established in 1930 as the National Theatre. Its dual purpose continues to be the presentation of the best of the world's plays in Greek and especially the production of the classic dramas of ancient Greece. After much experimentation and experience over the years, the National Theatre has succeeded in developing a consistent style of presentation — translations into modern Greek, dramatic interpretation, a fluid, reciting, rhythmic chorus integral to the living concept of the play, costume, lighting, music — that preserves the eternal elements of the drama but gives them meaning and feeling for the contemporary sophisticated audience. Successful achievement of this empathy both for

tragedy and for comedy is what makes the National Theatre one of the outstanding theatrical organizations of the world.

The company has toured both within Greece and abroad, to England, Germany, the U.S.A., Yugoslavia, Bulgaria, Romania, Poland, Hungary, the U.S.S.R., Turkey, Canada, and Japan. In the fall of 1979 it will make its first appearance in China.

Another great playwright, Sophocles, is represented this summer by The State Theatre of Northern Greece offering *Oedipus Rex*, while the Art Theatre of Karolos Koun will present Seneca's *Medea*.

The Athens Festival will open on July 1 with Mozart's *The Magic Flute* by the National Lyric Theatre and will close on September 30 with the last of three performances of *Ion*.

All performances of the three-month long Athens Festival are presented at the Herodes Atticus Theatre on the side of the Acropolis. The Odeon, as it was called in ancient times, was given to the city of Athens in 161 A.D. It seats over 5,000 persons. The setting today continues to offer not only an acoustically satisfying amphitheatre, but one that is also visually pleasing, especially when towards intermission time a bright summer moon serenely peeps from behind the arches of the backdrop to create a mood uniquely appropriate to whatever is being presented on the stage.

The Athens Festival is sponsored by the Greek Organization of Tourism and is planned each year by a distinguished committee of twenty-six Greek citizens: actors, composers, directors, choreographers, writers, academicians, and music and drama critics. Each member serves for three years in an honorary capacity without remuneration. Over the years the committee has succeeded in putting together diverse programs that appeal both to Greeks and to visitors from many lands. Out of some 185,000 who attended last summer's Festival programs, seven out of ten were Greeks, evidence that the Festival programs are appreciated not only by the many visitors to these shores but by the descendents of those who sat in those same seats and applauded the festival presentations during Roman times.

Information and tickets may be obtained at the Athens Festival box offices, in the Spyromilios Stoa bounded by Voukourestiou, Stadiou, and Amerikis Streets, just one block from Syntagma Square.

—L.P. CAJOLEAS



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# UPWARD PANIC

## The Autobiography of Eva Sikelianou

*The 1927 Delphic Festival was a milestone in the cultural life of modern Greece. The presentation of Prometheus Bound revolutionized the production of ancient tragedy in the twentieth century. It became, as well, the direct inspiration for all the summer festivals in Greece which have followed. Above all, it was the first concrete expression of the Delphic Idea, which initiated a movement designed to proclaim the brotherhood of man throughout the world.*

*The originators of this festival, and of the Delphic Idea, were the poet Angelos Sikelianos and his American wife, Eva Palmer Sikelianou. Eva Palmer was born in New York in 1874 of a wealthy and prominent family.*

*Her father, Courtlandt Palmer, Jr., was a humanitarian influenced by New England transcendentalism, and her mother, as well as her brother, were accomplished musicians. Her father was the founder of the Nineteenth Century Club, whose meetings in the Palmer town house in Gramercy Park were*

*dedicated to fostering understanding between nations through open discussion. Eva attended schools in England, Germany and the United States before she entered Bryn Mawr in 1896. She then went to Paris to study for the French stage. Through her neighbour in Neuilly, Natalie Clifford Barney, she met most of the leading figures of the cultural world of Paris, including Joyce, Valery and Colette. In April 1905 she met Penelope Sikelianou Duncan, the wife of Raymond and sister-in-law of Isadora.*

*Raymond and Isadora Duncan had come to Greece in 1903 and had immediately begun building a house on Kopanas, a foothill of Mount Hymettus, now in the municipality of Viron. During their stay, Raymond had married the actress, Penelope Sikelianou. They had returned to Paris where they began weaving from the patterns of ancient models, an occupation which became the basis of Raymond Duncan's later famous school of handicrafts. They aroused in Eva Palmer an interest in ancient dress and Byzantine music, and she was persuaded to travel with them to Greece, arriving in August of 1905.*

*Soon after, Eva met Penelope's twenty-one year old brother, the as-yet unknown poet, Angelos Sikelianos. After a stay on the Ionian island of Lefkas, the Sikelianos family home, they went to America where they were married in Bar Harbor in September, 1907. Although the Delphic Idea of Angelos was a spiritual bond which united them from the beginning, it was almost a quarter of a century before it bore fruit, in the First Delphic Festival.*

*Eva Sikelianou began her autobiography, Upward Panic in 1938, completed it in 1948, and was still revising it in 1952 at the time of her death. The typescript was donated to the Benaki Museum by her close friend Anne Antoniadis. The excerpts which follow constitute Part I of a three-part serialization of those sections relating most closely to the Delphic Idea.*



## PART I: THE DELPHIC IDEA

ONE day, walking in my garden in Neuilly with Penelope, she said a short poem to me in Greek, which she afterwards translated. She said it was by her brother, who often stayed on a small island by himself, near the large island of Lefkas, where her father and mother lived. The sound and the meaning of that poem affected me somewhat as her first song had. I was like a princess in a tower who had never heard a poem before; never heard a poet spoken of before. I told Penelope that I wanted to know her brother, and that I wanted nothing else. "Let us go then," she said, "to my country." . . .

ARRIVING in Greece, we went straight to Kopanas, that is to the foundations for a house which had been started a few years before this by Isadora and the whole Duncan family who called it the Palace of Agamemnon, but it looked more like the remains of a mediaeval fortress, standing as it does, about five miles from Athens, on the summit of one of the foothills of Hymettos. I found myself within a large rectangular space, bounded by a well-built stone wall about ten feet high, with sky overhead, and nothing inside but a few lean-tos. These, on investigation, proved to be one good-sized room with a nice fire-place, and a number of small cell-like rooms, each with a door on the court. And that was all. There was no well, and no house or store anywhere near. It was evening when we arrived, and they installed me in the large room which they considered the best. I spread a few blankets and lay down, but it was not pleasant because the last use of the room had evidently been as a sheep-fold. So I took my blankets into the open court and had my first experience of sleeping under Greek stars. That alone was worth the journey.

The next morning I saw Penelope talking with a shepherd. She asked him something, and suddenly, at his answer, her face turned sad. "What's the matter, Penelope?" I said. "Oh," she answered, "he says that summer is over." I could not imagine what she meant. The morning sun was blazing overhead, and a fearfully hot day was evidently ahead of us. So she explained: "It has already rained once; and, after that, even though the hot weather may last for some time, we call it the end of summer." It was then about the middle of August.

With the help of the shepherd we bought a few jugs of water and a few provisions; then I started off with Raymond to draw a deposit which I expected to find at a certain bank. We found the bank but not the money, which, through an error I could not have known of, had been forwarded to another bank. And so it happened that for about two weeks we lived on the top of a barren hill, with no money and no friends. The shepherd was kind and brought us water every day and, in the evening, we would walk some distance with Penelope, who, fortunately, was a connoisseur in wild herbs, which were just sprouting under the dried grass and thistles because of the recent rain. She would pick herbs, and Raymond and I would gather sticks to cook them with, and this was about all our food. Every morning we trudged into Athens to the

bank; and then, when our energy held out, to the National Museum. And in the evening again we gathered herbs. They tasted good, and none of us minded the diet. The weather was perfect, the place a dream of incredible lines and ever-changing colours: the bay of Phaleron on our left, the tiled roofs of Athens on our right, the Parthenon directly ahead. I would have eaten the dried grass and thistles rather than miss it.

But one thing fell athwart my pleasure. Before starting off from Paris, as I did, with only a few straight dresses in my trunk, I had imagined that the tacit right of every individual in the public streets to the consideration of the others, depends not so much upon all of them being dressed in a given fashion, as on their own outer bearing, and their inner attitude of respect toward each



Above, Courtlandt Palmer with his children May and Robert, and below, Eva and Courtlandt

other. I had never before worn Greek clothes outside of my own house, though for many years I had worn them within these limits; but I really had no misgivings in leaving my French dresses behind. . . .

But the first day that I walked into Athens with Raymond, we no sooner reached the village of Pangrati than we were joined by a mob. Children, men, women, everyone seemed to have abandoned work and play to come and look at us. They were not disagreeable, but terribly talkative; and it was a relief when the limits of the village were passed. In Athens the same thing occurred, and continued to occur every day; because the necessity of following up my expected bank order made it impossible to avoid these journeys. The little money that was left on our arrival had gone for small portions of rice, coffee, bread, sugar. I could not go out and send a telegram for the clothes I had left behind; I could not buy new ones; I could not stay at home and hide. I was completely discouraged. I felt that all my notions about clothes were childish and silly; and I cursed my own impulsiveness which had prompted me to abandon everything I then needed. . .

**D**URING the long days of isolation on Kopanas, broken only by the journeys to the bank which I have spoken of, there was nothing within the bare enclosure of "Agamem-

non's Palace" which provided any sort of occupation. Raymond had borrowed a few tools, and had found a little wood, and was often engaged in knocking together some pieces of rough furniture. Penelope and I usually sat quietly and talked. My reason for coming to Greece had met with an unexpected set-back, but it had not receded at all from my mind. On the contrary, Penelope's brother became more vivid to me through hearing more about him. Often I questioned myself, lying under the Greek stars at night, or watching the sun sink behind the Parthenon, which seemed to glow as if by its own inner light, what it was that had brought me so far. Why was the reaction in me so immediate when I first heard his name? Why had that first impression increased rather than diminished? I had lived with writers and painters and artists all my life. What was there in the few short poems which he wrote as a child, and which Penelope happened to remember, that had seemed to me so tremendously important? I did not know; and though I kept



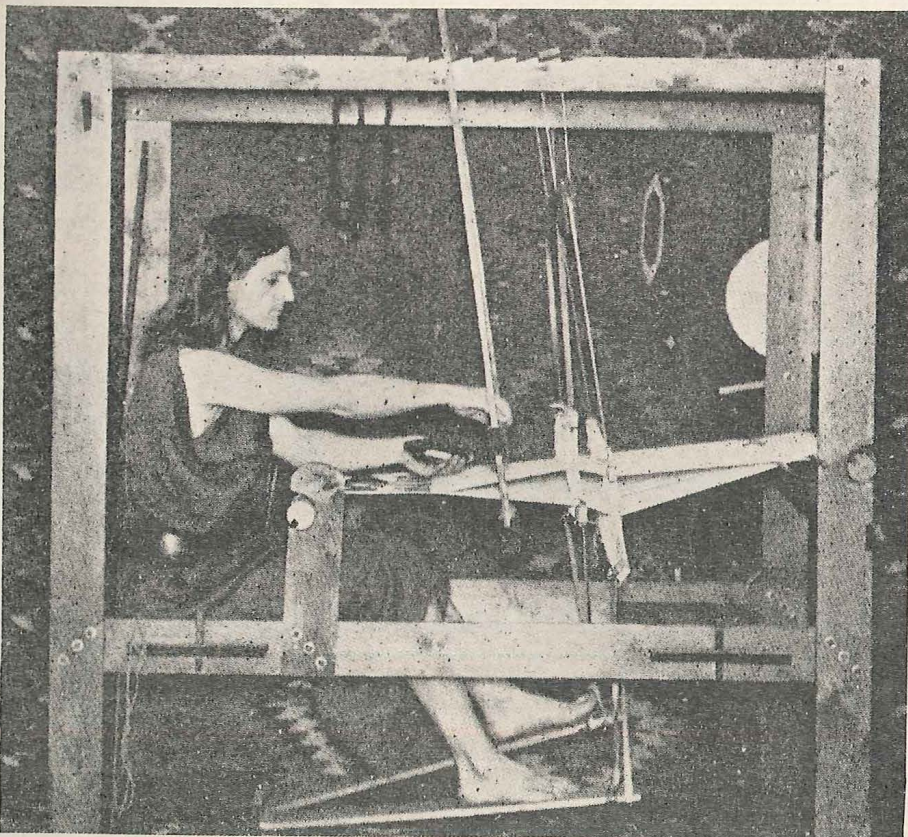
*Penelope  
Sikelianou  
Duncan*

Penelope talking about him whenever I could, and though I learned something about his personal appearance, and though I heard her recite more of his poems, the "Why" remained unanswered in my consciousness.

The day came when the bank-clerk whom we visited so often asked if I had tried at any other bank to trace my lost money order and my mail. On that day, Raymond and I drove back with two cabs filled with furniture and provisions. By that time I had appropriated a small cell-like room near the entrance-door of the outer enclosure. This room had nothing but a door and two iron-barred windows just below the roof, about half a yard wide and six inches high. These windows did not open, and were almost useless for giving light, because the outer walls of Agamemnon's Palace were thick enough to withstand the onslaught of a primitive siege-tower. The sunlight however streamed in through my open door, and when the great outer door was also open I could see the whole range of Hymettos.

So the next day, having made our cells somewhat more habitable, Penelope and I felt free to recall what we had said in the garden in Neuilly. We went again to Athens together, and sent a telegram to her home in Lefkas, in the Ionian Islands, to her brother, Angelos Sikelianos.

I first saw him standing in the blazing sunshine outside my door; but the darting reflexions from parched earth and stone walls, usually hard and



*Raymond Duncan at his loom*

glittering, had suddenly concentrated in light which was not glittering at all. He seemed at home and at ease in the intense brightness; and even after he had walked through the strip of sunlight in the centre of my room into the shadow of its edge, he seemed to retain the glow which at first had appeared to be merely the reflexion of the sun in his hair. He was quite pale and apparently cool, in spite of the intense heat in the courtyard and on the road outside.

Before he came, I had thought that I knew his appearance well. But it was something like imagining the lines of Greek mountains before one has seen them, or the colours of a Greek sea. Later I knew that these things not only cannot be imagined: they cannot be remembered, even after one has lived with them for many years. The mind can only retain special moments of Greek lands and seas, or else a composite impression of many moments. It cannot remember the light, the incredible lines and ever-changing colours: because Greek earth is alive; and compared to it the mind is always static. In the same way, the mind cannot visualize a poet.

But what I had not imagined at all was his voice. It affected me very much as Penelope's singing had when I first heard her. All former impressions were wiped out, and I wanted only to hear him talk, at first not hearing what he said, as long as I could hear the quality of his voice. At that time he spoke little English and I little Greek, so our conversation was in French that first day, and long after that, it was still in French; even years after, when I spoke Greek with everybody else, I did not yet dare to say a word to him.

I do not remember how we started speaking about the advantages and disadvantages of discussion: but I remember his answer. "Discussion," he said, "is good, but it is good in its place.

It never produces agreement. It is an athletic contest on a mental plane, in which the wrestler uses all his strength to overthrow his opponent. Human pride and prowess have a share in it, and the personal victory of an individual or a nation is the reward. All nations are at war, or carry within them the germs of war toward each other. But understanding between them hangs on one question which has never been elucidated: are there in all of them, beneath their uneasy struggles, their paltry friendships, their latent or open antagonisms, any Principles which are common to all? Is there in all of them any germ of wisdom, which, however hidden, is more vital than opinion? If there is, then the clarification of those principles which embody the true wisdom of each, is the only path to the mountain peak where Peace reigns. If there are no such Principles, then all effort toward human solidarity is nonsense.

"I believe," he said, "not only that there are such Principles in the inner essence of Man, but there are, today, individuals in all nations who have a clear vision of what these Principles are. Those who do see clearly, beyond all dogma, the inner truth and unity which is partially expressed in all dogmas, should have a home in the world where they could meet. They should form a council, a nucleus for the protection of all human beings from fanaticism and selfishness; and this nucleus should gradually grow into a University which could further the study of Universal Truths, and teach their application through Science, and, as far as possible, through the already existing Religion and Art of each and all nations.

"No doubt," he went on, "when this vanguard of the thinkers, the seers, the scientists, the "non-attached" will once have met, when they will have a home,

however small, which represents them in the world, when they will have spoken once above the clamour of dissent, and voiced the clarion-call of agreement, when they will have looked into each other's eyes, and each seen himself in the eyes of the others: then they will find how many are those who vibrate to their call, who are now silent through discouragement or fear. But how bring together those who really know? How give their voice a hearing?" . . .

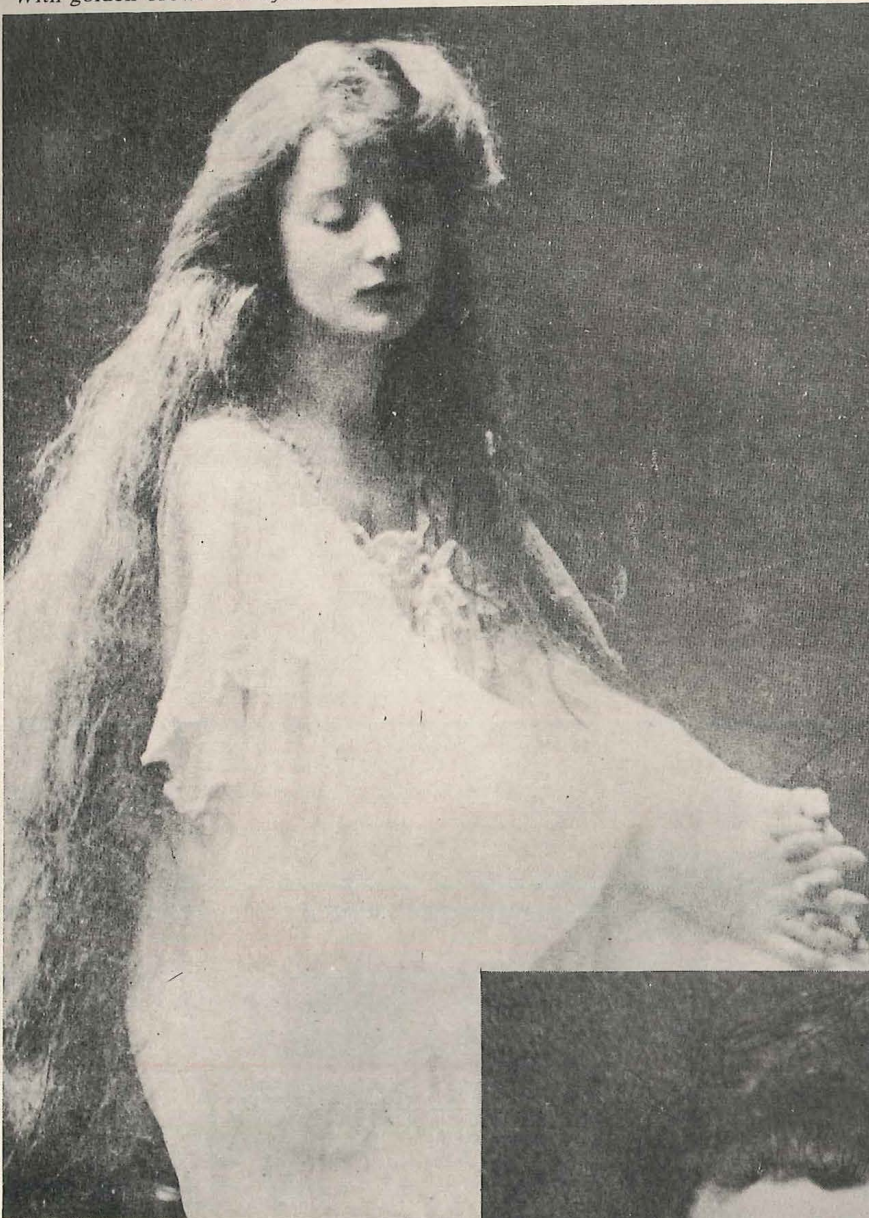
As we talked, Penelope came in and said that she had prepared supper; and we went in with her to the large room. Raymond, with his carpentering, had arranged the place very nicely. He had four long, narrow couches against the walls, and tables of similar shape in front of each, but somewhat lower, so that they could be pushed under the couches when not in use; and each couch was covered with bright-coloured Greek blankets, and had hard round pillows at each end, so that in eating one rested comfortably on one elbow. The stone wall behind each couch was also hung with warm, gay blankets; and, to make it all look homelike in the growing chill of evening, Penelope had lit a great fire. She had also prepared delicious food, but Angelos said he wanted to eat nothing but Hymettos honey. And sure enough, during the days he was there, he ate nothing else. As we lay there, archaic fashion, each on his own couch, with our long narrow tables nicely spread before us, I watched Angelos who was lying opposite me. He looked very fine in the candle and fire light, and I wondered if the extraordinary colour of his skin came from eating honey...

At that supper I heard Angelos and Penelope talking Greek together for the first time, and I was both delighted and exasperated. The sound of it was



*The Duncan family's Palace of Agamemnon at Kopanas*

*"With golden brows and eyes like the sea" — Sikelianos*



speaking. Even then, through an unknown language, which was simply music in the Schopenhauerian sense: a thing-in-itself, unattached and free, I felt at home. As they talked, and laughed, I watched the candles grow shorter, and the fire grow dim, until we all separated for the night. . . .

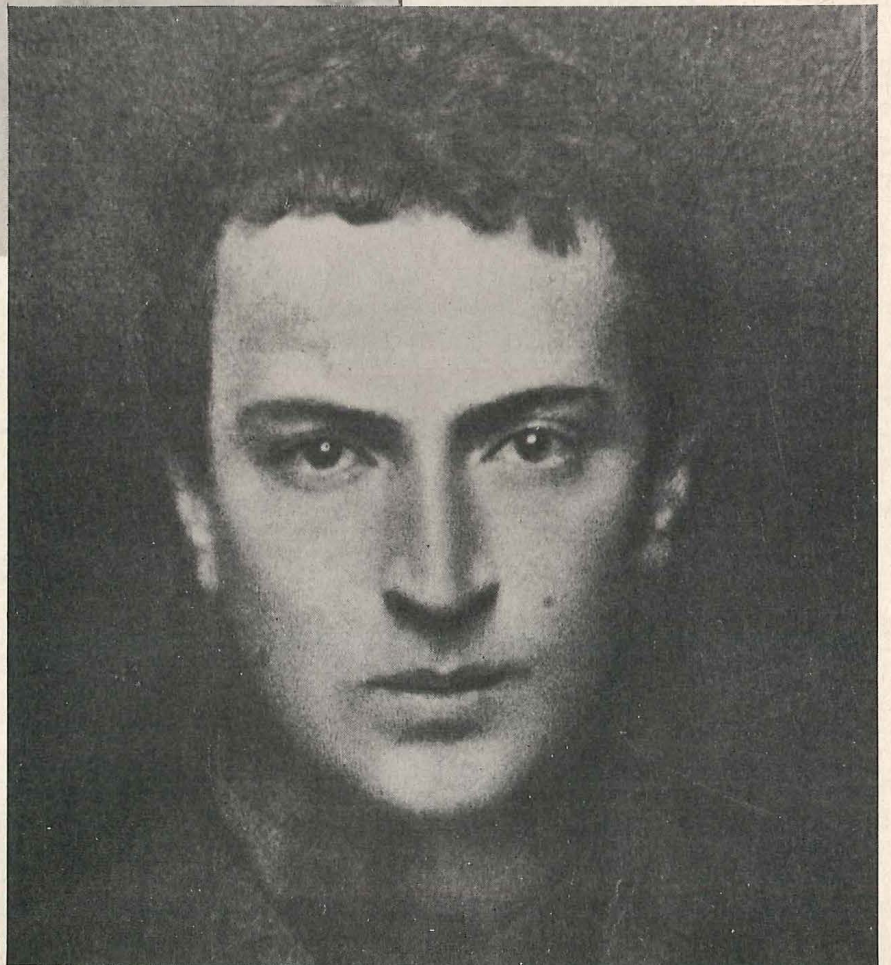
THE next morning we had breakfast together, which consisted, for Angelos, of a small cup of black coffee and a crust of bread. I asked him if that was what he always ate for breakfast or whether it was part of his momentary fondness for honey. He said no, that that was all he ever ate in the morning. The rest of us had warm milk and cream in our coffee, and nice toast and butter, but he did not seem to envy us at all.

I told him that I was anxious to hear more about his vanguard of human solidarity. Had he thought of how it could be started? Did he have any special place in mind where he thought it should be founded? In Athens, or where?

"Pascal is right," he answered, "in saying that God is a circle, the centre of which is everywhere, and the circumference nowhere; and eventually it will be

amazing; but I felt somehow cheated, as if they had filched from me something that belonged to me. I had no curiosity about what they were saying, but considerable jealousy, because they knew Greek and I did not. Presently my aggravation got the best of me, and I brought them back to a language which they both spoke easily by asking a question. . . .

They seemed happy together, and often their talk was broken by the laughter of either, or both. I was watching them, and the fire, and the candles, and thinking how my eagerness to meet him had been met by what seemed an immediate expression of my own thoughts. Had he divined them and used his voice to express them, or was it my inertia which waked into awareness in meeting his thought? No doubt the latter; and yet it is now over thirty years since that evening, and I have never once felt unexpressed when he was



*Angelos Sikelianos photographed in New York City in 1907*



true that the centre for human understanding will be everywhere, and the circumference nowhere. There will be centres founded in all parts of the world, each manifesting the Oneness of Man and of All Creation, through the outwardly diversified means and inclinations, due to the climate, the race, the traditions, and the language of each...

"Nevertheless, at present, when not one spiritual, or scientific, or artistic centre is fully aware of its great mission, the establishment of the first Nucleus cannot be a matter of chance, or of personal preference. It should be identified with one of those sites which History has chosen to further the spiritual advance of the human race. . . .

"Each great civilization possesses such site or sites. Brindaban in India is one; Jerusalem is another; Glastonbury is another. In Greece we possess many such sites, Eleusis, Dodona, and Delphi being best known. The last especially seems to have been the basis of all Greek culture. But also, to the extent to which Greece has influenced all European countries, all of America, North and South, and even to a certain degree Asia and Africa, to all these, whether consciously or unconsciously on their part, this site is a mother country.... Moreover, the ancient site of Delphi has been for centuries, and is today, a strategic centre between north and south, connecting Central Europe with the Mediterranean. It was not in vain that Zeus let fly his eagles from the extremities of the earth to find its centre, and that these eagles nested together in Delphi."

This remark was afterwards verified during the war of 1914-18, when the Allied fleet cast anchor in the harbour of Itea, which is the Delphic harbour; and the Allied armies were stationed at Bralos, which is just back of Delphi in the Theban plain; and the road built by the Allies over the flank of Parnassos, to connect Bralos with Itea, passes through ancient Delphi on its way. Thus the very cross-roads where Oedipus killed his father are as important now strategically, as they were then; but spiritually they are more so, for, as Angelos reminded me, the ancient sanctuary of Delphi had made the only serious effort in history to unite the East and the West.

"Delphi therefore is the chosen centre where a new Temple must be built: not one of marble columns, but a temple whose pediment shall be Education, Economy and Justice for the whole earth."

"But how," I cried, "can this thing be done? How can we sink this anchor, and get it deep enough, and heavy

enough, for all the storm-tossed peoples of the world to moor their battered ships? How can it be done, not ever so many years later, but right now, before you and I grow old, and before Europe, and perhaps the whole world is wracked by other wars?"

"I do not know," he said, "but I have thought of nothing but that question all my life. That is to say that whatever I have done or written, as far as I can remember, even though to others it might seem irrelevant, has always, for me, radiated from or worked toward this secret pivot. I do not know how this anchor can be laid; but I do know that if a group of men, men of large vision and competent mind, who certainly exist in many countries, could be brought together, and allowed to work in the way I am suggesting, it would be a true starting-point for the conquest of savagery, for which so many people everywhere are longing and praying.

"But the very essence of the Delphic Idea is that... there must be a medium, a means of communication between them and the rest of the world. Their spiritual intuition must be constantly reinforced by the power, and joy, and suffering of all humanity; and humanity must be constantly renewed by their vision of the potential understanding and joy of all men in the world. There must be a bridge, a causeway, between those who see and those who only feel. There must be an interchange between the lungs and the heart, or both will perish.

"This," he went on, "is possible only in one way. There is only one causeway which can unite in absolute equality those whose thoughts are of great expanse, and those whose thoughts are narrow. There is only one bridge which can span the chasm: and that bridge is Art: though not the little sentimental effulgences which are sometimes called so. And in the realm of great Art, there is one whose power is supreme: and that is DRAMA: though again, not the trifling exertions which often gather little crowds to little theatres: but the great Drama which held masses, fifteen, twenty, thirty thousand people in the grip of great poetry, great music, great dancing. . . .

"Tragedy... uses and harmonizes all the faculties of man. Poetry, Music, Dancing, Acting, Architecture, Painting, Sculpture, have once been united in the Drama. A whole people has been quickened into life; overpowering emotion has made them One; spiritual understanding has become pure Beauty. This is what Aristotle means by purification through Tragedy. It has been done once. It must be done again. .

"And Tragedy has the inestimable advantage of being entirely non-political, entirely non-dogmatic, with no alloy of party or sectarian prejudice. It is so large that warring states and warring religions can sit together in the same great theatre, and quietly suck the warm milk of love and pity from its great breast. Tragedy alone can declare the Truce of God. It is for this reason that the Sanctuary of Eleusis ordered Aeschylus to 'Write Tragedies'."

So we talked: he speaking, I ecstatically listening; feeling that all my dreams and hopes and efforts and my father's and my mother's hopes and dreams would somehow not be lost.

But one night, very late, after he had left me, I heard a cry from without the outer wall. My name repeated three times: "Eva! Eva! Eva!" It was Angelos' voice, and I ran out quickly to find him. But the night was dark. There was no trace, no sound. I went and called Penelope. She also had heard the cry, and she came out with me to call him and search for him. But we both knew it was hopeless. He was a swift runner, and he already had a long start.

"We will go," said Penelope, "to my country." . . .

THE return to Lefkas. For him to his home: which was at once the outward aspect of this shining Ionian mountain rising out of the sea, and the vision, the feeling, the knowledge (they are one) of this sun within, which made his flesh transparent. For me also it was a return home, but from what, and to what? From things familiar which had always seemed strange, to things unknown which were the blood in my arteries. And the great stretch of the beach, the unimaginable cleanness of the sea, breathed in me and round me as my own infinity. Inward and outward seemed to meet in this island which was Spirit, in these white egg-shaped pebbles which were our bed, reaching beyond the visible horizon, and down to the bottom of the sea. I even knew that this Oneness was not for a moment in time, but had always been, and would be forever.

Was this, I wondered, what Greece had always been saying? Was this why the world may struggle to be rid of her, but can never escape? Is this why Greece, however many times destroyed and abandoned, is nevertheless clean and new? Because Greece has once made the Spirit transparent Flesh, and the Flesh evident Spirit. And is not this the inner goal of all our earthly striving: that the outward and the inward be One?

In Lefkas, the Ionian Island, in Angelos its son, this outward and inward breathing, this heart giving out Life-blood and taking in Spirit, were real. It was not in him an attitude toward life, or merely an incredible spontaneity in language; he actually was the golden eagle "nourished by facing the sun," and he was the dead in the graveyard; he was the swift boat, and the shadow of clouds; the leaping dolphins, and the beggar in the ditch. When he saw the peasant's spade cleave the earth apart, he was the worm speeding back into its hole; and he was the tormented bull, racing from the gadfly, and brought to a halt on the cliff's edge by the sound of his own ringing cry. The serpent bending the grass as it moved; the oxen under the yoke, the swift stallions in the threshing-floor bounding through the hay. Everything around him seemed to be not separate entities but part of his inner consciousness, as we went from village to village, from mountain to mountain, from harbour to harbour. All that we saw in his island or on his sea became, in a way, ourselves.

I asked him how he first became conscious of the Greek race, how it affected him as a child. It was, he said, in some National Celebration where he heard speeches about their long slavery under the Turks, and of the Revolution which freed them. After that he was afire with excitement about the heroes of 1820. "But my father," he said, "who is a saintly and scholarly man, quietly dissipated my childish enthusiasm. He used to take me on long walks through these great olive groves, or through the salt-marshes, or up the mountain to the old monastery overlooking the Ionian Sea, and he would talk with me. Little by little he made me aware of how through our Revolution, which was won partly through the bravery of our heroes, and partly through the intervention of modern diplomacy, Greece had exchanged Turkish dominion for Western "protection"; and how this diplomatic process was, in a way, more dangerous than slavery for a newly liberated people: because, after winning our confidence, this "protection" was extended to us more through self-interest than through sympathy, and in total ignorance of our deeper roots and capacities. He spoke of the Greek people as in a lethargy, unaware that without spiritual independence true freedom is impossible."

One day Angelos and I were passing some Cyclopean ruins, and he told me how he became conscious of the immense age of the monuments around him, of his vain search in archaeological



*The Sikelianos house on the islet of Saint Nicholas off Lefkas*

books to find a key to their meaning; of how passionately he had longed for a teacher: one who really understood the whole of Greek history, and who, in the widely-branching tree of Greek genius, could show him the trunk. But he found no one anywhere who knew or cared for what he was seeking; only worthy and honest people who were dazzled by their imagined freedom; or, occasionally, the bitter sarcasm of the few who, themselves, had made similar attempts and found it hopeless.

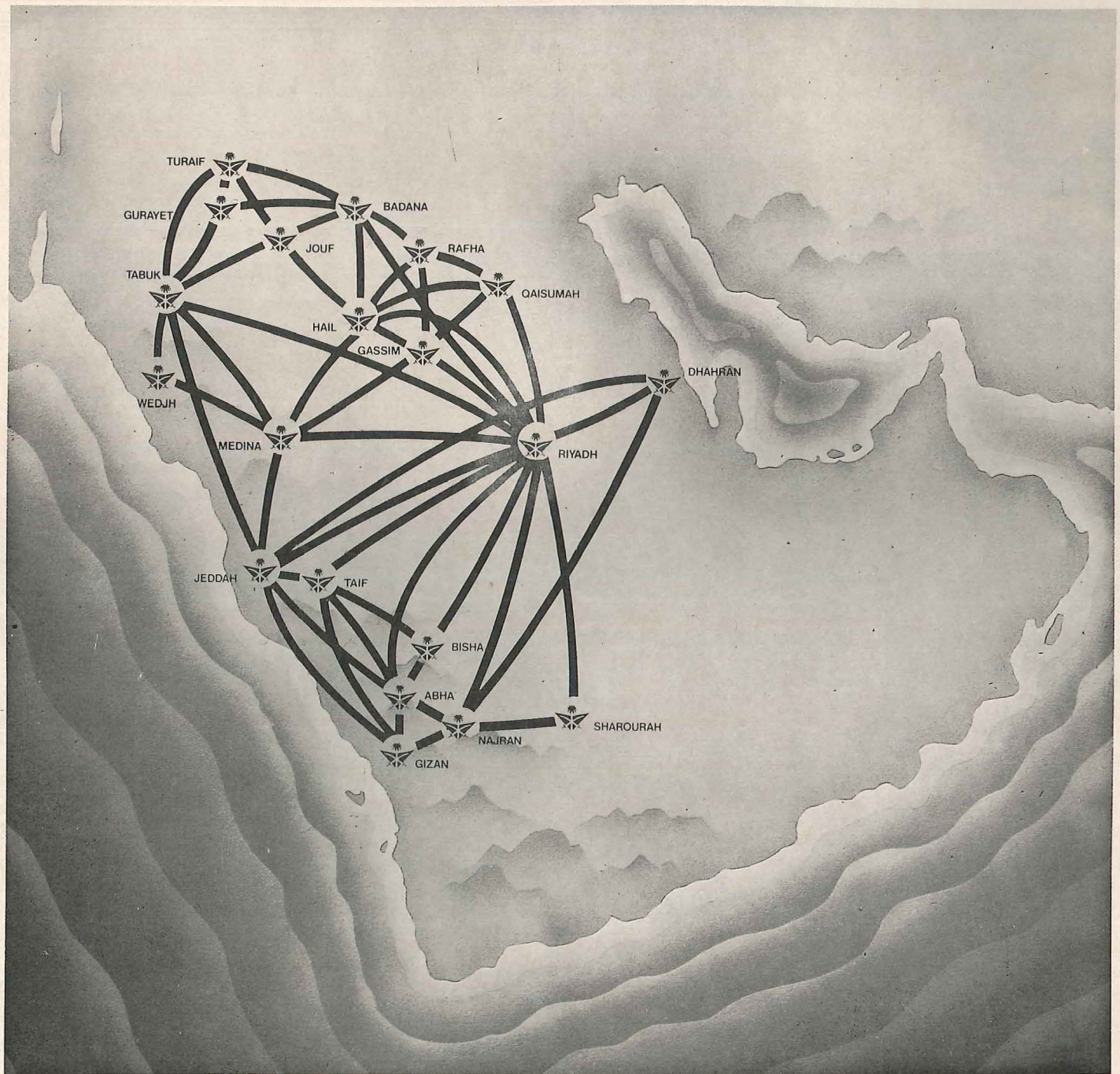
As I grew to know the peasants better, he also told me how he had turned to them, and often found among them, in their language, their customs, and their life-movement, the glow of a true and autonomous tradition: but only as a brightness, and only within the limits of the village and its surroundings.

So nothing remained for him in his search but to go on alone: and nothing to help him but books. Gradually I became aware of his truly vast reading: in Greek, in French, and in Italian, and many translations from German and English. He seemed to have left nothing unread that I had ever heard of. He described his meeting with Plato, and especially with the Presocratics, and with all the remnants of Greek writings which have come down to us. And he told me how, little by little, all these widely differing personalities seemed to lead him to a single goal: the Delphic Sanctuary. He was struck at first by the serious relationship of all the great men in Greece to it, over centuries of time, and by the fact that so many of them were seconded and sustained in their work by the Sanctuary: law-givers, reformers, wise men were anointed; poets, historians, philosophers were recognized and sustained; slaves were systematically liberated, the equality of the sexes was recognized. At no period, for more than a thousand years, was there any effort to obtain control of the conscience and actions of the people, or

to form a theocracy with a powerful priesthood as in Asia and Egypt. There is no parallel in the history of any other country of a religious centre which instituted Courts of Justice; Congresses of Arbitration for the spiritual encounter of all the people of the earth: Festivals of lyric, dramatic, historic, and athletic contests, which embraced in a spirit of One-godliness the whole terrestrial Myth, and hospitably received all the currents of the earth in order to unite them. The Sanctuary also indicated new sites for colonizing cities, which in itself implies a startling knowledge of geography, considering the number of Greek colonies which were founded in the whole Mediterranean and beyond, and also the beauty of the sites which they chose; and these expeditions were always accompanied by two Delphic priests.

And over and above all the branches of this amazing organization, which itself was the principal source of Greek education, were the highest initiates who were called the *Epoptai*, which literally means "overseers", but in a sense which is unfortunately lost in the English word, together with its true function. These priests were obliged vigilantly to follow, and overlook all the contemporary historical currents of all peoples then known in the world, and to attract them, above obscure fanaticisms toward a hearth of knowledge of the Universe, and Knowledge of One's Self, without the slightest trace of dogmatic slavery; and these priests were also called Guardians of the Sacred Archives. "And today," he said, "there are such men in the world, whose vision is clear, and whose heart is strong. There are enough of them to do a great work if they were together, but they are weak and helpless because they are scattered and unknown to each other." So Angelos brooded on his Delphic Idea as we rode together over the island.

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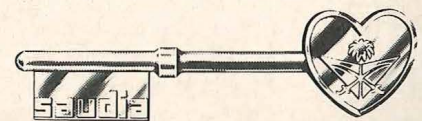
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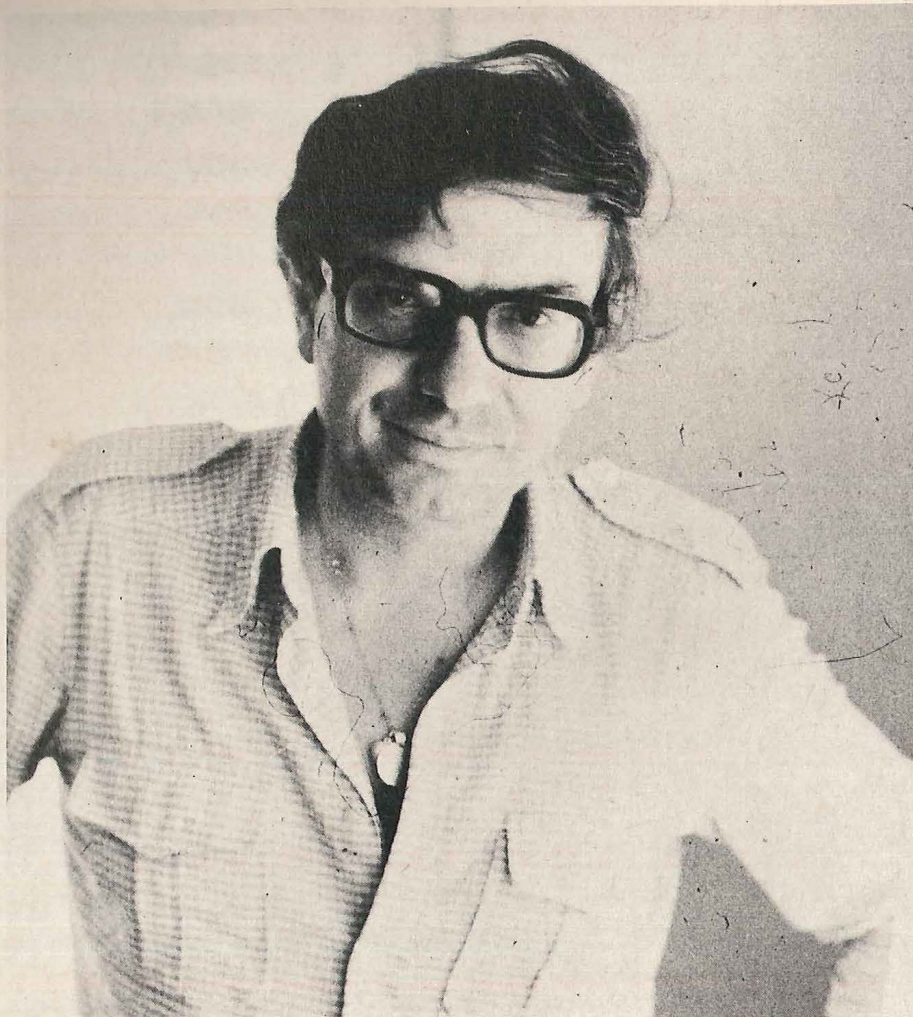
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Vassilis Vassilikos

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## Vassilis Vassilikos

### The Writer as Chronicler

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IF Vassilis Vassilikos' life is poor in "private" events (he insists on calling them "idiotic", the word's Greek counterpart), it is certainly rich in books. He is not only one of the best "political" writers of his time (again in the Greek meaning of the word), but also one of the most versatile and surely the most prolific in this country. Born in Kayala in 1933, Vassilikos has published as many books as there were, or should have been, candles on his last birthday cake. What is even more astounding is that he has succeeded in becoming the "professional author" (he prefers it to writer, since, he says, with some effort anyone can write) he had promised himself to become when, at thirteen, he started writing his first novel, *The Silos*, and in a country where even Kazantzakis himself had to take side-jobs to support himself and his family. Yet, he feels that there is still a

lot to be done.

Modern Greece, according to Vassilikos, is a country that hasn't been expressed yet. "Maybe," he says, "because its writers are not up to its public reality. Most of them have borne witness to it, but rare are those who have given written testimony to it. For instance, aside from poems, I cannot find any writings which can help me understand or even tell me what went on during the 1880's. Or during the Civil War, which up to now has been a taboo subject. And since history is not really what has happened, but what has been said and written about events, it is as if the 1880's or the Civil War never took place."

Ever since he started writing, Vassilikos has tried to fill those gaps or at least the one that has occurred during his own time which he likes to call "from the Reichstag to the Goulag". There is

perhaps a lot to be done yet but in the meantime he has succeeded in becoming the modern Greek chronicler *par excellence*.

Vassilikos' passion for writing is equalled by his passion for reading, and he does look like the pen-pusher and bookworm he is. Both preoccupations took root in him at an early age when he was growing up in Thessaloniki where his father, a lawyer, moved his family during the war to escape starvation. There he witnessed among other things the departure of the Jews, (like Ino, that childhood friend to whom he refers in many of his texts); the indiscriminate killing of the Greeks (like that other childhood friend killed in front of him by a stray German bullet while they were on their way to the Red Cross to pick up their rations of Ovaltine); the "Wagnerian" destruction of Thessaloniki harbour by the Germans; and soon afterwards, the Bulgarian invasion which aimed at assisting the Communist partisans during the Civil War.

In the meantime, however, his mother had had ample time to teach him French, and he devoured any book he could put his hands on while studying at the American College. By the age of fourteen, he knew T.S. Eliot by heart, most of Kafka, and the history of the Surrealists. The moment he left college and his books, however, he found himself in a country in ruins where to this day, he says, people of his generation are paying for the successes of some and the failures of others. He went back to the written word because, as he has said in one of his essays, he got to know life only through words and to explain the world only through books. By the time he was eighteen, he had been so brainwashed that his next book, *The Victims of Peace*, published years later, like most of his adolescent writings, was a most reactionary novel. Some fifteen years later he was to make the same mistake in an opposite direction with *Z*, the novel which was to make him famous all over the world, especially after it was made into a feature film in 1969 by Costa -Gavras. "I admit," he says, "that the propagandistic element in *Z* was its greatest flaw, and today I am quite annoyed—not to say ashamed—by it. Yet there were so many factors at play, and I was so revolted by the unjust and vicious murder of that great man (the independent deputy Lambrakis) that I deluded myself into believing that by writing the book in the way I did, I could influence the investigation and the jury's decision. But no more. The message has no place in literature. In fact, the social message

is literature's infantile disease in the same way, and here Vassilikos quotes Lenin: "leftism is the infantile disease of Communism."

Above all, what Vassilikos wants his writing to become is, I think, a collective memory and with time a collective conscience. To this end, any literary means are acceptable as long as they give a clear account of a certain epoch and a certain mode of production. After trying his hand at the ancient mode of narration as in *Story of Jason*, 1950, which was his first published work, he went forward to the testimony of Z. From myth, (as he calls some of his novels like *The Monarch*), he moved on to new journalism, symbolism, automatic writing, and to collage which is a montage of recordings where personal intervention is kept to a minimum, and where, he says, his presence was in a way his absence. Each mode in which he writes corresponds either to a certain period in his life or to the "thing or event" which dictates a need to be expressed or depicted.

Although Vassilis Vassilikos studied law, the moment he came out of university he realized he could never make it as a lawyer. Thus, when he was awarded a grant by the Rotary Club, he went to the U.S. to study television technique. Since there was still no television in Greece when he returned, he worked as a free-lance reporter. Some of his best pieces have since been published in collections like his poignant *Beyond the Walls*. Meanwhile, he was trying his hand at script-writing. His *Young Aphrodites*, filmed by Nikos Koundouros, won the Berlin Festival Award in 1963.

These were times of intellectual and artistic effervescence, a kind of Greek renaissance brought about by the thawing of the Communist bloc, started at the XXth Congress of the Communist Party, and the replacement here of the military right by the parliamentary one. Unfortunately, these years were too short. When the Colonels came to power in 1967, Vassilikos was on his way back from Sweden where some of his books were being published. During a stop in France, he heard the news about his "arrest", and decided to stay there. He did not return home until eight years later. During this time he militated relentlessly, writing article upon article, in the hope of sensitizing world opinion about the real situation in Greece.

According to Vassilikos, it will take many years for the negative effects which the dictatorship had on the arts to disappear completely. "The vacuum it

created," he says, "is tremendous and tragic, for it is sad to see during the last fifteen years that not one new writer of stature has emerged to talk about and express the feelings of his generation. It is the same thing in music. The composers we consider as young, like Savvopoulos, were already composing before the dictatorship. What is also very disquietening is the fact that the politicized culture we had in the early sixties has turned now into an acultural politization."

Vassilikos believes that one of the obstacles to development is Greece's unclear social strata. Since the prose-writer is usually the reflection of the society in which he lives, great prose-writers have taken root only wherever great social revolutions have taken place, followed by social stratifications. In Greece, however, there has been little social friction, and the classes have not yet crystallized. In every nouveau riche there is a villager, and there is no bourgeois class to speak of

since there has not been much industrialization. "Our great prose-writers," he says, "are either folkloric or exotic, like Kazantzakis, or full of nostalgia for the past or of images from an island or Asia Minor, like Myrivilis. The others have fashioned their novels or other writings on western models; their stories could be taking place anywhere, and their theme is almost always the same: Man crushed by the Machine." Vassilikos thinks that he is somewhere in between the two trends.

"It is a pity," he concludes, "since we have such a rich language to work with. But most of the time — and this is most common with the young writers — instead of its being used to describe and account for a certain reality, the language is used as a kind of mental masturbation. Everyone wants to express himself. If it were only realized that some of the greatest works of literature, like Dostoyevsky's, were written—on order and to be serialized in a newspaper—to make a living. Great

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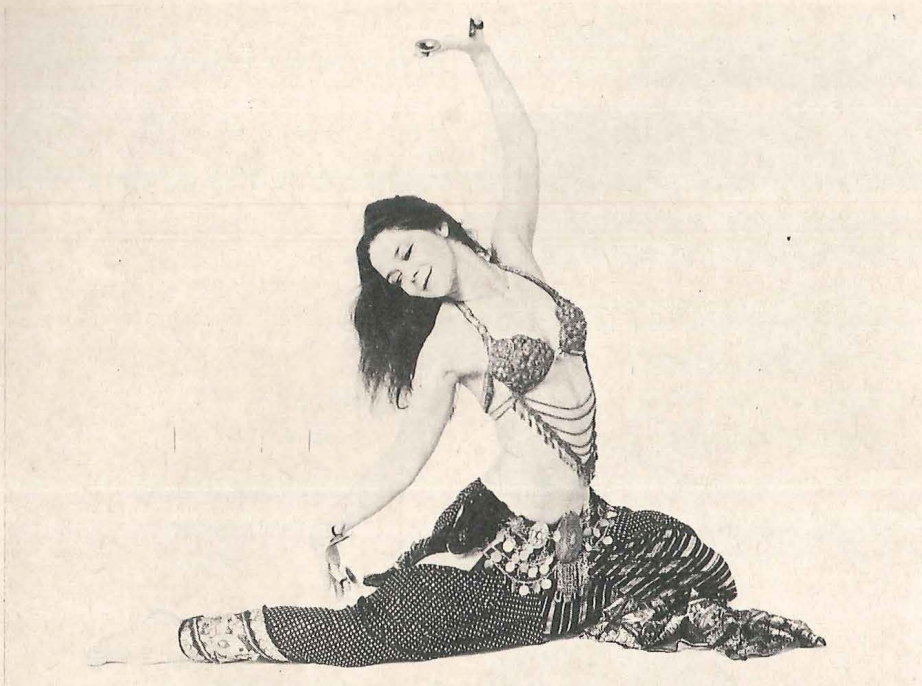


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*Deanna Marsh or Rhea*

## Deanna Marsh: The Art of Belly Dancing

IF you walk around the Plaka district one of these days and run into a pleasant-looking slim, trim young woman wearing steel-rimmed glasses, holding a pretty, ten-year-old daughter by the hand and looking like a psychology major from Berkeley, you will not be surprised to hear that she was a psychology major at Berkeley and that she has another daughter, aged sixteen, in California.

What will stop you in your tracks, however, is the revelation from Deanna Marsh — which is the name of this attractive young lady — that she and her daughters are accomplished belly dancers and that she herself is one of the best-known exponents and teachers of the *danse du ventre* on the west coast of the United States.

It all began in 1967 when, at the age of 26, Deanna had already been married and divorced and had to look after her eldest daughter, Piper, while working as a secretary at UCLA and trying to keep up her studies. She realized she was not getting enough exercise so she took up ballet. But she soon decided the *pas de deux* and the *entrechat* were not her scene and the transition from ballet to belly dancing came quickly after she saw an ad for belly dancing lessons in the university paper.

The lessons were given by a retired professional dancer named Jamila who is considered to be one of the foremost teachers of the belly dance in Northern California. Jamila has made it her mission in life to reinstate belly dancing

as an ancient oriental art form and save it from its degradation as a lascivious display of bumps and grinds in burlesque shows and striptease joints.

According to one academic who has done research on the origins of belly dancing, it began centuries ago as a birth ritual during which several women would stand round the bed of a pregnant woman in the throes of childbirth and begin undulating their abdomens. The idea was to confuse any evil spirits that might be causing the pain, or might enter the child, as to which of the wobbling bellies was the real McCoy.

In later years, it developed into a dance specifically aimed at arousing the jaded appetites of polygamous Arab males. Its main exponents were the women of nomadic North African tribes, the Bedouins in particular, for whom it was also a valuable source of income. The girls were trained at a very early age and achieved such complete control of their abdominal muscles that they could actually rotate their abdomens while their hips remained motionless.

Under Jamila's expert guidance, Deanna Marsh soon mastered the basics of the belly dance but with something added. It was the sheer joy of living and the enthusiasm that gripped her whole being, as she danced and clashed her finger-cymbals to the rhythm of the throbbing beat of the music, which somehow or other communicated themselves to her audience and made it share in her exaltation.

This mystic quality in her dancing prompted Jamila to give Deanna the stage name of Rhea — who appears in Greek mythology as the wife of Cronus and mother of Zeus but who is believed to be a mother-cult figure of far greater antiquity in the Mediterranean area — and it is as Rhea that Deanna has since made her name in the belly dancing world.

While still taking lessons with Jamila, Deanna married a rock-and-roll musician named Philip Marsh (whom she later divorced) and produced Belinda. While she was still nursing the baby, Jamila asked her if she would replace a performer in an Armenian restaurant in Fresno who had been taken ill.

Deanna was at first reluctant to display her talents in such surroundings and she says:

"The first dancer I ever saw in a club was a travesty of everything Jamila taught. I resisted, but she pointed out that cabarets were the only places oriental dancing was performed and that if all dancers with good intentions and good training refused to dance in them, the art as such would die. I should get up there and try to set an example of what the dance should be".

So Deanna took the plunge, lodging with friends in Berkeley who looked after Piper and Belinda while she drove 175 miles to Fresno two nights a week.

More engagements followed in the San Francisco area and she also became a member of Jamila's troupe, *Bal Anat*, which danced at various fairs and other functions.

Later, she began giving lessons and formed her own troupe, the *Nar-Al-Missa*, which gave a show at the Oakland YWCA, appeared on televi-



*Deanna Marsh in rehearsal*

sion, performed at various benefits and attended annual belly dance conventions. She also became a lecturer at California State University at Hayward in the Department of Kinesiology and Physical Education, teaching classes in belly dancing and has given belly dancing courses at Walnut Creek Civic Arts Department and at the Berkeley Unitarian Church.

In 1976 Rhea decided to broaden her horizons and recuperate from a rather serious operation by visiting Greece and Egypt. In Egypt she went to see the country's top belly dancers, Zoheir Zaki and Nagua Fouad, picking up valuable tips from these experts who were rather tickled by the idea of meeting an American belly dancer for the first time in their lives.

In Greece, she found a way of life that suited her better than what she calls "the hurly burly" of the San Francisco nightclub circuit where, she explains, "you find people taking advantage of you in various subtle ways until you cannot tell who are your real friends."

So now she spends nine months of the year in the Plaka district where she dances in the Athens-By-Night Taverna on Mnisikleous Street where Belinda joins her for a little dance of her own, and in a smaller place called "Ta Giouvetsakia". Later on in the summer, she hopes to fit in two more nightly performances in two other places with Greek folk dancing numbers. These she performs with a friend called Theophilos who, among other things, can lift four taverna tables piled one on top of the other with his teeth.

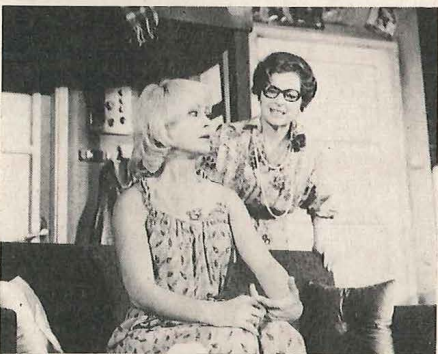
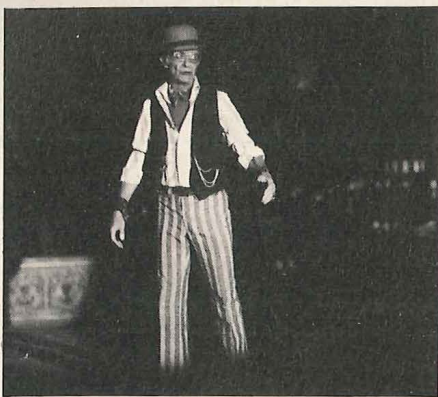
In the winter months she returns to the United States to carry on with teaching and other activities connected with her profession.

In Athens, Rhea has also given belly dancing lessons at the American Club in Kastri and at the Athens Centre for the Creative Arts, but she now conducts classes at home.

At the present time, Rhea's ambition is to reach a wider Greek audience. "My Plaka shows are attended mainly by foreign tourists," she says, "but I would like to perform before a primarily Greek audience and find out if I can get across to it".

With Rhea's talent and enthusiasm it seems a fairly safe bet that she will wow Greek audiences also when the opportunity arises. And if conventional belly dancing is not enough, a number on top of a taverna table held up by Theophilos' mighty molars would be sure to pull the trick.

—ALEC KITROEFF



# theatre

## SUMMER CURTAIN RISES ON REVIVALS

SUMMER has returned to Athens with several revivals of comedies and musicals. The season opened with the Angelos Antonopoulos company presenting George Axelrod's *Seven Year Itch* at the Vembo Theatre, and a critically successful revival of Louis Verneuil's *Affairs of State* at the Athina Theatre. The latter production features Kakia Analyti, Kostas Rigopoulos, Beata Assimakopoulou and the television star George Siskos. A few weeks later another revival opened, the French musical hit *Irma la Douce* by Alexandre Breffort and Marguerite Monnet, this time adapted and directed by Dimitri Malavetas.

Book-musicals are in vogue today, but, as far as I can remember, this is the first time that a local production has genuinely attempted to capture the flavour so characteristic of French burlesque. The story itself is entirely extravagant. It is set in the demi-monde of prostitutes and pimps, dominated by Irma (Marianna Toli), the most demanded and demanding *poule*, Polit (Lazos Terzas), the ruthless *mec* who exploits her, and his secret partner, the police inspector (Mimis Fotopoulos). The bar where they, and their like, meet is presided over by Bob the bartender (Dinos Iliopoulos), the wise and kind old chap who knows everyone, and is the play's commentator. Into this world stumbles the innocent and virginal law student, Nestor (Kostas Karras). In naive fury at Polit's treatment of Irma, Nestor throws Polit out and is proclaimed Chief of the *mecs*. Falling desperately in love with Irma, Nestor cannot accept her taking on casual lovers, and concocts the wild idea of becoming both her paid and her paying lover by disguising himself as the wealthy middle-aged Mr. Oscar. Finding himself after awhile financially as well as physically exhausted, he announces that he has killed Mr. Oscar, his alter ego, and he is promptly arrested by his enemies, Polit and the police inspector. A burlesque courtroom scene follows and other complications ending in Irma's finding herself pregnant. Obviously Irma and Nestor "live happily ever after, and we happier" as



the saying goes in Greek fairy tales.

Dimitri Malavetas, whose excellent production of *Jesus Christ Superstar* was one of the great critical successes last winter has done a fine job of directing the play. He has caught the burlesque character of this French musical and conveyed it to his actors.

Unfortunately, Greek actors and actresses have not been trained in dancing and singing, and directors and choreographers should be extremely cautious not to demand too much from them. Kostas Karras, for instance, who is excellent in the double part of Nestor and Mr Oscar, and gifted with a good voice, strained himself as a dancer, sometimes at the expense of his singing and acting. The entire cast has done its best to substitute high spirits for lack of training in singing and dancing. Mariana Toli is the one exception: she is the only actress who has received special training in singing, dancing and acting. It may be regarded as fortunate that she has started her career on the stage in a burlesque musical and especially in the title role of *Irma la Douce* which balances the three arts wisely.

Fotopoulos gives a richly theatrical portrayal to the seemingly respectable but in point of fact deeply corrupted police inspector and Lazos Terzas is perfect as the ruthless but cowardly Polit.

Special tribute should be paid to the refined talents of Dinos Iliopoulos, who has modelled the classical interpretation of the wise, all-knowing comic type to suit his own temperament. He has also managed to add to this a burlesque characterization of a corrupted old judge, a humorous image of a walk-on clergyman, a delightful pantomime of a musician who is supposed to play many instruments as well as a few dance steps unexpected for one of his age, in a sketch acclaimed by the audience.

*Butterflies Are Free* by Leonard Gershe marks the fourth revival of this summer, and it is a happy one. The story of the play is rather well-known since it was the great success of the 1969 New York season.

A young man born blind, living alone in order to escape from his possessive mother, meets up with the girl who lives in the adjacent flat. The girl herself has escaped from her often-married mother into a marriage of her own which has lasted a week and she is now on the run from that. All she wants is to feel as free and capricious as a butterfly. Obviously, it is only the origins of their misfortunes which distinguish the loneliness of these two people.

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Being blind, the young man keeps everything in order so that he may find what he wants without hesitation. She is not blind, and keeps everything in a mess, and can find nothing. But they find, and set about discovering, each other. It is a new world for both of them. But the possessive mother arrives at a moment when it is unclear whether this new world will be saved or whether it will only become an oasis in a long hard journey of unknown length.

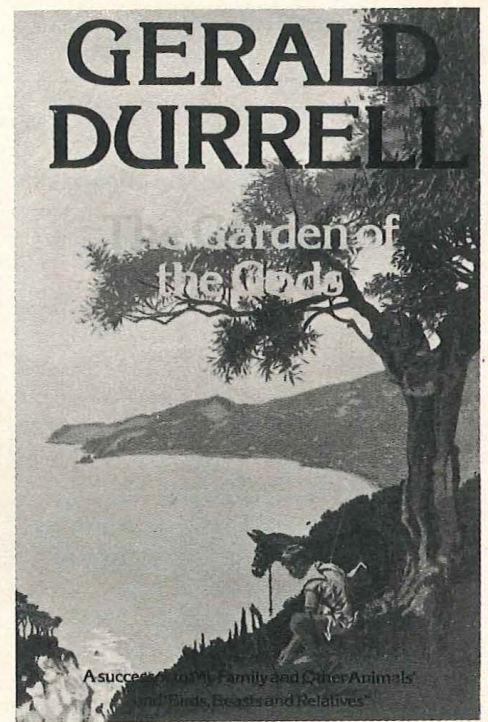
The approach of the playwright to this classical and yet quite peculiar triangle is humorous, deeply human, and warm, while the drama runs beneath the surface. From the first scene, it is clear that Kostas Bakas has chosen the right line of direction and taken full advantage of the acting abilities of his protagonists and the special flavour of the text. The play depends fundamentally on the interpretation of the two young people, and, while the role of the overly-loving mother is a dramatic one, it must not be allowed to detract from them. Here, because Anna Paitadzis' temperament as a character actress is so strong, the play veered away from the protagonists towards her dramatic rendering of motherly possessiveness. She resorted to stiffness in order to appear more aristocratic and thus proved more

domineering than loving. As a result, her shifting to a deeper understanding was too abrupt. The audience, however, found this to be a minor detail, and the fault of emphasis disappeared under the rewarding performances of Eleni Erimou and Christos Politis.

For some time Christos Politis has been absent from the commercial stage, appearing in the classic repertoires of the state theatres, in such parts as Hippolytus and Orestes. Any shift from the classic to the modern repertory is usually at the expense of the latter. Christos Politis has proved exactly the opposite. He gives a rich and natural interpretation to the blind young man who carefully hides his frustration until his final outburst. He won the audience on the spot. Eleni Erimou proves that she is rapidly achieving a leading position in comedy. In spite of nervousness in the opening scenes, she justified the petulant character of this outwardly frivolous butterfly by revealing little by little the seriousness of her wounded inner self.

Marios Ploritis' excellent translation, Nikos Petropoulos' appropriately simple set and Yannis Spanos' delightful music greatly assisted the creative work of director Kostas Bakas and his cast.

—PLATON MOUSSEOS



## books

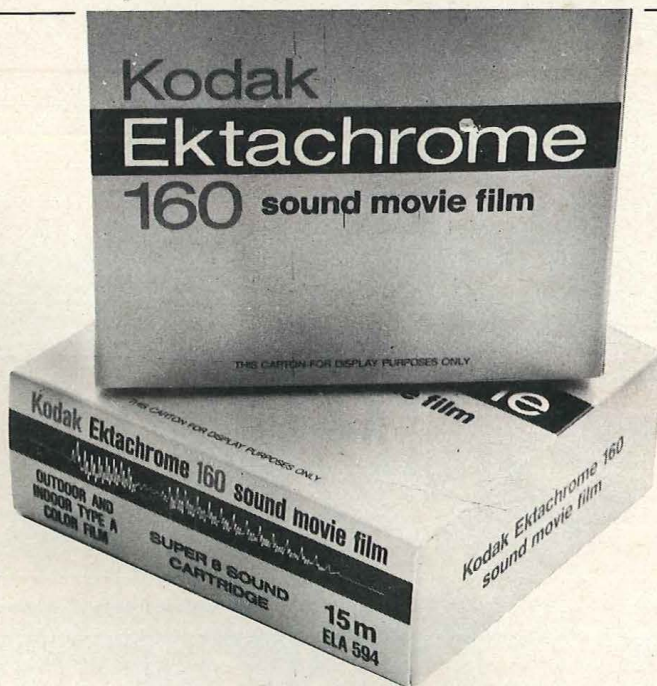
Gerald Durrell

### THE GARDEN OF THE GODS

**P**ERHAPS it is time for the real Gerald Durrell to stand up and be recognized. Long known as a spokesman for the animal kingdom, Durrell has been associated with various efforts to protect animal life throughout the world. His most significant attempts relate to the Jersey Wildlife Preservation Trust in the Channel Islands off England's east coast.

In *The Garden of the Gods*, however, Gerald Durrell reveals his keen ability to describe character as a novelist, to analyze human foibles with the skill of a Jonathan Swift and to make a reader laugh uproariously at the antics of humans. In contrast to the animal world, the human beings in Durrell's stories exhibit the thoughtless and seemingly "brainless" antics usually associated with animals.

Set in Corfu, as were *My Family and Other Animals* and *Birds, Beasts and Relatives* in the halcyon days before World War II, *The Garden of the Gods* gives an excellent picture of the island in that peaceful time. The recollections of the young Durrell are always pleasant and associated with his world of insects, snakes, fish and birds which profusely populate the island. The animal cages at the Durrell home during those "hot,



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crackling summers" contained a variety of animal life which was often the bane of the Durrell family. The snakes that escaped, the killed birds which fell into Mother's marmalade pot while she was serving tea to the local aspirant of the Corfu chapter of the Royal Society of the Prevention for Cruelty to Animals, the eleven dogs rescued and adopted by the Durrell household, the baby owls which ate the chops young Larry had been so keen on — these are only a few of the memorable, sensitive, amusing and informative adventures in the book. Each is told in detail with a levity which belies a teenager's concern and interest in the saving of animals.

Durrell captures the hearts of his readers with a combination of expertise in nature studies and youthful naivete in observing the way animals live. His attempts at learning more about them make one envious of his understanding of a natural world teeming with excitement (Will the blennies, a type of fish, be induced to mate?), with drama (The *enesus nigi* spider follows the outline of a Greek drama in giving birth and then being consumed by her young.) and with humour (Durrell's 70-year-old mother being butted in the backsides by a lamb while serving sweet-cakes to a Turkish pasha and his three wives). The everchanging contrast between young Gerald's keen scientific observations and the varying interests of the collective Durrell clan keep the reader alternating between interest in the zoological proclivities of the animals and the social anxieties inflicted upon their world by the Durrell family.

The rich panoply woven by Durrell includes along with the fauna, the human specimens who visited the Durrell family on Corfu. And a rich variety they were. From Theodore, the local authority on everything from monastery paintings to the haunts of aquatic beetles, Durrell discovers much of the local lore on insects and animals which he so clearly loves. Spiro, the owner of the spasmodic Dodge taxi and general factotum of the family, serves as assistant and is the purveyor of champagne for Prince Jeejeebuoy as well as being *pater familias* and carving roasts, explaining traditions and translating the various customs and goings-on. Among the supporting characters are: Costi, the local confectioner, who uses gentian violet to make ice cream for the returning King George; and the mute Rose-beetle Man, who conducts all his wordly transactions via notes played on a flute.

The cast of foreigners is equally redolent in variety and interest. Lumy

the Lover and Harry Honey, two American painters, learn that flamingoes are not indigenous to Greece and that Greek justice is often meted out with understanding. Count Rossignol, a French aristocrat compares everything in Corfu to its counterpart in France, including the mud which engulfs him as a result of Gerry's nautical inexperience. Prince Jeejeebuoy's belief in levitation gives him a broken leg as well as a delightful party during which Kralfesky, a would-be Houdini, is almost suffocated because of a lost key. And Colonel Ribbindane relates "in words of one syllable and a few Neanderthal grunts how he shot a hippo on the Nile in 1904". Specially noteworthy is Captain Creech, whose "old sea shanties" make Mother Durrell blush, become furious and remain resigned to her fate as the matriarch of a group of children as equidistant in interests as the North and the South Poles. Chaucer's *Prologue* does not show a more varied group of people, a wider diversification of talents, or a more interesting set of tales.

The incident of King George's return to Greece with Corfu as his initial stepping-stone on Greek soil is one of the finest in the book. The elaborate preparation of the Boy Scouts, whose experiment with dynamite almost ended the Greek dynast's reign; the island's virgin who attempted to entice the Nomarch into granting her ladies' auxiliary group's wishes; and the Sergeant whose signal to the castle's cannons nearly "amputated" the returning monarch — all are stories which are hilarious in the telling. Durrell's ability to describe events, evoke feeling and characterize individuals is outstandingly evident in *The Garden of the Gods*.

It is said that the eye of an artist provides us with a reflection of life's vicissitudes. In this excellent account of life on Corfu, existence is not seen as a travail, but rather as an experience to be enjoyed and savoured. The smiling focus of the eye of a teenager is not that of an adult and the scenes of beauty, the understanding of countryside and people are sharply etched. Greece has had many translators in her history. Gerald Durrell, because of his understanding and love of the country, its fauna and flora as well as its inhabitants, must rate among the leaders of this legion. For a novice in the Greek experience or for the seasoned sojourner, *The Garden of the Gods* makes a memorable reading experience.

—WILLIAM AMMERMAN

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ANNA CHRISTOPOULOU

## THE HOME MOVIE PROFESSIONAL

**N**OW that the summer is fully underway, almost everyone is either enjoying or planning a holiday. And looking through the viewfinder has definitely become a part of it. Undoubtedly, the most popular way of recording "memorable" moments is by still photography, but more and more people are using 8mm movie cameras not only because their prices have dropped to those of their still counterparts, but also because the technological advances of the last few years have made them often easier to operate. Shooting an 8mm movie now is quite literally as simple as pressing a button. With such innovations as the sensitive 160 ASA Super 8 film, which allows one to film with a minimum of light, and the addition of sound, movie cameras have become much more fun.

Generally speaking, the 8mm format has always been regarded as something to be kept as a memento at best, and, at worst, strictly for laughs, especially by "Sunday film makers." So when the picture goes completely out of focus, is over-exposed or under-exposed during a family outing, the standard excuse is, "Well, of course, what do you expect? I am not a professional!" It is an excuse perhaps, but there is no real reason why home movies should not be shot as carefully as the "professional" ones. After all, there is no such thing as a "professional" film when it comes to the quality of the image. There are only well-shot and badly-shot films. About two decades ago, the 16mm format was

considered "amateurish". Then, because of its more reasonable costs and easier handling than the 35mm one, it was widely used by independent film makers during the underground movement, as well as by television. Later on, such exceptional works as John Cassavetes' *Faces* and Bergman's *Scenes from a Marriage* were first shot in 16mm then blown up to 35mm for release in theatres.

The same thing is happening now with the Super 8mm format. A few years ago, at the Montreal Film Festival, I saw a short feature on Italian workers living in Switzerland shot in 8mm because its director, Migrone, could not afford the 16mm equipment and stock. Vittorio de Sica liked the completed film so much that he paid to have it blown up to 16mm himself. When the film was shown at the Berlin Festival, it won an award and went on to earn ten times its original costs from television rentals. Nowadays, you do not even have to go to the trouble and expense of blowing the film up to 16mm since more and more film festivals and television networks are considering the Super 8mm format as good a means of communication as any other.

There are some basic rules that should be followed. They are the same whether you are shooting in 8, 16 or 35mm. There is more to movie-making than looking through a viewfinder and pressing a button. Furthermore, Super 8 cameras now have automatic features like the zoom and the built-in light

meter which people have a tendency to use — and abuse — without much thought. These, therefore, can be more of a hindrance than a help and often they spoil the final result. For some reason most people using movie cameras handle them as they would a still camera.

The easiest way to find out what a moving picture is all about is by watching a film on television with the sound turned off. In this way your attention is focused mainly on the visual aspect of film-making. By doing so, you will discover three things. First, that the images of those films are no different from those which you see through your viewfinder, only more carefully planned and more smoothly shot and edited (unless, of course, you are watching a Greek soap opera). Second, that the basic elements of a film are light and movement. And third, that all movies are made up of a series of scenes, and that each scene is made up of shots. The shot is to filming what the sentence is to writing; the basic unit, if you like. Now if you watch more closely, you will discover that there are only three types of shots: the *long shot* (which is generally used to establish the setting), the *medium shot* (the most frequently used, as it best conveys the action that takes place while creating a sense of intimacy between the viewer and the screen), and the *close-up* (which is even more intimate, best used in filming details, in conveying the feelings of the actors and as a transition to the next scene). How these shots are to be filmed is entirely up to you. All depends on how much information you want to include within the frame, and the feeling or the effect you wish to convey. For instance, filming a beach from a high angle gives a totally different effect from filming a child from a high angle. In the second case, the subject is dwarfed and made to look ridiculous, or helpless. Likewise, filming a child from a low angle also distorts. Your best shot is at eye-level, that is, even with the child. The same is true of lighting. If the light is sharp and strong and coming from above, the face looks sad even if it is smiling. If the same light comes from below, the effect is the same as in the case of the low angle. Try to have as even a lighting as possible with a minimum of contrast, unless, again, you want to get a special effect.

Also, make sure that the available light is correct. There is nothing more frustrating than viewing an over-exposed or under-exposed film where the figures can hardly be seen. This also applies to focusing, where careless filming results in a blurred image. In the

first case, a light meter would be ideal, but most of the built-in light meters can be trusted. Furthermore, read carefully the instructions that come with each film about the sensitivity of its emulsion and the light conditions under which it can be used. For the focus, consult a manual on Super 8 film-making. For example, if the focal length of your camera's lens is 10mm, and its aperture (the opening of the diaphragm) is F/2, you should know that if you focus at five feet, only the objects between three and twenty-two feet are in focus, while if you focus at two feet, only those between a foot and a half and three feet are in focus. These are perhaps cumbersome technical details, but they will save you a lot of footage and frustration.

Now suppose you want to film a trip to the beach with your family. To start with, you have a general idea of the kind of day it is going to be, so you should plan in advance what or when you want to film. Otherwise you will end up with fifty feet of flickering impromptu shots, which is about two minutes and a half or the running time of a single reel. By trying to film as much as possible, you end up watching nothing in particular. To you, this may still mean something, because you know what these various frames were all about, but to someone else it is very boring.

The traditional way to start a film is by shooting the opening scene with a long shot of the beach while your party is walking towards it. Don't move (there is already enough movement within the frame) and don't start panning here and there to get in the adjacent scenery. All that information should be in the first establishing shot. At this point, many people are tempted to use the automatic zoom in order to get closer to the figures. Like panning left and right, zooming in and out is the most abused camera movement with "amateurs" and, again, with Greek soap operas. It is also the most tasteless and the most annoying. There is no logical or aesthetic reason for it except for getting nearer to an object, when walking towards it is physically impossible. It is in a way a sluggish cinematographer's easy way out and the results suffer immensely. As with everything else, when you are shooting, first ask yourself why. Why the zoom? Why the low angle? And if there is no particular reason for their use, then don't use them.

So after the establishing shot, the best thing to do is to stop pressing that button and to move closer to the people you want to photograph. What you are really doing is cutting to a medium shot,

which is the only natural sequence to a long shot. In this way you have time to choose what to film and to check the lighting and the focus. A medium shot can be followed by another medium shot or by a close-up, let us say, of a child smiling or of someone taking his clothes off. Another shot follows, this one a medium shot of the same person getting into the water. Then you cut to a long shot of everyone getting into the water, and the cycle is completed. If later on you are planning to sit at the seaside taverna and have lunch, you start again by an establishing shot of the whole place, and so on. If you want to be more "artistic", you can, for example, match a last close-up of the sea with a glass of water on the table and then slowly (very slowly) zoom out, thus revealing the whole table, then all the patrons, then the whole taverna and so on. The possibilities are many and the combinations can be visually very interesting, as long as the shots are in focus, the subjects are well lighted, and the operator's hand is firm.

There are, of course, many other ways to enhance a film with transitional devices such as the fade and the dissolve, also possible with certain Super 8 cameras. Attention should be paid, however, to the composition of each frame and the way its "third" dimension is used. Like still photographs, movies are two-dimensional but using them as such defeats their purpose. You have to create the illusion of the third dimension yourself. One way to accomplish this is to let people move into the frame from the left or the right instead of always filming them standing within the frame. Diagonal entrances or exits can be very interesting and, visually, they help create that third dimension. For example, if you film the traffic on a highway from the top centre of the frame, the picture will look quite flat. But if you do so at an angle, let us say from the top left corner of the frame, it will certainly convey depth, movement and energy, all of which are vital to a moving-picture.

There are many other ways to make the screen more interesting, but before you start day-dreaming about film festivals and rentals to television networks, spend a little time in front of your silent television set and in a few minutes you will learn enough visual tricks to liven up any home movie. Then if you want to pursue this any further, get yourself a book or two on film technique, then a viewer and a splicer, then...

—PAN BOUYOUCAS

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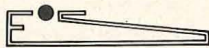
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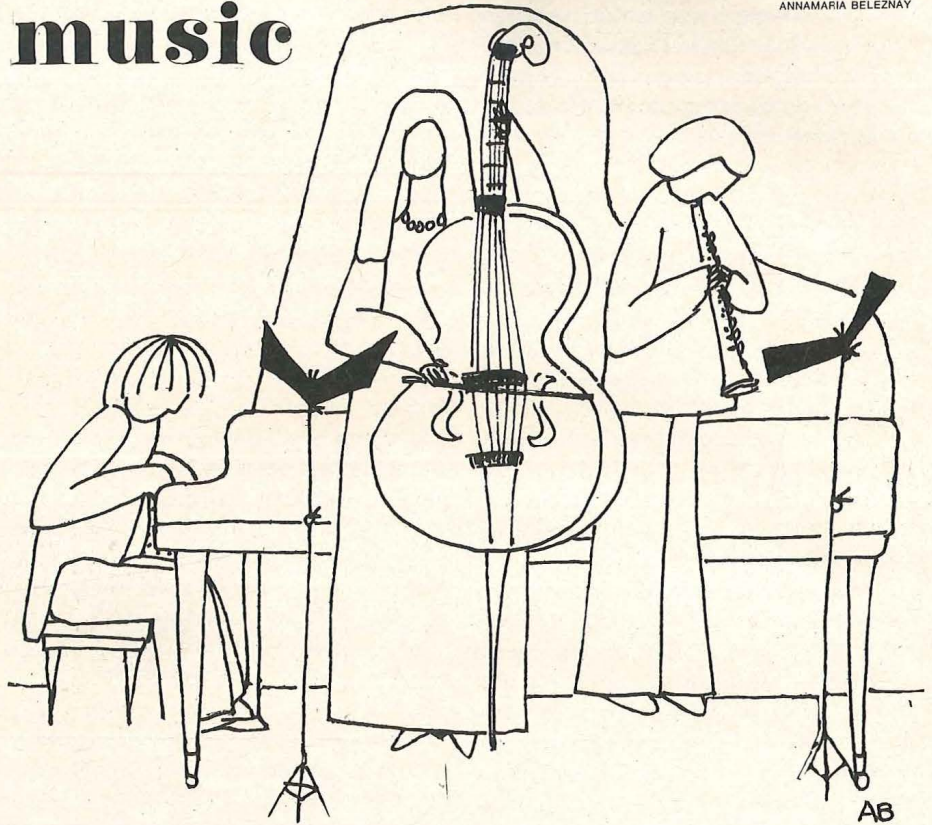
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# music



## Pianist Leoussi Performs at HAU

WITH the acquisition of a new Steinway concert-calibre piano late last spring, the Hellenic American Union has, not surprisingly, sponsored a number of recitals this season, many of which have featured local artists. This is a fine thing for a number of reasons, not least of which is that it has given good Greek pianists, of which there are a considerable number, an attractive forum for public performance; moreover, it has encouraged many Greek music lovers to attend HAU activities, which after all is a principal function of the American cultural mission in Athens.

Linda Leoussi is among the best-known Athenian pianists, and a major contributor to the musical life of the city through her active involvement in the summer concert programs at Rhododaphne Palace at Pendeli. As a recitalist she is professional in every respect. Her performance at the HAU on May 29 conveyed a great deal of self-confidence and dedication to the mastery of those works she had chosen to play. Her style is consistent, and her touch firm and responsive to the mood she wishes to convey. Technique aside, it was an excellent performance; but unfortunately technique is at the very heart of any successful recital, and it was here that she was least convincing.

Her program included a number of

familiar pieces, notably Frederic Chopin mazurkas, walses and polonaises, which, however well-played in concert by the finest of artists, often pale in comparison with the polished recordings we are accustomed to hearing on our stereos or on the Third Program. For a performer of less than the finest international repute, it is often a risky proposition to include so many works of this kind in an evening's recital. Miss Leoussi clearly understood the demands of these pieces, and from time to time measured up to them, but far too often marred their interpretation with failings in technique which she unfortunately attempted to cover up with more and more frequent recourse to the damper pedal.

Far more successful were her interpretations of the first two works of the second half of the program, notably the Sonatine in Three Movements by the late Greek composer, Marios Varvoglis. Those of his works with which I am familiar, including an organ piece I have myself played in recital, are very fine indeed, full of originality and the highest degree of musicality. The Sonatine (1927) is no exception, and provided by far the finest musical moments of the evening. Leoussi's playing was virtually flawless throughout this work and demonstrated her talents to the fullest. An adaptation of

## CRUISE CAPERS...

THEY all come to cruise the Aegean. This season, aside from Ladybird Johnson who hosted a group of her friends on a special cruise, including among them Laurence Rockefeller... The MV NEPTUNE is now offering 7-day sea explorations of the Adriatic and Ionian, from Corinth to Venice and back... Paula Phelps, staff member of Sports Illustrated Magazine, with Peggy Herring, of Mobil Oil in New York, enjoyed their sea holiday aboard the MTS OCEANOS calling at the islands of Mykonos, Rhodes, Crete and Santorini over a long weekend... The delight of cruising the Aegean is such that a ten-man team from the Thames TV Show "Wish You Were Here", also embarked on an MTS OCEANOS cruise to record the pleasures... And a Greek became Texan during a cruise. Capt. Alevizos Klaoudatos, Master of the luxurious MTS JASON, was formally presented with a parchment certifying him an honorary citizen of the City of El Paso.

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two themes from George Gershwin's "An American in Paris" concluded the evening with something less than a crowning glory, but the fault lay as much with the music as it did with the performer who had clearly included it in the program to justify an American-sponsored concert. Overall it was an enjoyable evening of music, and the audience responded enthusiastically to a very well-rehearsed and seriously motivated performer.

—ROBERT BRENTON BETTS

## Happening in the Amphiareion

A MINIATURE opera in a miniature theatre. The presentation of Purcell's masterpiece *Dido and Aeneas* on June 8 in the ancient theatre at the sanctuary of the Amphiareion was as much a happening as it was a performance. The purity of the music in an appropriate setting on an evening which was suitable to both — all combined to produce a magic of quiet and peace despite the conflict of the story line.

The healing sanctuary in a sheltered ravine not far from Oropos on the

northeast coast of Attica reminds one of an Epidauros on a much smaller scale. The sea is near, though out of sight, and the remains of temple, baths, portico of incubation and the theatre cluster around the spring and stream whose therapeutic powers were the basis of the sanctuary. Here where dream revelations and oracular wonders occurred in ancient times, appeared the sailors, witches and sorceress of Nahum Tate's libretto. Almost hidden among trees, the site is surrounded by steep slopes. The theatre is said to have been intended primarily for musical performances, doubtless a part of the therapy of the sanitarium.

An almost overly prompt opening, with a view to natural light, was hardly necessary. On cue, exactly as the sun faded, the full moon took over, dramatically rising behind the eastern flank of the mountain.

The choice of *Dido and Aeneas*, sung in concert form and in English, was a felicitous one. The concentrated economy and simplicity of Purcell's expression could hardly be excelled for presentation in this spot.

The last concert in this season's series of the Hellenic International School, the opera was performed by the

Athens Choral Group together with members of the Athens State Orchestra: a string quartet and harpsichord. Under the very able direction of Diamantis Diamantopoulos, one of the principal guest conductors of the Athens Orchestra, the instrumentalists responded sensitively and very competently.

The choral group showed its want of more previous readings with conductor and instruments, but generally performed well with the muted quality necessary to the work. The subdued and delicate nature of both the music and its rendering was in accord with the silence of the place. Of the soloists, Mary Harborne as Dido and David Edwards as Aeneas were outstanding.

This group of musicians renders a worthy service to the English-speaking community as well as to many Greeks in its several yearly concerts, particularly in selecting works suitable to their size and limitations, music which is also too infrequently heard in or near Athens.

A visitor wandering through the ruins of the Amphiareion once came on some healing herbs and remarked with pleasure, "The ground remembers." On this June evening the theatre was reminded.

—G E

Athens

# Daily Post

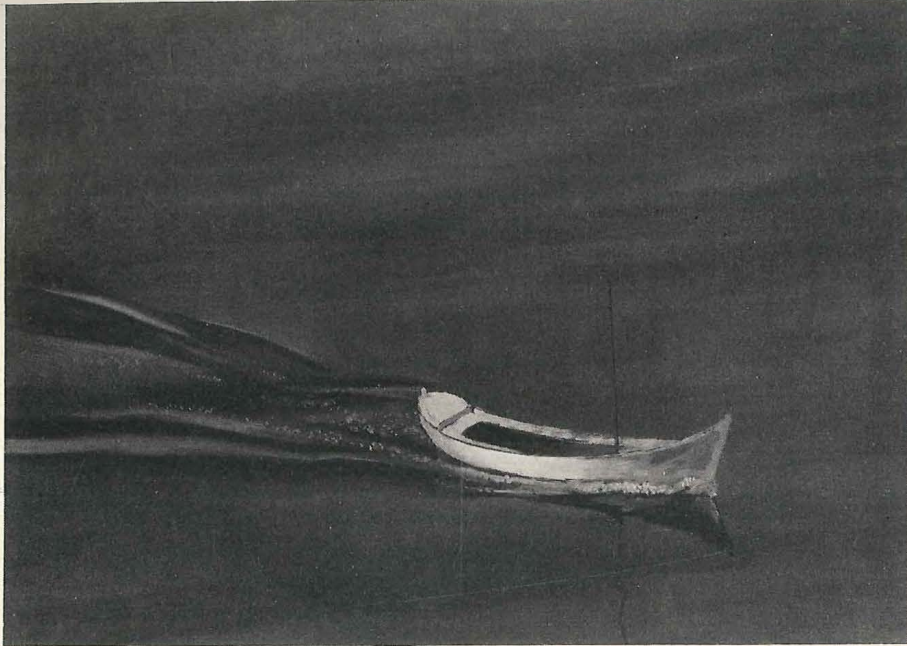
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art

## EXHIBITIONS IN RETROSPECT

**C**OSTAS Tsoclis born in Athens in 1931 is an artist of international repute. A survey of Costas Tsoclis' past work reveals that form and content have equal significance. In keeping with a tendency in certain art movements since the sixties, his subject is usually mundane. For Tsoclis, the theme is often the vehicle through which he states formal issues. In his most recent exhibition, entitled 'Instead of the Sea' held at the Desmos Gallery last month, it appeared that content had assumed priority over form. The artist did mention the idea of wanting to bring the sea itself into the gallery, an implausible idea, particularly if one wishes to depict the sea in all its phases. Instead, he included a rather charming battered and weather-worn boat which did not 'mould' into the gallery space as it appeared too large and cumbersome to be in context.

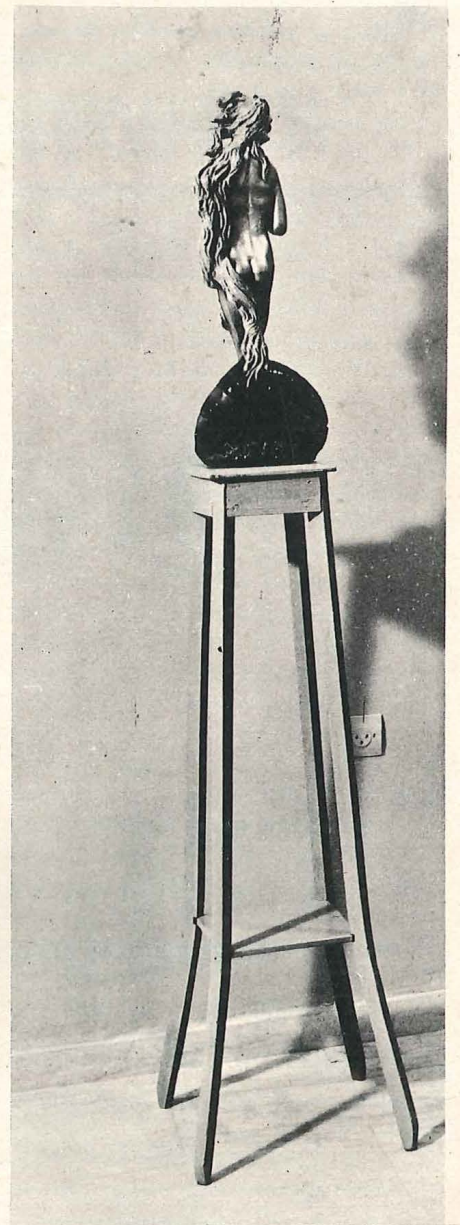
This idea is again in keeping with the 'art of reality' widely practiced today where real objects are used by artists instead of realistic representation. Further, Tsoclis has been in the past consistently and intensely preoccupied with reality and illusion in art. This is embodied in his combining the illusory, depicted object with the real object, culminating in enchanting situations. The acute juxtaposition of the real and the illusory challenges the spectator to judge which of the two appears more real. At his recent exhibition this consistency was apparently omitted.

Instead, the spectator was confronted by several seascapes, forming a homogeneous unity and alluding primarily to the vastness and immensity of the sea. Certain paintings with a lone boat on calm waters were coy and precious. On closer scrutiny it became obvious that the structure of Tsoclis' work remains essentially unchanged. The key work giving the clues was a uniformly turquoise painting which could be taken for a seascape, with a schematic representation of a boat made of real wood which extended beyond the confines of the painting. In short, the artist here again combines illusion (sea) with the real object (wooden boat). Only now, the previously acute juxtaposition of the real and the illusory has shifted to become merely an encounter, lacking the tension of his former work. To endorse the element of encounter, following the exhibition, the artist will dismantle the boat and combine and blend aesthetically the bits and parts of real wood with the illusory paintings. It is apparent thus that Tsoclis, still preoccupied with formal issues, has veiled them in the all-encompassing theme of the sea. The question is, why has he sought to conceal the strict and formal strength of his structure by the content?

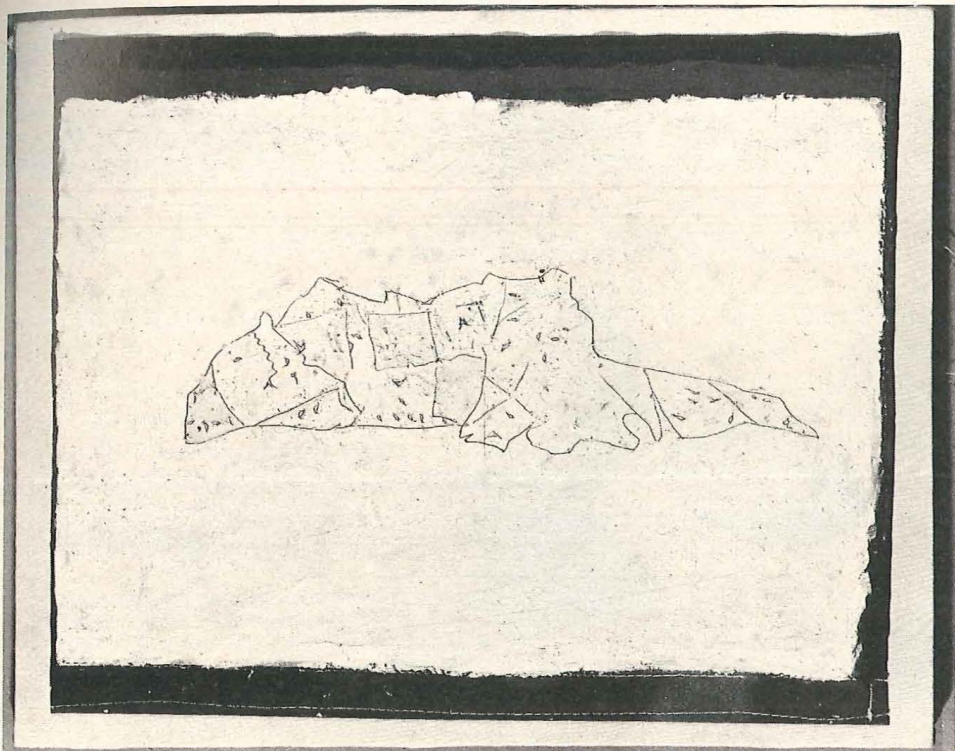
**T**HE point of departure for Niki Kanaginis' latest exhibition was interesting enough. Using forms once given authority by older artistic tradi-

tions, but which have since been altered with time and re-emerged as *kitsch*, Kanaginis adapts and changes both into a new aesthetic experience. Thus, Botticelli's 'Venus', greatly transformed into a garishly painted statuette, conforms to another, contemporary level of taste.

Of the elements present in this type of 'popular' art, Kanaginis chose to isolate colours, inspired by the gaudy pinks, blues and greens so profusely used in the Mediterranean basin. Here the colours, however, underwent an alteration once more and re-emerged in more affected and tasteful tones. She created monochromed compositions based on these three colours, on which markings were traced which are totally unrelated to their source of inspiration. Despite the technical excellence and the density of colour the compositions remain merely decorative, and the idea which spawned them is not even hinted at.







Seen as a whole, the arrangement of the exhibition was tasteful but without purpose through the unlikely combination of the sophisticated monochromes and the garish 'Venus' placed on a high pedestal in front of a gaudy pink wall. The major weakness was the artist's failure to establish the desired relationship between the work and its source.

**A**N exhibition in two phases of paintings, collage and photographs by George Melios was held at the Zoumboulakis Gallery, Kriezotou Street.

Using oil paint, which he applies to his surface in a thick impasto technique, Melios creates paintings which have a textural and tactile quality. In sequence, figures and forms are scratched onto this surface. Trained as an engraver, Melios traces a line which is extremely fine. He also uses letters which are transformed to lose their original legibility to become elements within the composition. They are used by the artist because of their linear attributes. To avoid any hint of volume or depth in these paintings, there is no moulding or play with shadows. Melios's painted surfaces are "flat" and have a graphic character, derivative of work by surrealist artists Paul Klee and Juan Miro. His collages, although pleasing, strongly recall those of Jean Arp and Henri Matisse.

Of interest in Melios's work is his approach to the conventional format of painting established by early twentieth century abstract art of the "flat" subject on the "flat" ground. His subject, per se, is a piece of cloth/canvas onto which he

paints his theme. He then attaches this onto the conventional rectangular canvas. The format here is thus the painted cloth (with subject on ground) on a second ground (the canvas). Although not deliberate on the part of the artist, this approach does relate him to research done in the area of "Field Painting" in the early seventies, whereby direct relationship between the rectangular canvas/painting and the wall surface on which it is hung, was attempted. This in fact is an extended development in physical terms of the age-old format of "subject on ground". In "Field Painting" the painting itself becomes the subject while the wall is transformed, as it were, into the painting's ground.

Melios's exhibition of photographs was comprised of large, flaw-filled, carelessly printed blow-ups. Although this clumsiness was deliberate to give the impression of the "hand-made" work, the presentation could not fail to ruffle the purist who has the highly-perfected technology of photography in mind. These grimy surfaces, however, are interesting and imaginative. They are made up of photographed objects, people and buildings which are then rearranged into patterns, abstract compositions or still-lives. In certain photographs he even applies colours in pastel. Here again the artist attempts wherever possible to avoid the allusion to depth. What emerges is the artist's preoccupation with the formal elements of structuring and composing a two-dimensional surface.

—CATHERINE CAFOPOULOS

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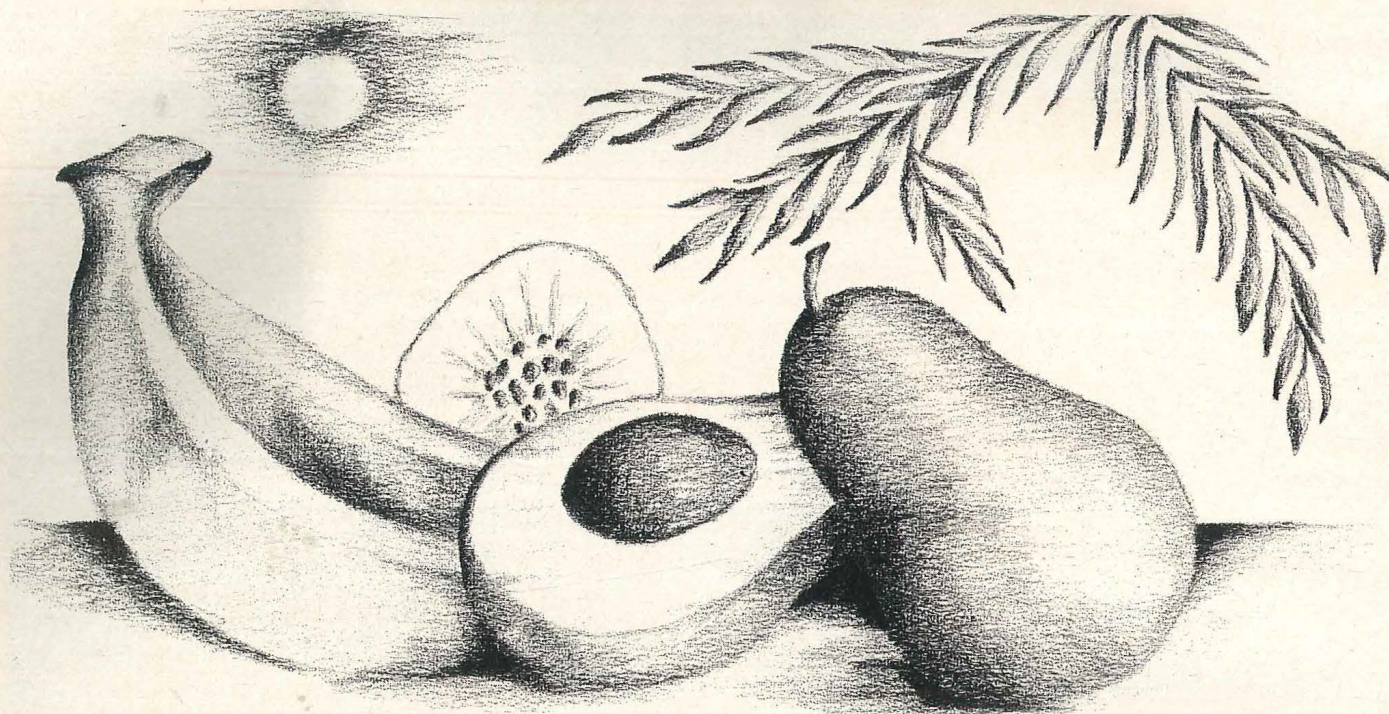
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# food

## TROPICAL FRUITS IN GREECE

WHERE new foods are concerned, the Greeks are not always trend-setters. In fact, they cling passionately to their cultural favourites, especially fruits like figs and grapes, awaiting their ripening as youngsters anticipate their birthdays.

Nevertheless, new foods have recently been appearing in the markets. Among them are tropical fruits, including the banana, avocado and kiwi fruit, which seem to thrive in the Greek sun if not on all menus.

The banana, produced on Crete especially, and to a lesser extent in Kalamata and Rhodes, has been on the scene the longest. But the Greek ladyfinger varieties have not been as popular as recent imports of "chiquita" bananas. The latter have been in such demand that, during the last few growing seasons, pear, apple, and orange sales have suffered, according to agriculture department officials, who state that orange surpluses were exported to avert a disaster.

"Consumers prefer the larger banana, even though the Greek banana has a finer flavour," one official admitted. Bananas are high in potassium and contain vitamin A, calcium and some iron, and are low in fat. With a cup of milk or yogurt, a banana is a delectable snack.

On the other hand, the avocado, like the tomato, is classified as a fruit but

used as a vegetable, and like the olive, is very high in fat. Avocado trees have been growing on Crete and in Messinia for about ten years. But around Athens the avocado could use a public relations program to sell its gentle taste and velvety texture. When queried about the avocado, Greek women can describe its pear-shape and shiny green skin, but concede that they pass it up in the markets. "What is it?" they ask. Or if they do try it, few understand that it must be thoroughly ripe before eating.

Its name has not been changed in Greece, but the word avocado has been altered by folk etymology in the area where it originated. Avocado is derived from the Mexican-Spanish *aguacate* and the Aztec name *abuacatl*. Rich in potassium and vitamin A, the avocado makes a superb salad or can be whipped into a very good dip. Guacomole (recipe below) could become a delicious Greek *orektiko*, equal to *melitzanosalata* (eggplant salad) and *taramosalata* (fish roe salad).

Kiwi fruit, the tropical newcomer, called in Greek *aktinidion*, has flourished since 1973 in Katerini, near Mt. Olympus. Some Greeks know it as "the fruit of Olympus". Despite its rather drab, brown colour, fuzzy skin and small size (about the same as a hen's egg), kiwi fruit has a remarkable history and excellent qualities. In fact, it isn't a fruit at all.

Originating as an ornamental gooseberry (botanically *actinidia chinensis*) in the Yangtze basin in China, its locale, its reputation and even its appearance were changed by New Zealanders. In New Zealand, the "Chinese gooseberry" has been developed commercially since 1945, and renamed "kiwi fruit" (to differentiate it from New Zealand's famous kiwi bird). New Zealand avidly promotes and exports kiwi fruit between May and December and the fruit's popularity has spread to Europe and the United States.

Meanwhile, in the area of Olympus some seventy hectares yielded about five tons of fruit in 1977. Since domestic interest is limited (Greek officials stated that "Greeks are slaves to the familiar"), the *aktinidion* has been exported, particularly to France and West Germany, where the sun-ripened fruits are appreciated.

"Only the very affluent can afford the *aktinidion*," an agriculturalist explained, since the grower's price in 1977 was approximately 300 drachmas per kilo. Even so, it can be seen in Kolonaki and other Athenian fruit shops, and its production has spread in Thessaly.

When sliced, kiwi fruit has bright green flesh, a charming sunburst design and soft, black seeds. Its flavour resembles watermelon and strawberry. Being versatile, it has a long shelf life and can be kept refrigerated for months.

Since it is very high in vitamin C (105 mg per 100 grams), kiwi is most nutritious eaten like citrus fruits — as soon as it is cut. It also contains minerals: potassium, calcium, magnesium, phosphorus, and is low in calories.

After ripening, chill thoroughly and cut kiwi fruit across the center. Then eat with a spoon. Kiwi fruit, however, has other uses as well: attractive to peel and slice in rounds, it makes a delightful topping on fruit desserts, pies and cakes. It is also delicious combined with other fruits, and refreshing in beverages.

#### BAKED BANANA AND QUINCE FLAMBE

3 bananas  
6 tablespoons quince preserves  
1 tablespoon butter or margarine (optional)  
3 tablespoons Cognac

Peel and slice bananas in half lengthwise. Place bananas, cut side up, on shallow oven-proof casserole. Dribble with the jam, and butter or margarine, if using. Bake for twenty minutes in moderate oven. Remove from oven and pour Cognac over the bananas and ignite. When flames die out, serve immediately with scoop of ice cream or plain. Serves 3-6.

#### FRIED BANANAS FLAMBE

2 tablespoons butter or margarine  
3 bananas, peeled and cut in half lengthwise  
1/3 cup orange juice  
3 tablespoons Cognac

Heat butter or margarine in large fry pan and place bananas in the pan. Fry lightly and turn over. Add the orange juice. Cook until the bananas are tender. Remove from heat and add the Cognac. Ignite. When flames die out, serve warm with or without a scoop of ice cream. Serves 3-6.

#### SALADA DE ABACATES

##### AVOCADO SALAD

1 large avocado, peeled and diced  
1 medium onion, minced  
2 cloves garlic, minced or crushed  
Juice of 1 lemon, strained (more if necessary)  
1-1 1/2 tablespoons fresh dill, chopped  
Salt  
Lettuce or cabbage leaves (optional)

In a bowl combine all the ingredients except the lettuce leaves. Taste for amount of lemon juice desired (it should have a lemony flavour). Cover, then refrigerate for several hours. To serve, heap the salad onto lettuce or cabbage leaves. Serve cold with meat, fish or poultry dishes. Serves 2-3.

#### GUACAMOLE

2 ripe avocados  
1 large tomato, peeled  
1 small onion, grated

2 small hot chillies or 2 tablespoons chili powder  
1 tablespoon olive or vegetable oil  
2 teaspoons lemon juice  
2 teaspoons lime juice or substitute lemon juice  
Dash of paprika  
1/2 teaspoon ground coriander  
Salt and freshly ground pepper

In a large bowl mash the avocados and sprinkle the lemon and lime juice over them. Continuing to mash and mix with a fork, add the tomato, onion, oil, and season with the spices. Beat until smooth. Taste to adjust seasonings. Chill. Serve as an appetizer with toast or crackers, or on lettuce leaves as a salad, or with warm tortillas or rice. Serves 4-5.

#### AKTINIDION (KIWI) FRUIT MEDLEY

2 aktinidion or kiwi fruit  
1 banana, peeled and sliced  
1 orange, peeled and segmented  
1/2 cup fresh or canned pineapple chunks  
1/2 cup strawberries, cherries or other red fruit  
Juice of 1/4 lemon

Peel the 2 aktinidion. Slice one in rounds and save for garnish and dice the second one. Place in bowl with the banana, orange, pineapple and strawberries. Sprinkle with lemon juice. Garnish with the aktinidion slices around the top. Chill. Serves 2-4.

—VILMA LIACOURAS CHANTILES

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## KOSMOS

**MAY 2**

Following suggestions made by Jacques Cousteau, local archaeological groups announce they will sponsor a series of underwater explorations in the bay of Poli on Ithaca. The references are not only Homeric but Byzantine, as scholars have puzzled over a passage in Anna Comnena's *Alexiad* alluding to "the ruins of a great city anciently called Jerusalem."

**MAY 3**

The ashes of Canadian William Roloff are scattered over the Saronic Gulf in a ceremony attended by fifteen craft. The last wishes of the Philhellene were granted by the General Secretary of the Union of Maritime Tourism.

A hundred and ten members of the Smithsonian Institution are given a reception by Ambassador and Mrs McCloskey. Among the group are Lady Bird Johnson and her two daughters.

**MAY 4**

Smoking is forbidden in public and private hospitals as well as in clinics except in restricted areas. The decision is made by Minister of Social Services, Dr. Spyros Doxiadis.

**MAY 10**

The Bulletin of the National Statistical Service reveals that of the million illiterate people in the country over eight hundred thousand are women, mostly living in Thrace and the Upper Pindos regions.

**MAY 14**

Among the events celebrating the seventieth anniversary of Yannis Ritsos, the Association of Greek Authors honours the poet with a ceremony at the Athens town hall. The program, attended by Mayor Beis and prominent literary figures, includes a recitation of Ritsos' poetry by actress Aleka Katseli.

**MAY 15**

Citizens of Kaminia in Piraeus become intoxicated without touching a drop of liquor. This is the result of a seepage of must through the factory walls of the nearby Achaia-Clauss winery caused by a faulty fermentation machine.

**MAY 17**

The ferry-boat *Saint Lavrentios 2* is launched at Perama. It is the second boat to go into service owned by the Convent of Faneromeni on Salamis which is managed by thirty nuns. The *SL1* and the *SL2* ply between the island and the mainland. Now with a proposed

trans-Salamis thoroughway to shorten the Athens-Corinth section of the national road cutting through the convent's property, the nuns of Faneromeni should become major shipowners.

**MAY 19**

A soldier is given a twelve-month sentence in a corrective institution for having cultivated and used marijuana within the walls of a military barracks in Xanthi.

A fleet of motorcyclists descends on a cemetery in Corfu to attend the funeral of a colleague who crashed into an electrical-power pole two days ago.

An exhibition of two hundred works by cartoonists from Athens' leading newspapers opens in Tripolis at the beginning of a tour around the country. The artists are Archelaos, Kalamaras, Kyr, Mitropoulos, Skoulas, Vas and Vlachou.

**MAY 21**

The traditional Anastenaria, or fire-walking ceremony, is held at Langada and several other Macedonian villages. The ceremonies, which leave the feet of devotees uninjured after dancing on burning coals, continues to baffle scientists, psychologists and even ecclesiastics.

**MAY 22**

Although Athens places first among cities for noise, it also ranks high in the quiet art of smuggling. The Customs Authority announces that it has collected eighty-four million drachmas in fines from 4,686 arrests in the last three months. Among the contraband collected are twenty-one kilos of gold, twelve thousand cubic metres of lumber, five cars and two hundred and sixty thousand cartons of cigarettes.

**MAY 26**

Pollution in Athens is two hundred times greater than in London and eighty-one percent higher than in Los Angeles. These are the findings of an investigation by the newly-founded Greek Centre of Ecological Studies.

**MAY 31**

The decision to permit a development company to construct forty villas in the forest of Kokkinara above Kifissia stirs up controversy. Those supporting Mayor Zomopoulos of Kifissia believe the development is despoiling the area. Those in favour of the stand taken by Under Secretary of Public Works, Stefanos Manos, believe that it is the kind of controlled development which is necessary and desirable.

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New Zealand, Vas. Sofias 29	727-514
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Panama, Vas. Sofias 82	777-9064
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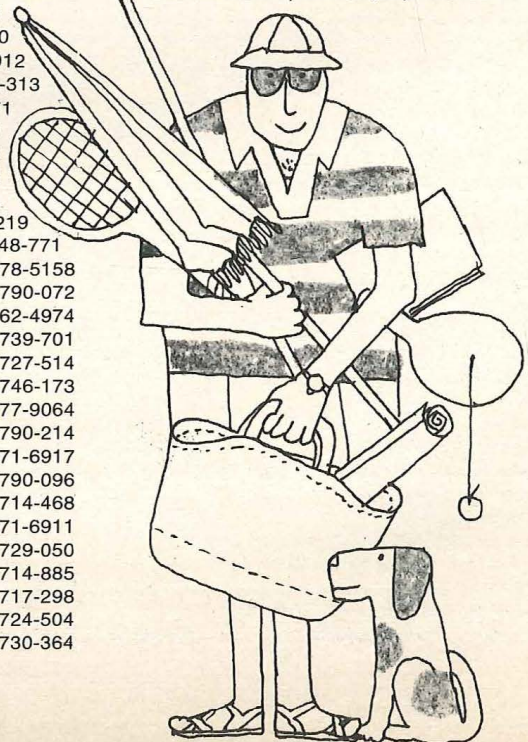
Agriculture, Aharnon 2	329-111
Commerce, Kaningos Sq	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine,	
Vas. Sofias 152, Piraeus	412-1211
Ministry to the Presidency,	
Zalokosta and Kriezotou	363-0911
Ministry to the Prime Minister,	
Zalokosta 3	322-7958
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information,	
Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication,	
Xenofontos 13	325-1211
Northern Greece,	
Diikitirion, Thessaloniki	(031) 260-659
<b>U.N. Representatives</b>	
Information Centre, Amalias 36	322-9624
U.N.D.P. Amalias 36	322-8122
High Commissioner for Refugees,	
Skoufa 59	363-3607

## BANKS

All banks are open from 8 to 1:30 Monday through Friday. The following banks, however, are open additional hours, as indicated in parentheses, but only for special services such as foreign currency exchange.

### Commercial Bank of Greece

Venizelou 11 (Mon-Sat 8-8, Sun 8-12)	323-6172
<b>Credit Bank</b>	
Pezmazoglou 10	
(Mon-Fri 5:30 pm-8:30 pm)	324-5111



Kifissias 230 (8am-7:30 pm).....671-2838  
**Citibank N.A.**  
 Kolonaki Square  
 (Tues, Thurs, Fri 6pm-8pm).....361-8619  
**Ionian & Popular Bank of Greece**  
 Mitropoleos 1 (Mon-Fri 8am-7pm,  
 Sat 8am-8pm, Sun 9-12 am).....322-1027  
**National Bank of Greece**  
 Kar. Servias 2 (Mon-Sun, 8am-8pm).....322-2737

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

**The Central Bank**  
 The Bank of Greece (Central Bank)  
 Venizelou 21 (Mon-Fri 8:30).....323-0551

**Foreign Banks** (Mon-Fri 8-1:30)  
 Algemene Bank Nederland,  
 Paparrigopoulou 3.....323-8192  
 American Express, Venizelou 17.....323-4781  
 Bank of America, Stadiou 10.....325-1906  
 Bank of Nova Scotia, Venizelou 37.....324-3891  
 Bankers Trust, Stadiou 3.....322-9835  
 Banque Internationale pour l'Afrique  
 Occidentale S.A., Filellinon 8.....324-1831  
 Barclays Bank, Voukourestiou 15.....361-9222  
 Chase Manhattan, Korai 3.....323-7711  
 Continental Illinois of Chicago,  
 Stadiou 24.....324-1562  
 First National Bank of Chicago,  
 Venizelou 13.....360-2311  
 Grindlays Bank, Kar. Servias 1.....324-7015  
 National Westminster Bank,  
 Filonos 137-139, Piraeus.....452-9215  
 Saderat (Iran), Venizelou 25-29.....324-9531  
 Williams and Glyns Bank,  
 Akti Miaouli 61, Piraeus.....452-7484

## INSTITUTIONS

**Churches and Synagogues**  
**Greek Orthodox Churches of special interest:**  
 Agia Irini, Aeolou.....322-6042  
 Agios Dimitrios (Ambelokipi).....646-4315  
 Sotiros, Kidathineon.....322-4633  
 Chrisospilliotissa, Aeolou 60.....321-6357  
 Mitropolis (Cathedral), Mitropoleos.....322-1308

**Other denominations:**  
 Agios Grigorios (Armenian),  
 Kriezti 10.....325-2149  
 Crossroads International Christian Centre,  
 Kessarias 30, Ambelokipi.....808-0491  
 St. Denis (Catholic), Venizelou 24.....362-3603  
 Beth Shalom Synagogue, Melidoni 6.....325-2823  
 Christos Kirche (German  
 Evangelical), Sina 66.....361-2713  
 Church of Christ, Ano Glyfada.....894-0380  
 Roman Catholic Chapel,  
 Kokkinaki 4, Kifissia.....801-2526  
 Skandinaviska Sjomanskyrkan, Akti  
 Themistokleous 282, Piraeus.....451-6564  
 St. Andrew's Protestant American,  
 Sina 66 (Athens).....770-7448  
 H.I.S. School, Artemidos (Kifissia).....770-7448  
 St. Paul's (Anglican), Filellinon 29.....714-906  
 St. Nikodimos (Russian Orthodox),  
 Filellinon.....323-1090  
 Trinity Baptist, 3 Aristotelous  
 Ano Glyfada.....894-9551

**Cultural Organizations**  
 British Council, Kolonaki Sq. 17.....363-3211  
 Goethe Institute, Fidiou 14-16.....360-8111  
 Hellenic American Union,  
 Massalias 22.....362-9886  
 L'Institut Francais, Sina 29.....362-4301  
 Branch: Massalias 18.....361-0013  
 Istituto Italiano, Patission 47.....522-9294  
 Jewish Community Centre, Melidoni 8.....325-2823  
 Lyceum of Greek Women,  
 Dimokritou 14.....361-1042  
 Parnassos Hall, Karytsi Sq. 8.....323-8745  
 Professional Artists Chamber,  
 Mitropoleos 38.....323-1230  
 Society for the Study of Modern  
 Greek Culture, Sina 46.....363-9872

## Schools and Colleges

Educational institutions which may be of  
 interest to the international community.  
 American Community Schools.....659-3200  
 Athens College (Psychico).....671-4621  
 Athens College (Kantza).....665-9991  
 Campion School.....671-8194  
 College Year in Athens.....718-746  
 Deree College (Agia Paraskevi).....659-3250  
 Deree College (Athens Tower).....779-2247  
 Deree-Pierce (Agia Paraskevi).....659-3250  
 Lycee Francais.....681-9173  
 Hellenic International School.....808-1426  
 Italian School.....280-338  
 La Verne College.....808-1426  
 Lycee Francais.....362-4301  
 St. Catherine's British Embassy.....801-0886  
 Study in Greece.....722-789  
 Tasis.....801-3837

## Youth Hostels

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

## CLUBS AND ASSOCIATIONS

### Social/Sports Clubs

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

### Business Associations

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

### Chambers of Commerce

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

## SERVICES

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

### Postal

Post offices are open Monday through Saturday  
 from 7:30 am to 7:30 pm. The main offices at  
 Aeolou 100 (Tel. 321-6023) and Syntagma  
 Square (Tel. 323-7573) remain open until 10 pm.  
**PLEASE NOTE:** Parcels to be shipped abroad  
 and weighing over 1 kilo (2.2 lbs.) may be mailed  
 from the following post offices only: Koumoun-  
 dourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa  
 at the Tamion Building (Tel. 322-8940);  
 Psychico (Tel. 671-2701); Ambelokipi (Tel.  
 646-3541). Parcels should be left unwrapped  
 until after inspection.

### Telephone

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## ATHENS TIME: GMT + 2

### Municipal Utilities

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

### Consumer Complaints

Athens.....321-7056  
 Suburbs.....250-171

### Lost Property

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

### Pets

Hellenic Animal Welfare Society  
 (English spoken).....643-5391  
 Greek Society for the Protection  
 of Animals (pets only).....346-4445  
 Vet Clinic & Kennels,  
 Iera Odos 77 (English spoken).....346-0360  
 Vet Clinic, Halkidonos 64,  
 Ambelokipi.....770-6489  
 For the export & import of pets:  
 Ministry of Agriculture,  
 Veterinary Services, Voulgari 2.....524-4180

### Tourism

EOT (National Tourist Organization)  
 Central Office, Amerikis 2B.....322-3111  
 Information, Kar. Servias (Syntagma).....322-2545

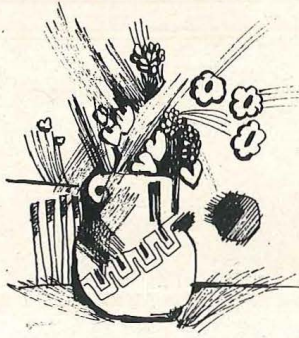
## EMERGENCIES

**For Information or Emergency Help  
 Responding 24-hours a day in all languages  
 For questions or problems of any kind  
 Tourist Police**.....171

For all emergencies (police).....100  
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 Traffic Police Ag. Konstantinou 38.....523-0111  
 For U.S. Citizens: Emergencies.....981-2740

# 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 7, 9 and midnight; on YENED at 6, 9:30 and midnight. On weekdays both networks begin broadcasting 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** 6:05 Barapapa (cartoon)... 7:45 Music program... 9:45 Theatre\*  
**YENED** 7:00 The History of Surgery... 10:00 Film (usually in English)

## TUESDAY

**ERT** 6:05 Tom and Jerry (cartoons)... 6:25 Music Program.. 7:15 Steps in Civilization... 11:00 Hawaii Five-0 (cops and robbers in Honolulu)  
**YENED** 7:15 The Duchess of Duke Street... 8:15 Treasure of the Hollanders.. 10:00 Film (usually in English)

## WEDNESDAY

**ERT** 6:05 French Cartoon... 7:15 Sports\*... 8:30 World at War... 9:30 Film\*  
**YENED** 10:00 Love Stories (new series)... 11:00 Police Woman

## THURSDAY

**ERT** 6:25 Charlie Chaplin films.. 9:30 Film (usually in English) followed by panel discussion; but on alternate weeks 11:00 Project UFO  
**YENED** 7:00 Little House on the Prairie (dubbed)... 8:15 Battle Line (stories of World War II)... 10:00 How the West was Won.

## FRIDAY

**ERT** 6:05 Cartoon.. 7:35 Music program.. 8:30 Benny Hill Show.. 9:30 The Inheritance of Venus.. 10:30 Classical Music.. 11:00 Dallas  
**YENED** 6:45 Star Maidens.. 10:30 Crown Court.. 11:00 Starsky and Hutch

## SATURDAY

**ERT** 1:45 Documentary.. 2:30 Greek Music Program.. 3:15 Film.. 4:20 Sports\*... 6:20 Pipi Longstocking (childrens serial from Sweden)... 7:15 Music Program... 9:30 Washington Behind Closed Doors.. 10:30 ERT Presents.. 11:30 Film (resumes after the midnight news)  
**YENED** 1:30 Peyton Place.. 2:30 News... 2:45 Sports\*... 6:30 Warship Heroes.. 10:00 Film\*.. 12:15 Jason King

## SUNDAY

**ERT** 2:30 Famous Singers.. 3:15 Sam.. 4:00 In Search Of (documentary narrated by Leonard Nimoy)... 6:00 Snoopy... 8:00 The Waltons (dubbed).. 9:30 Sports\*.. 10:00 Film (usually in English)

**YENED** 2:00 Classical Music... 2:30 News... 2:45 Film\*... 4:45 Documentary... 6:30 Lucy... 7:45 The Muppet Show... 10:45 Music program\*

## 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 Monday through Saturday at 3 pm and 11:05 pm and Sunday 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: All Things Considered (Monday through Friday 9:05 am); News analysis and interviews 12:35 pm (Voices in the Headlines, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom); Drama Theatre (Monday through Friday 8:05 pm) featuring Scarlett Queen, Crime Classics, The Whistler, Dr Six Gun, Gunsmoke; Paul Harvey (10:15 pm).

## ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5pm-9pm	8am-2pm	8am-1:30pm 5pm-9pm	8am-1:30pm 5pm-9pm	8am-4pm
Dry Cleaners and Laundries	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm	7am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:45pm-8:45pm	8am-3pm	8am-2pm 5:45pm-8:45pm	8am-2pm 5:45pm-8:45pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7am-4pm
Fish	7:30am-2pm	7:30am-2:30pm	7:30am-2pm	7:30am-2:30pm	7:30am-2:30pm	7:30am-2pm
Bakeries	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm
Wines and Spirits	8am-3pm	8am-2:30pm 5:30pm-9pm	8am-3pm	8am-2:30pm 5:30pm-9pm	8am-2:30pm 5:30pm-9pm	8am-3pm
Florists Open Sun 8-1	8am-9pm	8am-9pm	8am-2:15pm	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.



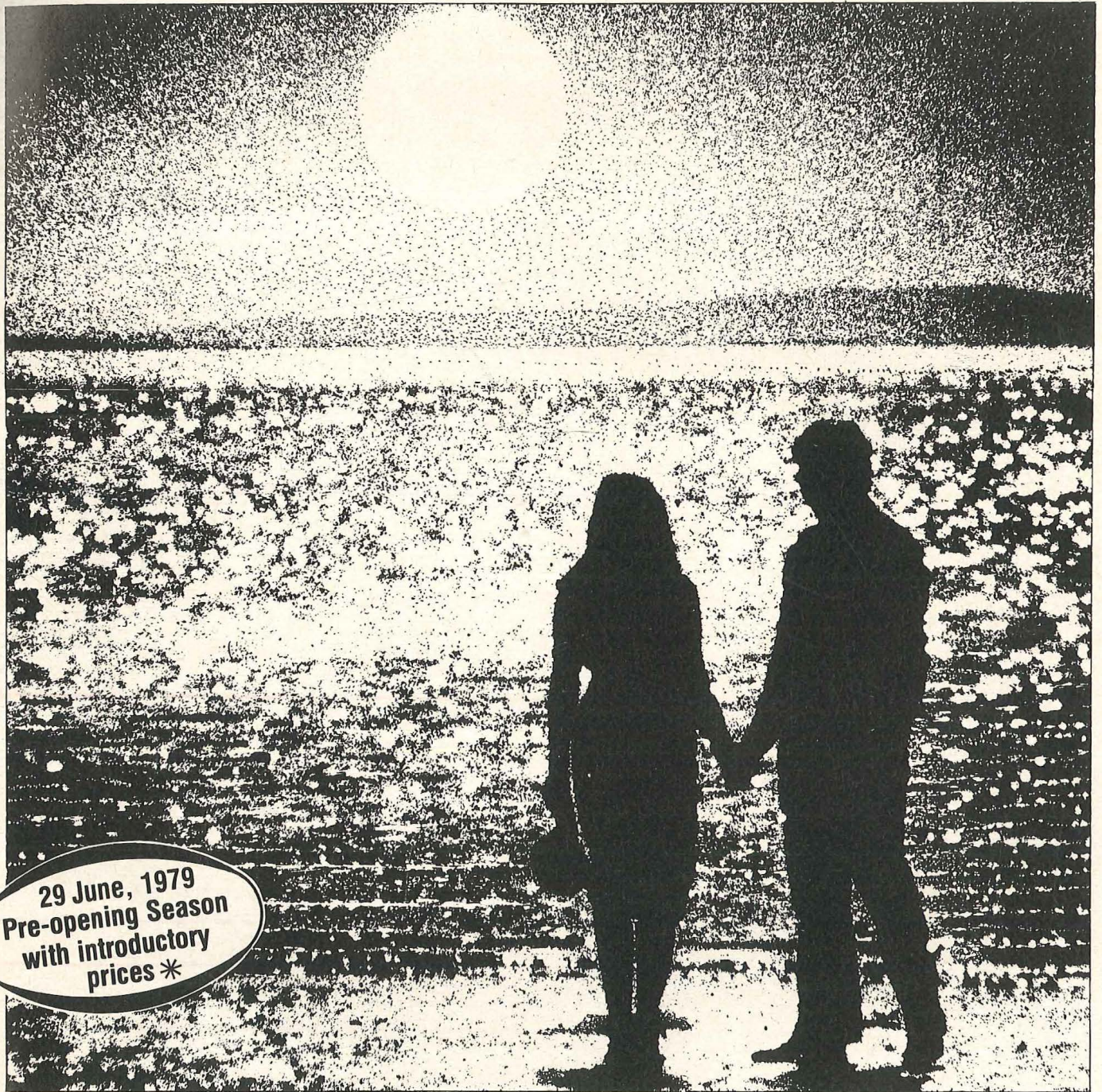
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