

August 1979

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# THE ATHENIAN

Greece's English Language Monthly



Επίσημα  
Επιλογή



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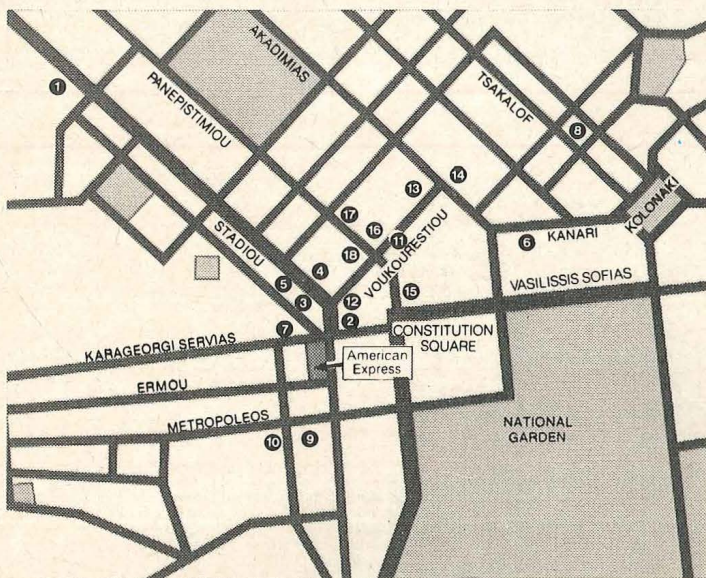
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*All information was believed to be correct at the time of going to press.*



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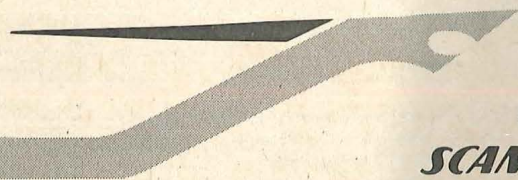




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# festivals

## ATHENS

The Festival continues through September 30. All performances begin at 9 pm and take place at the theatre of Herod 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 program is subject to change.

THE AUSTRALIAN BALLET, August 3, 4: Minkus' *Don Quixote*... August 5, 6: Khatchaturian's *Spartacus*. (70 to 600 Drs.)

NATIONAL THEATRE OF GREECE, August 11, 12: Euripides' *Phoenician Women*. (40 to 250 Drs.)

BOLSHOI BALLET, August 16, 17, 18, 19: Slonimsky's *Ikaros*. (70 to 600 Drs.)

SHAKESPEARE'S ANTONY AND CLEOPATRA, August 23, 24, 28, 29: Starring Irene Pappas as Cleopatra and directed by Michael Cacoyiannis. (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' *The Birds*. (40 to 250 Drs.)

THESSALONIKI STATE ORCHESTRA, September 3: Georges Thymis conducts Uto Ughi in works by Skalkotas, Brahms, and Tchaikovsky. (60 to 200 Drs.)

ALVIN AILEY DANCE THEATRE, September 4, 5, and 8: "Streams", "Gazelle", "Revelations", "Cry" (Sept. 4, 8 only), and "Commitment" (Sept. 5 only)... September 6, 7, 9: "Night Creature", "Facets", "Butterfly", "Suite Otis", "Love Songs" (Sept. 6 and 9 only), "The Time Before the Time After" (Sept. 7 only). (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' *Lysistrata* ... September 28, 29, 30: Euripides' *Ion* (40 to 250 Drs.)

## LYKAVITOS

At the open-air theatre on the western slope of Lykavitos (Lycabettus) Hill. Performances begin at 9 pm in 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 CAMERATA NOVA OF PRAGUE, 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' *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' *The Suppliant Women*. (50 to 200 Drs.)

POPULAR EXPERIMENTAL THEATRE, August 24, 25, 26: Euripides' *Orestes*. Details to be announced. (50 to 200 Drs.)

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' *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.)

## EPIDAUROS

The Festival continues 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.

NATIONAL THEATRE OF GREECE, August 4, 5: Aeschylus' *Prometheus Bound*.

ART THEATRE OF KAROLOS KOUN, August 11, 12: Euripides' *Trojan Women* ... August 18, 19: Aristophanes' *The Knights*.

STATE THEATRE OF NORTHERN GREECE, August 25, 26: Aeschylus' *The Persians* ... September 1, 2: Aristophanes' *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.

KANAZ-SOVIET ARMENIAN NATIONAL FOLKLORE ENSEMBLE, through 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.

## ELEUSIS

The annual Aeschylia Festival of Eleusis will take place August 18 through September 2. All performances are held in the archaeological site of ancient Eleusis. Tickets may be purchased at the municipal office of Eleusis or at the gate. For further information, Tel. 554-6680.

THE STATE THEATRE OF NORTHERN GREECE, August 18 and 19: Aeschylus' *The Persians*... August 26: Aristophanes' *Ecclesiazusae*.

DESMOI, September 2: Euripides' *Phoenician Women*.

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## 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, August 4, 5: Aristophanes' *Ecclesiazusae*, at Thassos... August 11, 12: Seneca's *Medea*, at Philippi.

AMPHI-THEATRE, August 11, 12: Aristophanes' *Lysistrata*, at Thassos... August 18, 19: Aristophanes' *Lysistrata*, at Philippi.

STATE THEATRE OF NORTHERN GREECE, August 15: Seneca's *Medea*, at Thassos.

NATIONAL THEATRE, August 18, 19: Euripides' *Ion*, at Dodona (short drive from Ioannina)... August 25, 26: Euripides' *The Phoenician Women*, at Philippi.

## THESSALONIKI

The Festival continues 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.

STATE THEATRE OF NORTHERN GREECE, August 4, 5: Goldoni's *La Locandiera* (from the Theatre of Thrace). (40-120 Drs.)

CYPRUS THEATRE CO, August 11, 12: Euripides' *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' *Peace*. (30-150 Drs.)

STATE THEATRE OF NORTHERN GREECE, September 1, 2: Seneca's *Medea* ... September 8, 9: Aristophanes' *Ecclesiazusae*. (40-120 Drs.)

## 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). Through September 9. Daily from 7 pm to 1 am. (60 Drs.)

RHODES. Through September 2. Daily from 7 pm to 1 am. (60 Drs.)

ALEXANDROUPOLIS. Through August 19. Daily from 7 pm to 12.30 am. (50 Drs.)

### ELEUSIS FESTIVAL

The Mayor of Eleusis and the Festival Committee are issuing a commemorative medal honouring Demeter, Persephone and Triptolemos on one face and Aeschylus on the other. They have also announced a competition for the writing of "The History of Eleusis", with prizes of 200,000, 100,000, and 50,000 Drs. For further information, contact the Mayor's office (Tel. 554-6680).



# THE ATHENIAN

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**PUBLISHER AND EDITOR**  
Sloane Elliott

**MANAGING EDITOR**  
Maria Koutsoukelli

**LISTINGS EDITOR**  
Penelope Horsley

**CONTRIBUTING EDITOR**  
Grace Edwards

**EDITORIAL ASSISTANTS**  
Ann Baker  
Mary Kitroeff

**ADMINISTRATIVE ASSISTANT**  
Despina Samaras

**BOOKS**  
Kimon Friar

**THEATRE**  
Platon Mousseos

**ART**  
Catherine Cafopoulos

**MUSIC**  
Robert Brenton Betts

**CINEMA**  
Pan Bouyoucas

**SPECIAL FEATURES**  
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Antony M. Economides  
Margot Granitsas  
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**FOOD**  
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Marilla Dantos (Corfu)  
Mavis Manus (Rhodes)  
Sofia Petsalis (Patras)  
Helen Stamatopoulos (Thessaloniki)

**THE ATHENIAN ORGANIZER**  
Lorraine Batler

**CONTRIBUTORS**  
Vassilis Andonopoulos, Annamaria Belezny,  
John Bowman, Abigail Camp, Anna Christ-  
opoulou, Costas Couloumbis, Lou Efstathiou,  
Michael Fitzgerald, Elsie Hirsch, Antonis  
Kalamaras, Demeter M. Kotsonis, Yannis  
Koutsouris, Menelaos Kyriakidis, Brenda Mar-  
der, Antoinette Moses, Dimitri Papadimos,  
William Reid, Jr., Paul Valassakis, Eugene  
Vanderpool, Irene Wanner.

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## publisher's note

*Eva Palmer was born to the wealthy, educated but socially narrow world of upper class New York in 1874. Although her family encouraged self-expression, it was shocked when in 1900 Eva announced her intention to study for the French stage. In Paris she acted with Mrs. Patrick Campbell and Colette and discarded conventional dress for classical homespun. On her return to New York, in 1907, shortly before her marriage to Angelos Sikelianos, she was hounded by photographers and journalists because of her eccentric appearance which today would be accepted as a normal outward expression of an inwardly-held conviction. In her unpublished autobiography, Upward Panic, she writes, "What are we in the world for at all, unless it be for each human being to enlarge his consciousness through the development of his own creative capacity?" Her life was a positive answer to this question and all her capabilities in music, theatre, costume and dance joined together to make the First Delphic Festival of 1927 possible. Like Raymond and Isadora Duncan, to whom she was related by marriage, Eva Sikelianou was a great social liberator whose attitudes today seem strikingly contemporary.*

*Icons have a very special place in the worship of the Orthodox Church, but none is venerated to the degree of the Icon of the Virgin on the island of Tinos. In "The Holy Icon of Tinos", Katerina Plassara describes the history and the miracles of the icon to which the most solemn annual pilgrimage is made on August 15, the Assumption of the Virgin. After Easter, it is the most widely observed feast of the church year. Katerina Plassara's first novel, The Stone Summer, appeared in 1965. Since then she has published two more novels and a book of short stories entitled The Sorceress in 1977.*

*With this month's cover, painter Spyros Vassiliou commemorates the First Delphic Festival of Eva and Angelos Sikelianos. It depicts the mask of Io, worn in the 1927 performance of Prometheus Bound, lying on the stones of the Stoa which the Athenians erected at Delphi in thanksgiving at the conclusion of the Persian Wars.*



# 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 Pnyx, facing the Acropolis. Performances in English every evening at 9 pm; in French on Mon., Wed., Thurs., Sat., and Sun. at 10 pm; in German on Tues. and Fri. at 10 pm. General admission 60 Drs., students 30 Drs. Tickets are on sale at the Athens Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459 and at the gate, Tel. 922-6210. Bus No. 16 (Thon-Thission) departs from Syntagma.

## GALLERIES

Most galleries will close during August for the summer holidays, but among the better-known the following will be open. It is best to call ahead for hours. Art and Environment, Thespidos 14, Tel. 322-4618; Astor, Kar. Servias 16, Tel. 322-4971; Polyplano, Dimokritou 20, Tel. 362-9822; Stoa Technis, Voukourestiou 45, Tel. 362-4139 (reopens Aug. 17); Jill Yakas, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069 (by appointment only).

## 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.

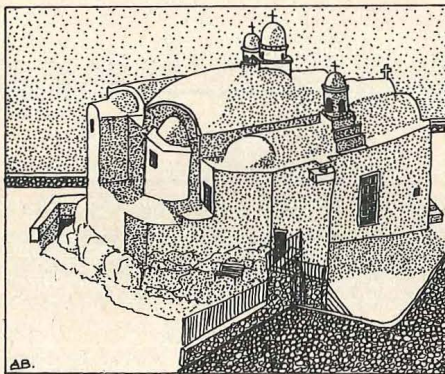
**GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13 Kifissia, Tel. 801-5870. The first centre in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open

10 am to 1 pm and 5 pm to 8 pm. daily. *Closed Fridays.* 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 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**, Patisson 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

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## NAME DAYS IN AUGUST

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

## DATES TO REMEMBER

August 1 National Day—Switzerland  
 August 23 National Day—Romania  
 August 26 Janmashtami—Krishna's Birthday (Hindu)  
 August 27 Bank Holiday—UK

## PUBLIC HOLIDAY

August 15 Assumption of the Virgin

The Assumption of the Virgin Mary on August 15 is the occasion in various parts of Greece for religious pilgrimages (notably to the island of Tinos because of the discovery there in 1823 of the miracle-working icon of the Virgin) and panigiria (festivals), some of which last several days. Among them are the following: **Veria**, Northern Greece (August 14 and 15), in the Monastery of Panaghia Soumela near the village of Kastania. **Ioannina**, a three-day festival at the village Matsouki. **Crete** (August 13-15), festivals at Neapolis and Iraklion (in the village of Mohos). **Chios**, fairs at various villages. **Corfu**, at the village of Kassiopi. **Lesvos**, celebrations at Petra. **Karpathos** and **Kassos** both in the Dodecanese, and **Paros**, in the Cyclades, also have festivals.

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.*

## JAPANESE ART

The National Gallery of Art (Pinakothiki), in cooperation with The Society of Friends of Europe and Art, is presenting an exhibition of 185 modern Japanese paintings and etchings. The exhibition can be viewed at the Pinakothiki, Vas. Konstantinou (opposite the Hilton), Tel. 711-010, through August 30.



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 Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou St. below Monastiraki. Open daily 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, Irodou 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 NEKROTAPIO (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.

### SUMMER GLOBE-TROTTING

The Joint Travel Committee has organised an excursion to the island of Samos, with optional excursions to Ephesus and Izmir, September 1-4. Adults \$146, with price reduction for children. Contact Linda Flickinger (Tel. 801-9913) or Diane Phillips (Tel. 671-7826).

## COMMUNITY CALENDAR

*Activities dwindle during August, but will resume in September and October.*

American Club—USO Show, under the pines, with the "Unhooked Generation" entertaining with hi-energy disco music and tunes from the 50s, Aug. 11, 8 pm. USASE combo "Galaxy", performs under the pines, Aug. 13, 8 pm. Weekly events: Smorgasbord, with Greek Delicacies, Americana room, every Thursday, 7 pm. reservations necessary... Bridge, every Thursday, 7:30 pm.

German Community Centre—Swimming excursions, Aug. 7, 14, 21, 28 at 2 pm.

St. Andrew's Women's Guild—Membership coffee, 11 Herodotou, Politia, Tel. 808-3304, Sept. 14, 9:30 am.

## 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 Thission 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 Germeno, 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 Amphiarion (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.

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



## 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.

## 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.*

- IOANNINA: Cultural and artistic festivities, including an exhibition of books, paintings, local handicraft, theatrical performances and folk dancing (August).
- PILION: A three-day olive tree festival in the village of Horefto (August).
- LESVOS: In the village of Mantamadou, a festival in which engaged couples make wreaths and offer them to St. Stephen (August 2).
- EVLIA: Religious fair with local songs and dances in the village of Agios Ioannis (August 6 and 23).
- CHIOS: A religious fair with local dances and songs in Kallimassia (August 7-8).
- LEFKADA: Cultural and artistic festivities including theatrical performances, lectures, folk dancing and exhibitions (August 7-20).
- ZAKYNTHOS: An international meeting on medieval theatre, with symposiums, theatrical performances, exhibitions of books and films (August 8-18).
- ITHACA: Theatre festival (August 10-25).
- AMFISSA (Central Greece): Drama, concert and dance performances and an exhibition of paintings (August 11-15).
- GYTHEION (Southern Peloponnisos): Festival of ancient tragedy (August 14-15).
- KILKIS (north of Thessaloniki): Re-enactment of a peasant wedding in the village of Livadia (August 15).
- SIATISTA (Northern Greece): A folklore festival (August 15).
- LESVOS: "Symposium of the Aegean Sea". The international meeting of scientists in Mytilene. Among other events, there will be theatrical performances in the Castle (August 15-20).

- PILION: Re-enactment of a peasant wedding at the village of Portaria (August 19).
- IOANNINA: Three-day religious festival in the village of Vassiliko (August 24-26).
- KRITSA (Crete): Re-enactment of a village wedding (August 26).
- KARPATIOS (in the Dodecanese): Religious and folklore festival with local dances (August 29).

## LIBRARIES

*Some libraries will close for part or all of August: The American and Greek libraries of the Hellenic American Union, Athens College, British Council, the Gennadius, German Archaeological Institute (reopen August 15), the National Library, and the Planetarium. The Goethe will be closed through September 14. The following expect to remain open, but call before setting out.*

- AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.
- 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 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.
- ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1.
- NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Sat. 8:30 to 1:30.
- PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 9 to 1. The Benakios Annex is located 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.

- 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

### BEACHES

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

## COLLEGES

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

- AMERICAN COLLEGE OF GREECE, DEREK COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor degrees in Liberal Arts and Business Administration. Most classes conducted in English. Fall registration Sept. 3-7.
- COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year program for undergraduates registered at American colleges. Courses are offered in English on Greek civilization, archaeology and Eastern Mediterranean studies. Candidates may apply to Mrs. Ismene Phylactopoulou, Kritis 24, Kifissia, Tel. 801-6300 or 801-6880. Registration Sept. 11, first semester begins Sept. 12. Tuition: \$2,650.
- DEREEK COLLEGE DOWNTOWN CENTRE FOR CONTINUING EDUCATION (AMERICAN COLLEGE OF GREECE), Athens Tower, Tel. 779-2247. Degree programs in Business Administration, Economics, and Secretarial Studies. Also a wide spectrum of Liberal Arts courses. Registration for Interim Session Sept. 1 and for the Autumn Oct 9-12.
- UNIVERSITY OF LA VERNE, P.O. Box 25, Kifissia, Tel. 808-1426. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. Registration, two weeks prior to beginning of term; first semester begins Sept. 5. Tuition: \$50 per undergraduate semester hour, \$65 per graduate semester hour.

## SCHOOLS

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

- AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Agias Paraskevis Street, Ano Halandri, Tel. 659-3200. Serving the American and international communities of Athens for thirty-five years. Honours courses and International Baccalaureate program. Testing centre for PSAT, SAT, College Board Examinations. Elementary School at Halandri and Kastri campuses: K (two years) and grades 1-5; nursery school at Kastri; Middle School: grades 6-8; Academy: grades 9-12. Registration Aug. 16-28. First semester begins Sept. 4 (grades 1-12); Sept. 10 (nursery and kindergarten). Tuition: \$600 (nursery) and from \$1,490 (K) to \$2,720 (grades 9-12).
- ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private school which basically follows the Greek curriculum. Grades 1-13. Admission on the basis of examinations (in Greek). The elementary school, grades 1-6, is now coeducational but girls are admitted only in grades 1 - 4. Registration for elementary school Sept. 6-8, High School Sept. 12-14. Classes begin Sept. 21. Tuition: Approximately 83,000 Drs.
- CAMPION SCHOOL, A. Papanastasiou 23, Paleo Psychiko, Tel. 671-8194. Founded in 1970. Incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. Preparation for British

- GCEs and American SATs. Grades range from nursery (half-day) and kindergarten to 13. Registration has commenced; first semester begins Sept. 14. Tuition: From \$1,550 (nursery school) and \$2,048 (K) to \$3,168 (grade 13) per annum.
- DORPFELD GYMNASIUM (German School), Amarousion, Paradissos, Tel. 681-9173. Registration Sept. 3-15. Classes begin Sept. 21. Call for further information.
- HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia, Tel. 808-1426 (high school), 803-4349 (elementary school). Incorporated in California. American and British systems, grades K-12. Preparation for American PSAT and SAT examinations, British GCEs and the International Baccalaureate. Registration through Sept. 12. First semester begins Sept. 17 (grades 1-13); Sept. 24 (kindergarten). Tuition: From \$1,975 (K) to \$2,375 (grade 13).
- ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 280-338. Nursery school through gymnasium. Call for further information.
- LYCÉE FRANCAIS (French Institute School), Sina 29. Tel. 362-4301. Call for further information.
- PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private high school for girls which follows the Greek curriculum. Admission on the basis of examination.
- ST. CATHERINE'S BRITISH EMBASSY SCHOOL, Kifissia. Preparatory school for British and Commonwealth children (ages 5 to 13 plus). Classes begin Sept. 18. Tuition: 22,500 Drs. per term. Written applications should be made as early as possible care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.



VOULA B, Tel. 895.9590. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, 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 Kakia 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*, Patisision 91, Tel. 821-0048)

NOTRE DAME DE PARIS (I Panagia ton Parission) — A production by Jenny Karezi and Kostas Kazagos 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. (*Louzitania*, 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)

SUPERMEN AND SIMPLEMEN (Souper Anthropi ke Apli) — Yiorgos Konstantinou stars in his own "disco-musical" with Yannis Mihalopoulos, Yannis Voyadzis, Teti Schinaka and Erika Broyer. Music by Theodossiadis, choreography by Nikoleta Kokkinou and sets and costumes by Yannis Karydis. (*Smaroula*, Evelpidon 11, Tel. 883-3145)

## 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 ZOZZOLI (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. Bellocq (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 (Pantroligimata) — 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-

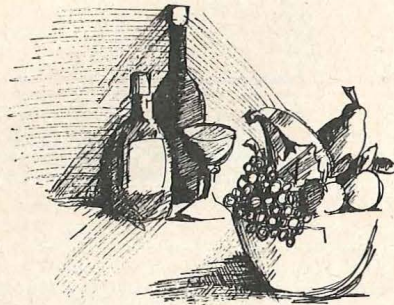
type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

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, Eginou 6 (between Hilton and U.S. Embassy), Tel. 737-221. A variety of American and European dishes and tasty luncheon specials at Mr. Papapanou's warm, 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 specialities. 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.
- Chryso 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.
- Golden Ox, Iofontos 29 (between Hilton and Caravel), Tel. 747-452. Rustic decor and attractive floral garden for outdoor dining. Specialities include souvlaki and fassolia à la Mexico. Open daily for lunch and dinner from 10am to 1 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 *yakitori*, 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.

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

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. 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, Psyhiko, 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, Tel. 361-9915. 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.

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

#### CHINESE RESTAURANTS

THE  
**HANDARIN**  
PASSALIMANI - PIRAEUS  
AKTI MOUTSOPOULOU 44



THE  
**CHINA TOWN**  
GLYFADA - GREECE  
VASS. KONSTANTINOY 7



### CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere  
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.  
72 EFRONIOU STREET, ILISIA TEL: 733-200  
(beten Caravel Hotel & University Campus)

Discover  
**TOSCANA**

The Italian restaurant of Athens

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

Thisseos 16 Vouliagmeni Tel. 8962497





*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 Aristodimou, 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, and pasta includes *tenipura*, *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.

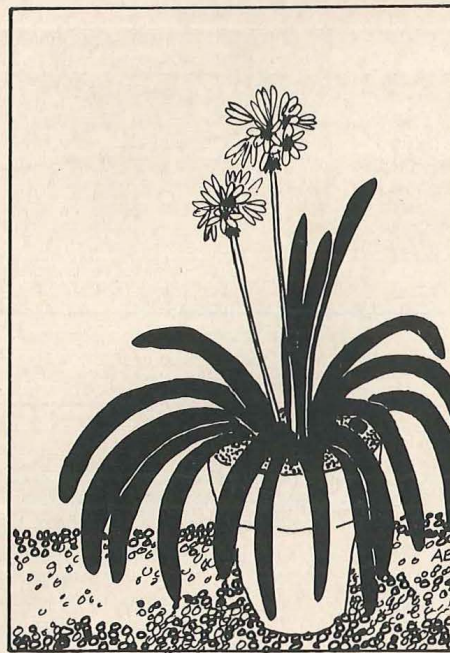
Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475. An excellent variety of Greek dishes and soft, taped music. Specialities include *youvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch, and dinner. Reservations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

The Old Stables Barbecue, Karela-Kotopi, Tel. 664-3220, 742-024. (About 25 kilometres out of Athens. Take Leaf. 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.

Ponderossa, 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.

Roumeli, 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.

## MIKROLIMANO (TOURKOLIMANO)

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

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

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

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

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

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

Mavri Yida, Tel. 412-7626. A favourite haunt of shipowners and yachtsmen who like to gather here after races. (The yacht club is atop the peninsula at the end of the harbour). The walls of the tiny taverna-like restaurant are covered with frescoes with nautical themes and limericks. The fish is from Ermione but Maitre Marco Antonio is from Italy.

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

Ta Prasina Trehandiria, Tel. 411-7564. Since 1964. The owner (along with all of his competitors) claims to have invented *yiovetsi*; he calls it "*yiovetsi special*". Their catches come from Parga and Mytilini.

Zorba, Tel. 412-5004. (There are three Zorba restaurants in the area but only one on the harbour.) Originally specializing in only *mezedakia* (hors d'oeuvres), fish is now included on the menu. For starters try *bekri meze* (beef and cheese prepared in a wine and butter sauce), *kasem burek* (cheese and tomato in pastry), stuffed mussels, fried mussels with garlic sauce, and *imam*, an eggplant casserole.

## PEINIRLI AND PIZZA

Peinirli is a canoe-shaped pastry dough which is topped with one or two poached eggs and a variety of other things such as ham, country sausage, minced meat, cheese and tomato sauce. Tavernas serving peinirli can be found in various parts of Athens, but those located in Drosia, a suburb past Ekali about 20 km from Athens, are renowned for it. Prices are very reasonable. Meanwhile that import from across the Adriatic, pizza, has been encroaching on peinirli territory in recent years and pizzerias have mushroomed all over Athens and the suburbs.

## T'AVERNAS

*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 preparea 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.

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



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

Lambros, on the shore road opposite Vouliagmeni lake. A spacious taverna by the sea with a lovely view of the bay. A variety of appetizers, all very good and usually a fine assortment of fish. Service variable. Prices reasonable. Daily 10 am to 1 am.

Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Daily 12 to 3 and 8 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.

Epestreffe, 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 specialties (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 2 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.

Mamily's, Marikes, Raffina, Tel. 0294-24317. Bar and restaurant with six various set menus (270-420 Drs. per person). Entertainment, singing and dancing in folk costume.

Myrtia, 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. Kokotas, Zambetas,

## Le Grand Foyer Restaurant

Akti EOT-Voula  
895-2403



### MAM restaurant

French Cuisine  
Oriental Foods  
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Enjoy a delicious lunch or dinner  
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## Prunier

Ipsilantou 63  
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## 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



Poulopoulos, Andreadis, Polly Panou and the Sancy Show Ballet. 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, Phillpos Nikolaou, Dakis, Tanya Tsanaklidou, Carlos and the English Ballet. Tasos Psatamatis provides music for dancing.

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 Pirgi 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.

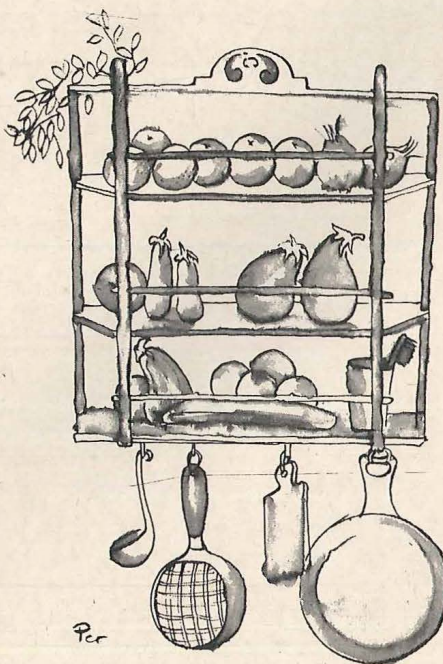
Eptanissa. At the Corfu Hilton, Kannoni, Tel. 36540-49. The accent is on international cuisine in the beautifully appointed restaurant, while in the grill room, broils are prepared at your table. Fadian entertains at the piano in the luxurious bar. Good, friendly service. Expensive. Reserve ahead.

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.

Xenihti, in town at Platitera. Very pleasant atmosphere with good, mostly continental, food. Expensive.



### 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 "Pimiri". 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 décor 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 Naoussa, 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.





*The convent of Kechrovounio*

as a very small child to help him as a novice." Mavroudis remembers the Tinos of an older time, the harbour (an old Venetian jetty), the chairs of the cafe next to the waves, the island architecture. Today everything has changed. The broken cobblestones of the street have been replaced by asphalt, the traditional houses by apartments, and the harbour brought up to date. The local people, however, are pleased. An odd, "worshipful" commerce from which they now gain a living almost without effort.

All year round a large number of pilgrims pass through Tinos. Often these are people, clothed in black, who have made vows, ascending to the church or crawling on their knees, or dragging themselves along the ground. Now and then people can be found carrying a lamb or a container with oil on their backs as offerings. Whoever they are, it is necessary for them to queue up to worship the old icon.

All these things, however, come to a climax at the great festival of the Virgin on the fifteenth of August. The huge crowds which arrive by ship remain on the island for two to three days. During this time, they fill the rooms-for-rent, the guest-houses, the cells that are provided free-of-charge, the squares, the streets and above all the courtyard of the church itself. A large number who come are the sick and the distressed, but there are also simple, pious people who spend these days in the open air in front of the church on makeshift beds which they bring with them, on blankets and on sheets spread over the ground. "The whole interior courtyard of the church, as well as the area outside", says Mavroudis, "looks as if a battle had taken place in a large plain where the slain lie scattered." The sick and the healthy, stretched out on the ground, listen to the chanting which comes from the church. On the eve of the festival all

this mass of people awaits the "miracle" in a state of ecstasy. Usually one or more of the blind, or the dumb, or the paralyzed will be the fortunate ones who will begin to see, to speak or to walk that day. The miracle is followed by manic scenes. The sick one who has been healed begins to shout, the crowd around him Joins in. Women scream, cry, tear their hair, church bells ring, while the cry of "miracle, miracle" spreads through the crowd in mass hysteria.

"There are the sick," Mavroudis says, "who in the hope of being cured, have come on the fifteenth of August for forty or fifty years in succession."

Without doubt the worship of the Virgin occupies first place in the Greek faith. The Virgin is, above all, the one invoked by a religious person in the hour of danger. The people as a whole still believe that they are under her protection. In Byzantine times the Virgin was the "defending general" in war, and Constantinople itself was under her protection. In every war since, the Virgin has been the first to be invoked.



*A religious picture representing the vision "wrapped in light"*

Mavroudis believes that the adoration of the Virgin is widespread among Mediterranean peoples because they have an especially profound relationship with their mother — especially men, but women too. "It is no accident that in Greece, Italy, Spain, Portugal, the worship of the Virgin has reached such dimensions."

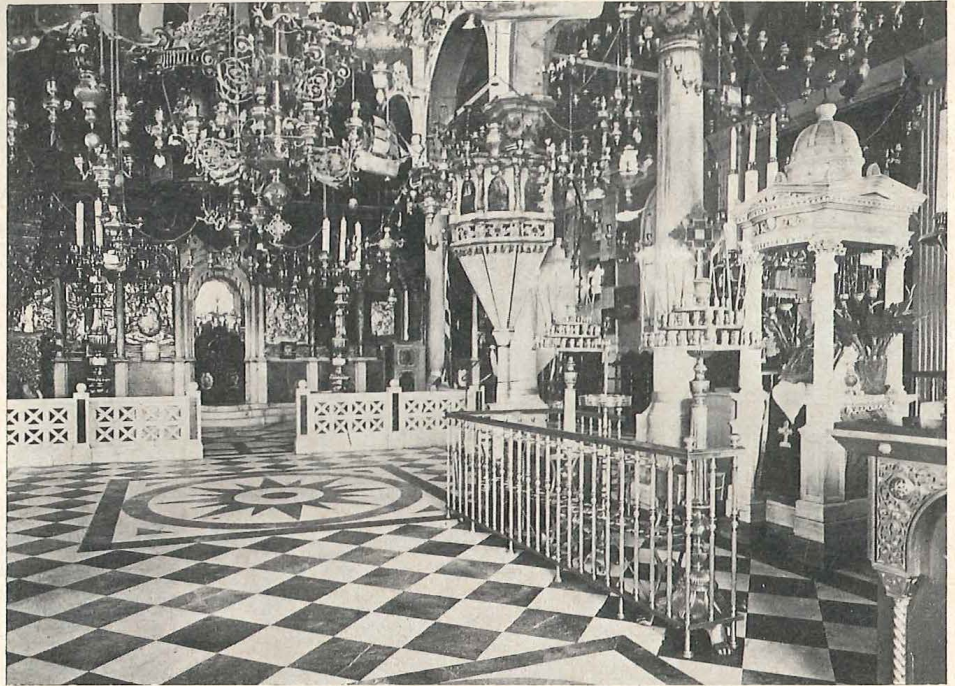
"Among the saints," says the painter Andreas Phokas, a deeply religious man, "the person of the Virgin is the being who comes closest to man, because of her humanity. If we consider the central mystery of Christianity, which is Christ who is both God and man, it is the human side of Christ which derives from the Virgin. We draw near to Christ through the Virgin. In this we are different from other Christian churches, in that we, the Orthodox, cannot conceive of approaching Christ except through the Virgin. She is the intercessor. The Catholics hold the Virgin in high esteem but it is of another kind. Somehow, they deify the Virgin. They remove from her the human element. If you deify her, however, the distance between God and man becomes a chasm. In Orthodoxy the intercessory aspect of the Virgin is more emphasized. She is very tender and close, the mediating refuge which remains firm and does not forsake you."

Marianthi Soldatou, a housewife from a poor district of Athens says this: "I go to Tinos, go often. In former times I went and stayed a month. When you go to Tinos you become another person. Your heart leaps, you rejoice, a weight is lifted from you. As for me, my joy is that the Virgin helped me, and I educated my children, despite having been very unfortunate in life. Miracles. They say that she performs miracles which I haven't been fortunate enough



to see. When she chooses, certainly, she performs them and if we are sinless — but who is today? One year, I remember, I didn't have the money to go to Tinos. However, I made preparations for the trip and said to myself, now where will I find the money? Just then a buyer of old things went by, and I sold him a suit belonging to my son. With the money I went and came back; it was more than enough. You see, when one wishes her, in her graciousness, to call you, she calls you. A miracle, isn't it? A small miracle, of course. But to wish to go somewhere, to yearn for it and not to have the money — and then, suddenly, to have it — this is something marvellous."

Astero Christodoulidi, a journalist of the younger generation, says: "People who come from a certain social level and who are characterized by poverty and ignorance — phenomena which usually go together — for ages now have waited in the hope of a miracle and have lived in fear of punishment. About the miracles of the Virgin in Tinos a lot is said, but very little is proved. As for the 'cured', however, I believe that they belong to that category of people who alter their condition



*Interior of the church of Panagia Evangelistria filled with the offerings of the faithful*

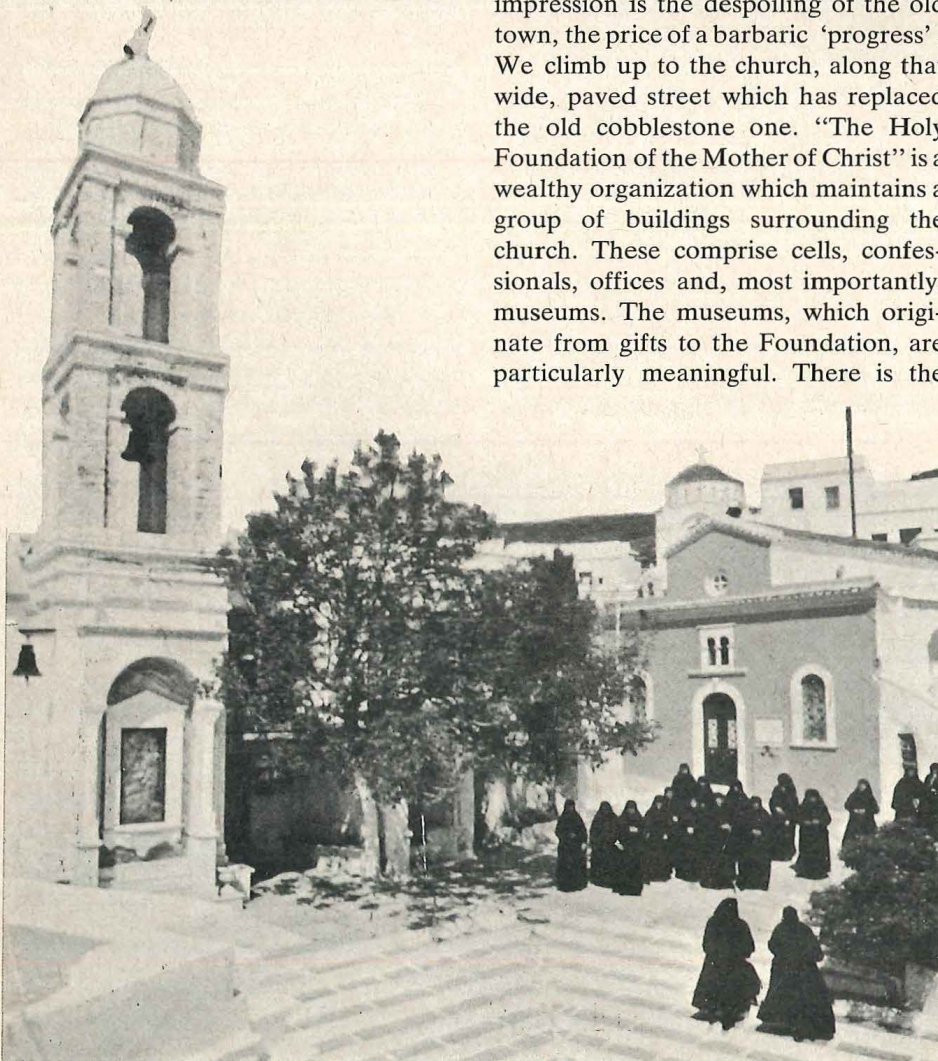
through autosuggestion. It is something which certainly happens when someone finds himself under a strong emotion deriving from faith, but which is independent of the subject of this faith."

Let us cast an eye, however, on this "place of the miracles". Our first impression is the despoiling of the old town, the price of a barbaric 'progress'. We climb up to the church, along that wide, paved street which has replaced the old cobblestone one. "The Holy Foundation of the Mother of Christ" is a wealthy organization which maintains a group of buildings surrounding the church. These comprise cells, confessionals, offices and, most importantly, museums. The museums, which originate from gifts to the Foundation, are particularly meaningful. There is the

Museum of Art of Tinos with works of renowned sculptors and painters, such as Halepas, Ghikas, Litras and Vitalis. There is a section devoted to the wood carvings of sculptor Antonios Sohos. There is also a gallery with works by great foreign artists such as Rembrandt, and another containing frescoes of the Post-Byzantine period. There is an auditorium as well with old Russian and Greek ecclesiastical furnishings of great value. But what is most impressive is the mass of offerings of the faithful. The most important are kept in the church while the greater part are melted down and added to the economic reserves of the Foundation. Many of the oldest and most famous offerings which are to be found in the church have a strange story to tell.

There is for example a silver coffee-pot decorated with gold fish. The story which accompanies it is of the last century: A boat, swept away by a cyclone, was wrecked on a reef. A breach opened, water began to pour in, and there was no hope of being saved. The terrified sailors implored the Virgin to save them. Suddenly the water inexplicably stopped, and the boat was saved. When the ship arrived in a harbour in Spain, the sailors saw the cause of their rescue. A large shark had been cast violently into the breach and blocked the water. Everyone believed that the hand of the Virgin had sent it, and they presented this beautiful offering.

Another story is told which is very old. It happened on the island of Syros, where the wonderful sweets called *loukoumia* are made. A workman suddenly saw his two-year-old daughter



*The nuns gather in the convent where Pelagia saw the Virgin in her dreams.*



slipping into a large cauldron where the ingredients of the *loukoumia* were boiling. Distracted, he cried out "my Virgin!" and at once he saw to his relief that the child had not fallen in, but was gripped by the chains from which the cauldron was hanging. Today a tiny silver cauldron with chains and the figure of a small child hang in the church of Megalohari.

Another offering on display was presented on the Feast of the Annunciation, another day dedicated to the Virgin and celebrated with great solemnity on Tinos, on 25 March 1888, by the sailors who were saved from the schooner *Deliyorgis* which was cut in two and sank in the middle of high seas. All the shipwrecked got into a small rowboat and were saved. Together, they gave thanks by dedicating a small golden boat to the Virgin.

A story is still told, that a certain man who had been blind for years prayed, "Give me light, my Virgin, and whatever I first see before me, I will bring to you in gold." His eyes were opened and he saw an orange tree filled with oranges. Today a tree with its golden oranges can be seen in the church, expressing the gratitude of that man who recovered his sight over a century ago.

It is not only the Christian Orthodox, however, who believe in the miraculous powers of the icon. In the first years of the building of the church, the British warship *As You Like It* arrived in Tinos bearing the English vice-consul Henry Flick. The vice-consul and the captain were both Catholics. The ship anchored in the then unprotected port and next day a violent tempest suddenly arose.

Both small and large boats were tossed about and broken up upon the rocks. "The British vessel," says a chronicle of the period, "began to roll heavily and seemed to be in danger. The anchors became detached, one after the other; only one rope remained and the ship was spinning around ready to be shattered upon the rocks. The captain then saw in the distance the church which was being constructed on the hill and cried out: 'My Virgin, save my ship and I will give you a hundred talents for the construction of your church.' In a few minutes those who were on the waterfront saw an astonishing sight. While the sea continued to rage, all around the British ship a great calm reigned..."

Still others of a different faith have sought refuge and help from the Virgin. In the courtyard in front of the church is a beautiful marble fountain with a sculptured dove at the top. Here is its history: The Turkish Commander Moustapha Aga, who hoped to be cured of a paralysis from which he suffered, had spent much money for medical advice without any results. When he learned about the Virgin of Tinos, he asked to be taken there. They carried him up on a litter to the still half-finished church. He remained a considerable time, until one day he arose suddenly and walked. To show his gratitude to the Virgin he presented her with the fountain.

"Whether good or bad, whatever has happened to Tinos," Kostas Mavroudis says, "that is: the old people's homes, the hospitals, the orphanages, the roads, as well as the modernization of the place, is due to the Foundation and has



*The sick and distressed pass under the icon during the procession on August 15.*

been financed by its own budget. What I don't like about it above all is that it organizes faith. There no longer exists the original element of faith, with its depth and its mysticism. A relationship between the faithful and the object of adoration has been created which is indescribably organized. The immediacy is gone, the passion debased."

"The Virgin," Andreas Phokas says, "is identified with the church, and the relationship to her is like an erotic relationship. If, however, there is something which doesn't go well, it is I who do not succeed in approaching her, it is I who forsake her. She remains always there, steadfast and immovable, ready to receive me and a refuge for all mankind."

"The poor and the illiterate sectors of society await help from some phenomenon about which very little is proved," says Astero Christodoulidou. And Marianthi Soldatou: "I find relief, I jump for joy whenever I go to Tinos..."

Meanwhile, Tinos preserves undiminished its magnificence and its brilliance which for over a century and a half its icon has given it. Whatever we may say, it remains a very powerful attraction for thousands of people in despair and a shining temple of hope which offers comfort and relief to those who have not found it anywhere else.

—KATERINA PLASSARA



*Pilgrims fill the courtyard before the church on the eve of The Assumption of the Virgin.*



# UPWARD PANIC

## The Autobiography of Eva Sikelianou

*The First Delphic Festival of 1927 was the great culmination of a quarter century's effort by Eva and Angelos Sikelianos. From the time they first met in 1905, introduced by Angelos' sister Penelope, the wife of Raymond and sister-in-law of Isadora Duncan, both Eva and Angelos became dedicated to the pursuit of the Delphic Idea. This belief in the spiritual oneness of mankind was intended to lead to the establishment of a university at Delphi which should first arouse the interest of peoples throughout the world by the presentation of a festival of ancient drama.*

*With the publication of his first major poem in the year of their marriage at Bar Harbor, Maine, in 1907, Angelos Sikelianos suddenly emerged as a master of lyric intensity hitherto unknown to modern Greek literature. On their return to Greece, he and Eva at first settled in Lefkas where their son Glafkos was born in 1909. Later they built a villa at Sykia, on the south coast of the Gulf of Corinth. Meanwhile Eva pursued her interest in Greek ecclesiastical music by studying with its leading authority, Professor Psachos of the National Conservatory. Throughout these years, Eva continued weaving in the manner which Raymond Duncan had introduced her to, and which she so perfected that decades later archaeologists discovering remnants of cloth found that her methods of weaving were authentically ancient.*

*Early in 1924 she went to Germany where she oversaw the construction of an exceedingly complex organ which she had designed to suit the needs of Byzantine modal music. It was her intention to start a school of music in Athens, but when she returned to Greece that summer, Angelos asked her to postpone it. Instead, he suggested that she undertake an arduous task for which she was uniquely well-prepared. Disappointed by the lack of any practical response to his efforts in propagating the Delphic Idea, he proposed that they attempt unassisted their first project, the Festival of Drama. These past years of work in costume, dance, drama and music now converged to make this dream a possibility. The 1927 Festival proved to be a cultural revelation, and Eva, in her brilliant ability to give concrete form to the poet's inspired vision, was its guiding spirit.*

*The following selection from Upward Panic constitutes the second part of a three-part serialization of Eva Sikelianou's autobiography.*





## PART II THE FIRST DELPHIC FESTIVAL: 1927

WHEN I arrived from Germany in the harbour of Patras, Angelos came to the boat to meet me, and almost the first words he said to me were these: "I think I have solved my problem."

I knew well what his "problem" was: how to bring together those initiates of today, those seers and scientists, those *Epoitai*, or "Overseers", whose function is no longer clear, and whose very name, in English, is degraded. How to give them a chance to follow and oversee vigilantly the contemporary historical currents of all peoples now known in the world, in order to draw them, above obscure fanaticisms, and above political intrigues, toward a hearth of knowledge of the Universe, and knowledge of one's self, without the slightest trace of dogmatic slavery?

"I think I have solved my problem."

AS we journeyed along the Southern coast of the Corinthian Gulf, Angelos explained to me what he meant. "I have never believed," he said, "that anything vital can be accomplished by merely talking. An infinite deal of wisdom is expounded every day in public and in private; but it does not pierce even the crust of human inertia. It would not be very difficult for us," he went on, "to bring together from many places men whose actions show that they would understand and encourage the thing we are dreaming of. We could institute a round-table conference in Delphi or in Athens. But this is what I have tried to avoid for so many years. It would have no more effect than the rest of the conferences, whether official or unofficial, which are held now in many places. Fine speeches would be made, and applauded, and quoted in the newspapers, and then all the delegates would separate and forget. But to reach below the surface where speeches cannot penetrate, our action must be organically connected with the very roots of the Greek people. We must use the great medium which alone can unite opposites: art and especially drama." And he went on to tell how with a Festival we could bring home the Delphic idea to the whole people at once. Only so can one begin. Would I help?

He had the program all arranged: a performance of the *Prometheus Bound* in the ancient theatre of Delphi; an Athletic Contest in the ancient Stadium;

an exhibition of peasant handicraft in the village which is now called Kastri. Would I undertake the Athenian side, while he himself would work in the village?

He knew that I had come back to found a School of Music. But we had both visualized this School as a part of his University. We saw the Festival only as a starting point, but a true one, for our ultimate Goal; as a beginning for the kind of activity and the kind of University which he hoped to found; as a positively efficient means of pricking the inflated hobgoblins which now stalk the frontiers of all nations, terrifying the human beings on both sides of the lines. To make people understand each other. To make them conscious of their sameness, tolerant of their differences, loving instead of hating the infinite variations of the world, and all of them competing nobly for ultimate excellence in God's own Athletic Contest for the manifestation of His image on Earth. Here was the way open. By all means let us do everything in our power, and not wait for others any more. The School of Music could wait.

YEARS had passed since I had first heard Angelos speak of his Delphic Plan. I had always imagined in the meantime that his friends, the Greek Government, or some unknown miraculous individual would take a definite step to start, in a practical way, the work which he was describing. It was a commonplace, in the old days, to see people carried away by his voice and his earnestness and his spontaneity, and to believe each time one saw them hanging on his words that now, at last, we were on the threshold of definite action. He never expressed any disillusion at these repetitions of ineffectual zeal around him; but, as the years went on, he talked less, saw people less, lived more alone in the mountains; was in fact in danger of losing contact altogether with those he had known, or might know, in Athens.

And now he was saying: "Let us do what we can alone."

To direct an ancient play, in an ancient theatre, was what he was asking of me. Could I, would I do it?

I was well aware that this was a thing that neither I nor anyone else knew how to do. But my attempting it seemed to be



Eva Sikelianou holding the mask of Io



## THE CALIFORNIA FORUM

GENEVIEVE ALLEN, *Director*

*presents*

# EVA SIKELIANOS

*Co-Founder and Organizer of the Delphic Schools and Festival  
With the Poet Angelo Sikelianos*



*In a Lecture With Slides Illustrating the Delphic Festival of 1927*

**"The Re-Establishment of Delphi As a World Center"**

*Colonial Ballroom, Hotel St. Francis*

**Thursday Evening, June 21st, 1928, at 8:00 o'Clock**

*Admission Free*

the only stepping-stone toward realization of the dream; "Tragedy 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." I remember what he had said years before.

I told him I would try.

I HAD dreamed about Greek Tragedy from years even earlier than my summer with Plato. I owed this dream originally to Swinburne. I knew all the choruses of *Atalanta in Calydon* and of *Erechtheus* by heart when I was about fifteen, and was fascinated by the sound of them which seemed unlike anything in English. This was at the time I was at school in Farmington, Connecticut. Miss Porter who founded it was still alive but very old, and the direction had fallen to Mrs. Dowe. A few of the older girls had got into the habit of having me recite for them. Gradually a few more, and a few more came, so that my room became crowded on all free evenings for a sort of continuous performance of recitation. One day Mrs. Dowe called me to her office, and said that she did not approve of what I was doing. "There is nothing," she said, "positively wrong about it, but I consider these evenings too exciting both for you and for the other girls, and I shall have to ask you not to recite any more." . . .

It must have been painfully Victorian, and Mrs. Dowe probably did well to stop it. But this interruption was for me, in a way, an end. My passion for Swinburnian choruses, for melody in words, from that time struck inwards instead of outwards. As far as personal performance was concerned it never came to the surface again, not even in the few amateur plays which I directed, or in all the work I did in Paris for the stage. Perhaps Moreno sensed it when she said: "You can destroy what you've got if you want to, but you cannot acquire a French intonation." I was never again carried away and sure of myself as I had been in my little room in Farmington. I become suspicious, perhaps even ashamed of my love for melody in language, and all my French training was of course against it. For this sort of singing speech is contrary to the genius of the French language, whereas, and in spite of the present trend against it, English has in its bones the lyric lilt of bards and minstrels. So this impetus toward the singing of words was for long obscured; and Mrs. Dowe's negative



imperative was perhaps still working, while entirely new conceptions of Greek Choruses were building in my consciousness. But then I no longer was interested in either reciting or acting myself. I had come to long for many voices, for many women, or preferably many men, expressing in perfect individual freedom, and in perfect composite unity, the complete inner meaning of the word.

After my set-back at Farmington, I turned to reading translations of Greek plays, Gilbert Murray's and others, and finally to the critical studies of scholars concerning the Greek Theatre. These last seemed rarely to be in agreement with each other, and never with the impression I got from the actual plays themselves. I did not feel that I knew anything about producing Greek plays, but I did believe, later on, from reading, and from many performances which I had seen in various places, that no one else did either. The written work which interested me most in this regard was Nietzsche's *Birth of Tragedy*, but even with this I agreed only in part. As a guide on my way, or rather at first as a torment, I held for years to two short sentences: one from *The Republic* of Plato, and one from Aristotle's *Poetics*: "the tragic chorus is the union of poetry, music and gymnastics;" and "The tragic chorus expresses in movement the character, the sufferings and the actions of the actors." I think that now I am just beginning to see what they meant; but

all I got out of it then was that outside help from scholars and archaeologists seemed to bring one no nearer to the goal, and that the true way of presenting a Greek Tragedy would have to come somehow from within, rather as an enlightenment than as knowledge acquired from books. As years passed I had formed certain notions about it which were still too immature for me to refer to them even in conversation. So, when I told Angelos that I would try to direct the play, I was inwardly thinking "I will follow what I myself feel."

ON arriving in Sykia, I encountered my first difficulty. Angelos and I were sitting in the pine forest, near our house, and near the sea. He told me that for the music of *Prometheus Bound* he felt that only two musicians in Greece were great enough to attempt it. One was Dimitri Mitropoulos, who was then staying with us, and the other was Manolis Kalomoiris, Director of the National Conservatory in Athens. He said that he had already spoken about it to both of them, and that Mr. Kalomoiris had accepted. My heart sank. How was I to explain to Angelos after so many years, that the inner impetus of all my works in Byzantine music was my belief that the method brought down by the Greek Church was definitely connected with Greek Drama; that this, in fact, was the very pivot around which any true interpreta-

tion would swing; and that it was inconceivable to me to produce a Greek play with a musician, Greek or foreign, who knew only European music.

Angelos said he understood what I meant but that there were no composers who knew anything about the Greek theory, and what could we do? I suggested Professor Psachos, but he answered very truly that, outside of ecclesiastical composition, he had never done anything: and how could I be sure that he would be able to apply his knowledge of modal music in the way I imagined? I said I was not sure; but that knowledge of the method, of the applicability of musical notes to words, and to the accents and rhythms of words, was a basis which could not lead one absolutely astray, and might lead to great results; that, in short, with him I felt that I could do something, and that with anyone else I knew that I could do nothing. Angelos said that the play was in my hands, and to do as I thought best.

I went immediately to Athens to see Mr. Kalomoiris, and I told him all that Angelos and I had said, only at somewhat greater length. I explained how, for so many years, my interest in Greek ecclesiastical music had been neither archaeological nor religious; that I had built the organ, and hoped to found a school in order, eventually, to bring out its relationship to and perhaps even show the direct descent of ecclesiastical music from ancient drama, that in no case would it be a matter of



Fresco of Byzantine dancers from the twelfth-century convent of Koutloumousiou on Mount Athos





applying existing church songs to words of Aeschylus, but using the method brought down by the Church in free and original composition. I spoke of how the architecture of a Greek Theatre provides no place for hiding musicians or any extraneous accompaniment, whereas the text of the choruses demands a musical variety expressive of all human emotions. In short that Greek Drama demands, as Aristotle says, "melody and rhythm" and nothing else, and that modern harmony has nothing to do with it. Could he write melody which would stand up without harmony, melody which would render the power and the variety of an ancient Greek play?

Mr. Kalomoiris was wonderful. He said that he agreed with Angelos that a purely ecclesiastical training was not sufficient to produce a dramatic composition. "But," he went on, "try Mr. Psachos, and if you are not satisfied, come back to me, and I will write it for you in the kind of music which I know."

**I** THEN went to Professor Psachos, only to encounter a new difficulty. He said that he had already decided to go to Mount Athos and become a monk; and anyway that he knew nothing about writing music for plays, and that knowledge of ecclesiastical music had nothing to do with it. Then I had to begin all over again, to explain to him what he ought to have known, and what Angelos and Mr. Kalomoiris had understood. It was a long uphill undertaking to persuade him; but finally, he accepted and said he would do it. Shortly after this he went back to Germany, this time for his health, and said he would send me the music for the play from there.

The rest of my summer was spent in listening to Mitropoulos (who beside being a very gifted orchestral leader is a remarkable pianist) studying Ravel; and

by myself, I studied the fine translation of *Prometheus Bound* by the poet John Gryparis, which Angelos had chosen as the best in modern Greek. He discussed the possibility of giving the play in ancient Greek, but against this he had three sufficient reasons. First the pronunciation: for if we chose the Erasmian method, the Greeks would be dreadfully shocked: but if we pronounced it as the Greeks do their ancient language, European or American scholars would think it quite horrible. Second, he wanted the peasants to understand it easily. And third, we wanted to establish the fact that Greek is not a dead, but a living language.

**O**N arriving in Athens, I started my task in two ways. First I set up my loom to weave the dresses for the play myself. These were to be made of silk (contrary probably to archaeological propriety, though at present this is debated), because I thought that for the Chorus of Oceanides the sheen of silk would be appropriate. I knew that the ancient Greeks were supposed not to have silk, but I did not really care. I was not trying to be strictly correct, and I felt that if Aeschylus did not have silk he would have liked to have it for this particular play. My idea was to make very elaborate dresses for all the minor characters: Force, Violence, Hephais-tos, the Ocean, Hermes, and the Chorus of Oceanides, because all these are supernatural beings far removed from human suffering; and to dress the two principal-characters, Prometheus and Io, very simply because they are in torment and mortal distress. This involved a great deal of embroidery in my loom: sea-forms copied from Mycenaean vases, fishes, coral, sea-flowers, sea-birds, which were amusing to do, but took considerable time. Yet I was chiefly interested, of course, in making stuffs, especially for my Oceanides, which when they would be dancing, would look like the folds on a Greek bas-relief.

Having the costumes under way, I called a meeting of the older members of the Lyceum Club, the only woman's club in Athens, and told them what we were planning. Could I have their daughters for my Chorus, and could I have the ball-room of the club for rehearsals? My idea then was as follows: I would give lessons on the theory of Byzantine music, alternating with gymnastic exercises which I considered a basis for the sort of dancing that I would teach them later; and we would go all

together quite often to the National Museum to study, and especially to make copies of the infinitely varied poses of figures on the ancient vases. I felt that these three things would be a foundation for the Chorus I was imagining. The truth was that I was feeling my way, and I told them so quite frankly. The girls came for three or four lessons and we went twice to the



*Eva and Angelos Sikelianos in 1909*

Museum, but after that they all came to me together and said that they did not want to learn the theory of Byzantine music, that they were bored by the Museum and did not see the use of it, that they were not interested in gymnastic exercises, and wouldn't I teach a dance? I realized that the work I had hoped to do with them had to be done alone, and I sent them all home.



**S**HORTLY after that I received the manuscript of the first chorus from Germany, written in Byzantine notation, and I started to work on that. I made a great quantity of sketches in the Museum with a friend who was a sculptor and then, phrase by phrase, I tried to fit the highlights, as it were, or the principal accents in meaning and music, with what seemed to me



appropriate gestures from the vases. But what with all the other things I was doing at that time (obtaining permissions from different ministries to hold the Festival, and this was not always easy) it took me months to work out one Chorus. So the following Spring I called the girls together again, and said I was ready to do what they had asked, and I started teaching them the music,

entirely orally, because they had not wanted to learn to decipher it, and then definite gestures for every word or phrase of the text. I had not wanted the things to be fixed in this way, and had hoped that each one of the girls would do what I had done, and work out her own interpretation. In this way it would have been more interesting, and more like what a Greek Chorus should be, developing harmony out of variation, allowing each one to keep her own individuality, and making the whole thing more vivid and expressive, but the girls were not capable of doing that at the start.

**S**O the work for the Festival went on. Summer came and I took a house near the Bay of Phaleron. It had a large court-yard in which I marked off in bricks the size and shape of the Delphic Orchestra, a circle about fifteen meters in diameter; and the girls came every day toward sundown to rehearse. New manuscripts arrived from Germany. But by that time I was in the swing of it, and the dances did not take me so long to compose. And the weaving always went on, for me mostly at night, for the daytime found me hurrying to various ministries: Education, Interior, Communications, Foreign Affairs, Tourism, War — for one reason or another they all came into it. And there turned out to be so much of that sort of thing to do, that I taught three girls to weave, realizing that with all these other activities which I had not foreseen I would never get through the weaving by myself. As it was, I wove about twenty heavily embroidered costumes.

Besides the play, there were the two other parts of the program to be arranged: the Athletic Games, and the Exhibition of Handicrafts. The preparation of the Games turned out to be quite difficult. At that time, in the Ministry of Education, the Director of all the athletic activities in Greece was an ardent admirer of Swedish gymnastics. The first time I went to his office he showed me a picture of a public place in Sweden arranged for the kind of exercises he admired. It was all marked off in squares, like an enormous checker-board; and on each square was a man. In the centre was a scaffolding supporting a similar square on which there was also a man standing. This central man, visible from all the other squares, was the teacher, whose every movement was imitated with autocratic regularity by the thousands of mechanical dolls below him. If his hand or his foot went up, then all other hands or

feet, in all the other squares, went up like clockwork, at exactly the same angle. This picture represented the ideal which the Greek Director of Athletics was striving to impose on all the youth of Greece.

I told him of our plan for the ancient Stadium in Delphi. He listened courteously, and said that he would give orders to his assistants to help me. I went away elated; but a month passed, and nothing happened. I returned to his office to experience an exact repetition of my first visit. He received me courteously, but in apparent ignorance of my previous conversation. He showed me the Swedish photograph, and gave me new assurances of cooperation, but again I waited a month with no result. I tried once more, this time reminding him of my former visits and his promises; but there was no response in his eye. I only received more promises, and finally understood that his plan was to keep me hoping for his collaboration until it would be too late to organize the sort of athletic games which we were planning. So it came to putting others on his track, which was effective eventually, but a great waste of time. With the help of friends the athletic program was finally set in motion, with only one exception: the Pyrrhic Dance. I had had thirty suits of armour hammered out by hand: breast-plates, helmets, short swords and spears, copied from ancient models in the National Museum. They were gorgeous, and I was looking forward to seeing men dance with heavy armour which would force them into move-



*Eva Sikelianou in a dance pose*



ments; there could be no graceful leaps, or pirouettes. But the Greek Director of Athletics was adamant. He did not even make a promise about the Pyrrhic Dance. He simply refused to countenance it. Then a friend came to my rescue, a gifted architect named George Kontoleon. He undertook to get thirty men and to teach the dance. But he encountered other difficulties. The men got together but were not dependable. They found the work too hard, so that he had to keep replacing them, and he was constantly starting afresh. The Festival was drawing near and he was hopeless, and thought we would have to give it up. Finally someone suggested the army; to get boys whose military duty would force them to come to the lessons. I also felt hopeless, but I went to see the Commander of the First Army Corps which was then stationed in Athens. I did not see why he should grant what I had gone to ask. He was charming and immediate in his response. No explanations, no persuasions. He told me to send Mr. Kontoleon to choose the men, and that I could have as many as I liked. This same General came to the Festival and saw

the Pyrrhic Dance. He sent word to me afterwards that if we ever gave another Festival I could have his whole Army Corps.

This request for men for the Pyrrhic Dance occasioned my first meeting with officers of the Greek Army. Not long after this my second occurred. A number of small matters had accumulated which depended on the Minister of War. I needed many tents, several trucks to carry all the paraphernalia of the Festival from the harbour of Itea up to Delphi, more men from the Stadium, old cannon balls to produce thunder at the end of the play, and probably other things which I have now forgotten. The Minister, Mr. Mazarakis, whom I had never seen before, sat in the centre of the room near a large desk which had a semi-circle of electric bells just beyond the blotter. I was again discouraged and rather frightened. In other Ministries I had met what often seemed like evasion, never whole-hearted cooperation. This was natural enough, because I was trying to do a thing which they rightly considered, first from one point of view, and then from another, as very risky. They were merely doing their duty, and

being careful. Nobody was to blame. But anyway I was tired. I told Mr. Mazarakis the things I needed. His answer was to ring all his electric bells one after another. Immediately a line of officers came into the room. They saluted him and then stood at attention. He then turned to me and said: "Madam, these gentlemen are in command of the departments from which you require assistance. Will you please give your orders?" This moment of extraordinary courtesy was to me one of the high spots of the First Festival. And it had its sequel in the Second.

The Exhibition of Handicraft was the only part of the Festival which, for me, was pure fun without any work. I called a meeting of ladies at the beautiful house of Mrs. Angeliki Hadzimichali. Many of my dear friends who were connected, either through their ancestry, or through actual living relatives, with some definite part of Greece: Macedonia, Epirus, Euboea, some special sections of the mainland, or of the Peloponnesos, or with an Ionian Island, or an island of the Aegean Sea. There were Miss Helen Eukleides, Mrs. Paul Melas, Mrs. Kallergis, Mrs. Maria Theotokis, Mrs. Edla Nazou, Mrs. Hadzilazarou, Miss Helle Papadimitriou, and others. I told them our plan: to show the ever-creative ability of the Greek people; how even today, and in spite of heavy importation of industrial products, there is hardly a village which has not preserved some local tradition in handicraft. In weaving, or embroidery, in furniture, leather-work, basket-work, silver-work, rug-making, pottery, the Greeks still know how to use their hands. We wanted to show, not so much the beautiful work of about a hundred years ago, but the living talent of today. Would each one of those present undertake to collect from her own country the best examples of contemporary local skill, and would Angeliki direct the whole Exhibition? I knew that not only was she an expert in all local varieties of costumes and handicrafts, but that she knew, either through correspondence or personal acquaintance, the names and talents of the especially gifted workmen both in and out of Athens. Angeliki said there was not a craftsman in Greece who had ever heard of an Exhibition; that they would not understand the usual plan of sending, to a distant place, the things they had made, to sell them at a Festival of which they knew nothing, or have them returned afterwards unsold. It had never been done. The only way, she said, to do such a thing would be to buy



*The Pyrrhic Dance at the Athletic Games in the Stadium*





*Military escort and single combat from a rehearsal for the Athletic Games*

beforehand all the objects we wished to exhibit and sell afterwards if we could. Everyone present agreed with Angeliki. We could not, they said, persuade the peasants to send their work until they had seen a Festival, at least once, with their own eyes. I said we would buy the objects if they would collect them, each one taking over a special section of Greece. They all accepted. It was also decided that separate houses in the village street of Kastri should be given over to special sections of Greece, and that the ladies who had made themselves responsible for those sections should themselves superintend their own exhibits, each one dressed in the costume of her own country.

I knew that I had experts all along the line, who each one knew about village workmanship, who were themselves well known in the different localities, who were absolutely dependable, and who were not afraid of work. And so, from then on, this very important part of the Festival seemed miraculously to take care of itself.

I HAD thought, as the work progressed, that it would be well for the Festival to obtain the approval, as it were the patronage, of the foreign Archaeological Schools. I went first to the French School in Athens, and spoke to Monsieur and Madame Roussel. They were most courteous, and said that they would think about it. Then I went to the American School of Classical Studies, where I received the same answer. Then to the English School, with the same result. Finally I went to see Mr. Buschor, Director of the German School. He was more frank. He considered it a sacrilege to defile any ancient monument with a miserable modern attempt to perform ancient dramas. "Leave them in peace," he said.

"You cannot possibly do them right, so why do them at all?" I sympathized with the way he felt, and I liked his frankness; but my visits to the Italian and Swedish Schools never came off. Somehow, I do not know why, Mr. Buschor came to the Festival, and after the performance of the play, he came to our house. "You have solved," he said, "archaeological problems which we have been working on fruitlessly for years. How have you done it?" "No," said I, "my dear Mr. Buschor, I have done nothing of the kind. I have read archaeological books only to forget them, and I never thought of your problems. And besides, "I went on, "the performance was bristling with archaeological mistakes; but even you did not detect them, and you are not conscious of them even now. And that is because the play was moving around its own pivot; it was emotionally true, or almost true — and that was sufficient to make even you feel that it was correct archaeologically. But there is no such thing as archaeological correctness. There is nothing in Greek drama except the emotional truth and consistency of the performers, and the immense responding emotion of those who are present. The faculties of the actors, the chorus and the audience in the great circular theatre become one, and form an overwhelming magnetic force. It is a tidal wave which nothing can resist: not even archaeological conscientiousness."

Beside Mr. Buschor, there was one other person in Athens who was perfectly frank with me before the First Festival. This was Mr. Petrakopoulos, director of the Grande Bretagne, which is the largest and the best hotel in Athens. I went to ask him if he would announce the Festival to his various correspondents abroad. As an answer to my question he took out his files and handed to me a circular letter which had been sent out some time before. In this



letter he had already announced the Festival, but with unequivocal disapproval. He had recommended, in fact, that any travellers wishing to come to it should be discouraged, and turned away from it if possible, because the accommodations would probably be entirely unsatisfactory. This was rather a blow. I had thought it likely that Mr. Petrakopoulos would not care to help us, but I had not foreseen that he would use his influence as a hindrance. I said nothing, except to thank him for his frankness which I honestly appreciated. He then explained that he had no doubt at all that, from an artistic point of view, our performance would justify our own hopes, or even surpass them. "The program you have announced," he said, "is extremely attractive. It will interest exactly the type of people whom I have been striving for over thirty years to bring to Greece. But those people demand the kind of accommodation which I can give them here in Athens. They are not used to any sort of primitive hardships; and I consider it impossible that, even with the utmost



care and forethought, you will be able to supply these needs, in a distant, and almost inaccessible village. And so, in a single day, you could destroy the effort of my whole life, which has been given over entirely to the advance of Tourism in Greece." I saw his point. And three years after that, when the Second Festival was preparing, I felt as if I had conquered a kingdom when Mr. Petrakopoulos joined the Guarantee Committee which was forming and became an invaluable, I might almost say an ardent helper in the cause.

N EARLY three years had elapsed since Angelos had spoken of his plan on my arrival in Patras: One summer in Sykia studying the plan. A false start in the autumn at the Lyceum Club, and a winter studying the first chorus alone. Two summers of work with my girls in Phaleron, and one winter in the Greek Archaeological Institute. During this time my chorus of Oceanides had become word-perfect, movement-perfect. They sounded well, and they looked well. The dresses were finished. But I was not pleased. Their singing and their dancing seemed to me stilted and mechanical, and I did not

know what to do about it. We started rehearsing with the actors, and they also became word-perfect and the rest of it; but I liked nothing as I had hoped to. At that juncture Psachos came home from Germany, and to my horror he announced that he had an orchestral accompaniment, and that we must have rehearsals with an orchestra. All my house of cards seemed falling around my head. His music sounded beautiful as it was. What was the point in adding the very thing which I had been striving to avoid; why must the greatest expert on the Greek musical tradition bow to the prevailing fashion? But at that time I had an old habit of looking on Mr. Psachos as my teacher, and on myself as somewhat of an outsider. I was timid and tired, and my remonstrances were probably feeble. I engaged the orchestra with Mr. Oikonomidis leading, and we had two rehearsals in Athens. It did not sound very badly. The girls had the habit of my interpretation, and Mr. Oikonomidis followed them with great musicality. I saw at least that they would not have to change anything that they were doing, so I was partly reconciled. After that I went up to Delphi with all my girls and the actors, and the orchestra was to follow in a few days.

THE arrival in the village was for me a high spot in the Festival. There was not a house which had not been white-washed inside and out. There was not a family in the village of Kastri, and in all the neighbouring villages, which was not in some way a part of it. Angelos had found, in all the villages of Parnassos, and much farther afield, all the best singers, all the best dancers, the best clarinetists, flutists, pipers, and drummers; the best runners, jumpers, and wrestlers, for the Athletic Games. He had arranged with everybody that only those who were actually performing were to come to the Festival on the first day, but that on the second day a free performance of the whole Festival would be given for them, and that all were invited. He appealed to them on the basis of hospitality to leave the grounds in and around the Sacred Enclosure entirely free for strangers who might come. He knew that there is no other appeal so binding to a Greek. All the countryside was ready.

With the girls along I had my first rehearsal in the ancient theatre. It was a revelation. The thing that none of us had been able to do in Athens happened by itself on the great mountain. Their voices were free and strong, their movements beautiful and powerful. They were inspired.

But in a few days the orchestra arrived, and then a strange thing happened. Mr. Oikonomidis who had followed the Chorus so beautifully in Athens, found, when he was hidden with his orchestra under the stage, that he could hear absolutely nothing. The girls sang as loud as they could, but no sound reached him. He could only see the movements of their lips. And so it was demonstrated that in spite of the miraculous acoustics of a real theatre, which makes the slightest sound audible, not only in the last row of seats of the theatre, but also on the mountain-side above it, this transmission of sound evidently did not work the other way. From Orchestra to audience, or actor to audience, it was perfect; but from Orchestra to cellar of the stage, there was no sound at all. Here was a proof, if I had known it beforehand, that the ancient Greeks did not have hidden instruments in their theatres. The upshot of all this was that Mr. Psachos, standing by Mr. Oikonomidis, followed the lips of the girls and beat time with his hand, and Mr. Oikonomidis, following this hand, was able to lead his musicians. It was all very complicated, and rather dangerous; but the thing went on in this way, and left the girls free to follow their own inspiration, and that was all I cared



*Angelos Sikelianos before the Temple of Apollo*



about. From the auditorium the instruments were hardly heard, and there were forty men playing. The effect of it was a sort of harmonious ramble, which to me detracted from the clarity I had been dreaming of but it was not positively disagreeable. Only it retarded the proof of my theory, that in the Greek Theatre, or in fact in any theatre, harmony is a hindrance and not a help.

Before the arrival of the orchestra, Angeliki had come with all her committee of ladies, and all their exhibits, in huge cases, were lining the streets. Their activity in the village was very exciting, transforming the houses of the peasants into characteristic suggestions of far-away villages and islands. And the athletes were already there practicing in the stadium, with their short bright-coloured chitons which Gladys Stewart-Richardson had woven; and the soldiers were there with their glistening shields, breast-plates, and helmets, practising the Pyrrhic Dance. Mr. Phoskolos, the sculptor, was busily erecting his papier-mâché rocks on the stage. And the singers, the dancers, the clarinetists were going over their parts here and there, in little cafes, or in the streets. It was all very gay, and everyone seemed happy.

I HAD little anxiety about the Festival itself. Everyone in it by that time was in it whole-heartedly, and I felt sure that the thing was good. But would anyone see it? This question, toward the end, became more and more insistent. There had been practically no announcements of it abroad, except those which had been unfavourable and except for the foreign correspondents who had been invited; there was not much chance that anyone would come from afar. There were, however, many strangers travelling in Greece at that time, and we had counted on their coming to see it. But this hope was gradually receding. The travel bureaus were afraid to recommend it, for the same reason that Mr. Petrakopoulos had been afraid, and a growing tendency had been evident in Athens to consider the whole thing a joke. Meantime the boats that had been hired would be empty; the automobiles would await passengers in vain; the restaurant brought from Athens, and the huge shelter built for it, with fir boughs over the roof, would have only the participants to feed. The last minute was on us. We had asked the peasants to stay away. All our preparations would be for empty benches or, if we gave it up, the work of all my friends in Athens, and Angelos'



*Eva and Angelos Sikelianos photographed at the foot of the cliffs above Delphi*

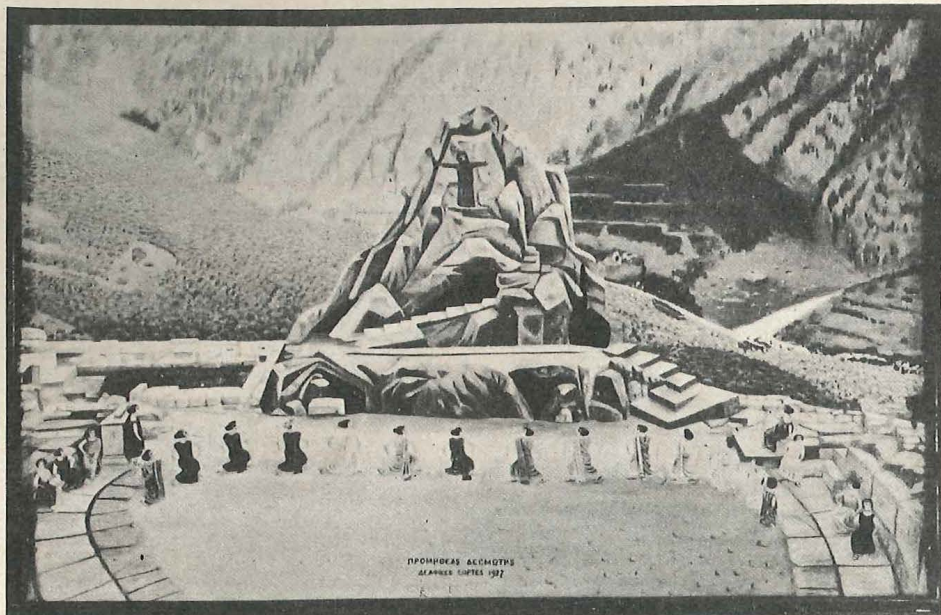
work, with the whole country-side of Parnassos, for three years, would have been for nothing. Facing this impasse, I sent telegrams to Athens that everyone was to be invited, that the boats and cars should be filled. I knew that this act was rash in the extreme. Up to that time the whole Festival had been provided for. It had cost, as we had calculated, about one hundred dollars. But we had no more money: a small income from a trust-fund after that, and that was all. I was assuming the travelling expenses, the food and lodging of about two thousand people for three days. That is an extra responsibility of about thirty thousand dollars, which we had never calculated, and which I knew we could not pay. Our credit was good. I made the plunge. And today, nearly fifteen years after, having lived through the continual harassment of those same debts ever since, and with no freedom to go on with the work we had started, I can truly say that I have never regretted this plunge.

The boats full of people had come: the automobiles were streaming in from Athens and from Itea. The foreign correspondents had arrived, and Angelos was with them. It was the 9th of May, 1927. The day before there had been a terrible thunder-storm which had destroyed our last rehearsal. Everyone but Angelos had been downcast in the heavy rain, but he was unperturbed. "The weather," he said, "will be perfect." And it was. I walked down to the Exhibition, and was delighted. Every house on each side of the village street was filled with varied and beautiful treasures, all made by the peasants; and in every house a great lady was presiding in the local dress of her own home. All Greece was represented in the crafts; and all by accomplished craftsmen. Here was a dream come true. But returning home I could hardly climb the hill to our eagle's nest; and how would my feet ever drag me as far as the theatre? And how could

LES FÊTES DE DELPHES  
9-10 MAI PROCHAIN  
organisées par le gén. Hellène  
ANGELO SIKELIANOS  
PROMÉTHÉE ENCHAÎNÉ D'ESCHYLE

MASQUE DE HEPHAISTOS      MASQUE DE PROMÉTHÉE





The performance of *Prometheus Bound* as painted by Frosso Kravatoyiannou

I ever dress all the girls? When they were ready, it seemed incredibly difficult to get from under the stage to the auditorium. I was paralyzed with fatigue. As if in a dream I realized that Prometheus, Force and Violence, and Hephaistos looked very well; that they spoke well; and that the audience liked them. But presently my Oceanides appeared, and I was immediately and immensely alive. They were completely free, and completely beautiful. I was radiantly happy. The great Audience and the Chorus were one: and I knew that I was truly on the threshold of Greek Drama.

AFTERWARDS the telegraph wires were buzzing; the first news was passing to Athens, to Paris, to London, to Berlin, to Rome, to Madrid, to Lisbon. All that night Athens was in a turmoil of excitement. The next day the shops were closed, and people were kissing each other in the streets, as they used to at Easter. All of Greece was awake. And the news from Delphi continued coming. After the first short notices, the long and detailed ones came. Especially from Gabriel Loissy, Editor-in-chief of *Comoedia*, and leader of the French group: Mario Meunier, Marcel Boulanger, Pierre Plessy, Andre Billy, and others: "The drama has been reborn," they were saying, "in the original land of its birth." And the Greek correspondents were wonderful: "They had gone to mock, and stayed to pray." For months the Greek papers had pages full of nothing but the Festival. They told me long after that the public wanted no other news.

Next morning in the Stadium disks

and javelins were glinting in the sun. There was running, jumping and wrestling, and the flashing suits of armour; and the singing of men as they danced. At the end of *Prometheus Bound*, eagles had come down from the summit of Parnassos, and circled around the hero's head. And in the midst of the



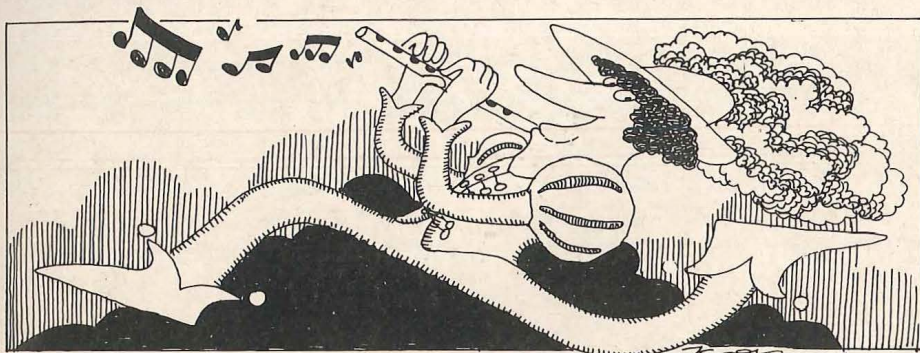
Eva and Angelos Sikelianos carried in parade after the performance of *Prometheus Bound*

games in the Stadium, they came again, flying low in the arena. All of nature seemed truly to be taking part.

But the best of all was the following day, when the peasants came to see the play. They had kept their promise, and no one had come from any village on the first two days. But on their own day, they trekked for many miles, with their children, and often with babies in their arms. In the morning the theatre was filled, though they knew that the play was to be late in the afternoon; and during the day, the mountain above the theatre became black with people. The first day the audience of intellectuals had been very grand, but the second was stupendous. The Greek people truly were awake.

That night, when they had all gone, I sat alone in the theatre, and the future was clear before me. I knew that the response had been real, and that the result had been far beyond my own expectations. I knew that if we could go on then, the reality of the great dream was in our hands. But I saw well ahead. I knew that night that much would be said, and much would be written, but that no one would free our hands. ■





## Festival Première: The Magic Flute

Goethe said it was the sign of a cultured mind that could find more to praise than to blame in the libretto of *The Magic Flute*. The libretto, no doubt, leaves a great deal of leeway to directors and designers, both the imaginative and the hare-brained. Cultured minds present at the opening of the 1979 Athens Festival on July 1, therefore, must have felt under some stress with the Lyriki Skini's new production of the Mozart opera which was musically often powerful, intellectual and moving, but which was visually almost always witless.

Before the opera began, things looked promising. Parts of a Roman proscenium had been built before the back wall of the Herod Atticus which made it look like a real theatre instead of just a massive piece of indeterminate masonry. And a reflecting floor on stage promised a sense of lightness and fantasy to the forthcoming operatic legend. Orchestrally, the opera opened with equal promise. From the opening chords in the brasses and the fugal allegro which followed, it seemed that conductor Dimitri Horafas would let the dramatic emphasis fall on the opera's spiritual sonority and this proved to be notably true. But when Tamino (Sotos Papoukias) entered, doing an uneasy soft-shoe routine in the presence of two gilded griffins, it appeared that the staging would have no relation to either music or libretto. And so it came about.

The great finales to both acts looked as if Montezuma University, Class of A.D. 1500 (in black robes and mortar-boards), Peking University, Class of A.D. 2000 (in sumptuous sky-blue Mao outfits) and Bryn Mawr College, Class of 1900 (in fussy crinolines and hats) had gathered together to hold joint graduation exercises at the Sarastro fraternity. The Trials of Fire and Water were enacted behind the discreetly lowered flags of a battalion of lusty Crusaders, and the

great Isis and Osiris hymn was sung before a pair of Marie Antoinette arbours of such realism that the owls of the Acropolis might have laid eggs in them. Occasionally, huge mythical beasts were rolled on and off of such Assyrian insensibility that not a dozen magic flutes, piccolos or glockenspiels could have awakened them, let alone stopped them as they rolled about off-stage with a clatter that could drown out both the Queen of the Night's thunder and the trumpets of Sarastro. Finally, a liturgical table appeared on stage so sewn over with mystical Masonic triangles that they seemed to symbolize at least fifty traffic hazards on the Road of Life ahead.

The fact remains, however, that with the aid of a serious conductor leading a well-rehearsed orchestra, some excellent voices and a few good actors, the music and the libretto triumphed over the visual mayhem by making use of it, and proving thereby the old Masonic belief that above all the outward foolishness, ugliness, confusion and general noisiness in life, there is something as well which is truthful, permanent, simple and beautiful.

So it made little difference that the Queen of the Night was called upon to dress and act like a dyspeptic Romanov grand duchess; Zdislawa Donat's voice was like an instrument risen up from the orchestra and made flesh. Horiana Branisteanu as Pamina may have been asked to rush about the stage like a piece of thistledown, but her voice, limpid and lyrical, had an undercurrent of sensuousness which gave the role truth and saved it from sentimentality.

Contrary to many performances of *The Magic Flute* where the first act is all set pieces leading to a brilliant climax, and the second act, for all its spiritual beauties, tends to go out of focus, in the Lyriki's production the second act topped the first, due to Horafas' keeping the dramatic line firmly in hand

so that the final scene reached a higher level of experience than the one that closes the first act. If *The Magic Flute* can be thought of as a piece of divinely-inspired lunacy which reveals the dark as well as the light of the moon, then somehow this production, both for what there was to praise and to blame, caught a good deal of it in a moment of madcap equipoise. —S.E.

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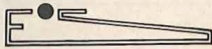
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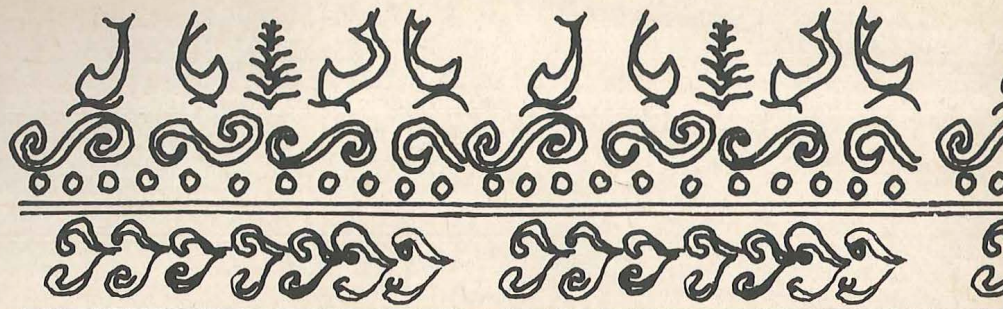
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## CRUISE CAPERS...

IT WAS TV time on board the luxury cruise ships of Epirotiki Lines last month..... First, a team from the States headed by William Wurtzel recorded the pleasures of Aegean cruising as offered by the MTS OCEANOS on her schedule of three and four-day itineraries..... Then it was Canadian television. Producer Terry Wolfe and presenter Marilyn Dixon filmed the delights of the 7-day cruise of the MTS JUPITER, which includes an overnight in exotic Constantinople.... These were both followed by a crew of ten from Thames Television (from London) who made an hour-long program of the 4-day cruise of the MTS OCEANOS..... More and more visitors to Greece who catch snatches of Greek television have come to realise that there is a local version of everything. "Love Boat", one of the more popular TV programs in the States and elsewhere, has its Greek copy. This is a weekly offering of "To Taxidi" ("The Trip"), which features the TMV HERMES of Epirotiki Lines.

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## books

Gwendolyn MacEwen

### MERMAIDS AND IKONS: A GREEK SUMMER

House of Anansi, Toronto, 1978. 110 pages

In a chapel for seamen on the island of Lesbos, there is an ikon of the Holy Virgin in the form of a mermaid which inspired Stratis Myrivilis to write his novel *The Mermaid Madonna*. Gwendolyn MacEwen may or may not know of the existence of this ikon, but I suppose that by entitling her book *Mermaids and Ikons* she means to refer to the two poles of the modern Greek

experience: the restless sea, ever-stirring even when seemingly calm, and the stillness of the Byzantine ikon that adorns Greek chapels and homes.

The first paragraph of the book gives the measure of MacEwen's sympathetic attitude towards Greece which also happens to be the native country of her husband:

I remember the day we all sat in Christina's living room, knitting ourselves into oblivion, the needles sounding to me like insect noises or the strange little chirps of birds. The shoes we had flung off lay there on the floor the way shoes do—gaping open, gasping, staring. There were five of us (or was it six?) all knitting up a storm in the August heat, stopping now and then to mop our brows and sip *limonadha*. Through the slits in the casement window the Acropolis and its temples of sanity hovered in the white, completely non-distorted distance, and a high white wind assailed the stones.

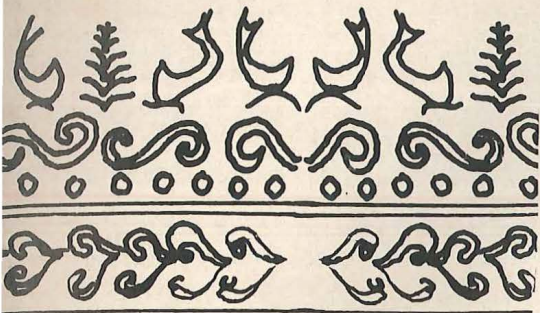
In the next paragraph MacEwen confesses that she does not really know how to knit but that, in the scene she describes, she went through the motions of knitting and even stabbed herself in the ribs with the needles, out of what we easily guess was a sense of fellowship. Her openness to the new, and her readiness to attempt even the non-fashionable (for knit goods are nowadays bought in stores rather than made at home, even in Greece) have allowed MacEwen to go beyond the trodden paths usually taken by tourists and discover some of the intimate aspects of the Greek landscape and of the character of the people still living there.

This is why I think that apart from

"The Knitting Party" (the first of six chapters which comprise the book), which tells of how the writer tried to explore Greece by sitting down with a group of ordinary Greek women doing domestic work, the other excellent chapter is "The Island". It is a series of fourteen diary entries with a small prologue and a smaller epilogue which date from the time (days and perhaps weeks) which MacEwen spent with her husband Nikos in the island of Antiparos, observing and absorbing all. The island is not in fact identified by name, obviously with the purpose of suggesting better its mythical atmosphere, but it is described vividly:

The island is shy and exuberant, savage and fair, bold yet self-effacing. It is a woman in heat, a man in despair, a blonde horse at sunset, a riot of fig trees, a flaking white salt bed, an arid garden of thyme and oregano, a hundred clotheslines full of octopi hung up to dry, a warm night of fireflies and tiny shrimps with burning eyes.





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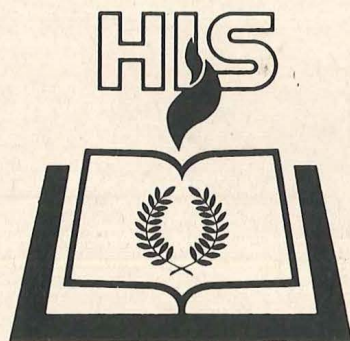
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Seasoned writer that she is (well established in Canadian letters with six volumes of poetry, two novels and one book of short stories to her credit), MacEwen is interested in all the manifestations of life which she finds on the small island. Especially sensitive are her descriptions of the sea creatures that come her way, while her eye catches in action people whose mentality and motives she tries to understand, even in cases where another foreigner might be annoyed, baffled or at best amused.

MacEwen may have invented or plotted imaginatively some of the episodes which she relates in order to better convey a certain mood or a particular concept. But whatever fiction there is in the book, it remains in the realm of the possible, of that which could have happened or can happen any time, and does not in any way contradict modern Greek realities as many of us know them. There are candid shots of well-trodden places like Mycenae, Mystras and Olympia, and occasionally the narrative is enlivened by verses which her Greek journey inspired as well as extracts from the work of native poets like Seferis and Ritsos. The mention of Seferis in the first and of Ritsos in the last chapter of *Mermaids and Ikons* suggests a kind of symmetry in the arrangement of the material. Seferis died while MacEwen happened to be in Athens in 1971, but she was only able to pay her respects and muse over his body which lay in state in a little dark church of the Plaka. Ritsos, however, was very much alive and even painted a little stone for her, when she visited him in 1976 to discuss among other things her and her husband's translations of Ritsos (subsequently printed in *Exile* and other journals).

*Mermaids and Ikons* is a book with personality and charm, free of clichés, an often penetrating guide into the soul of contemporary Greece.

— GEORGE THANIEL



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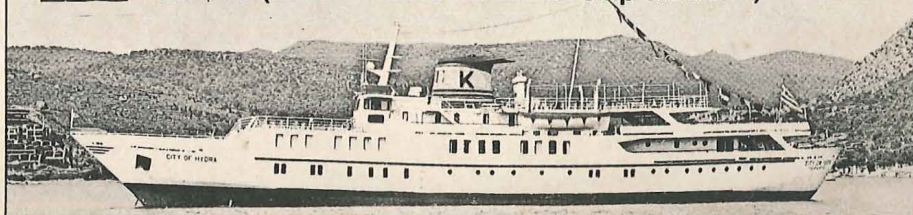
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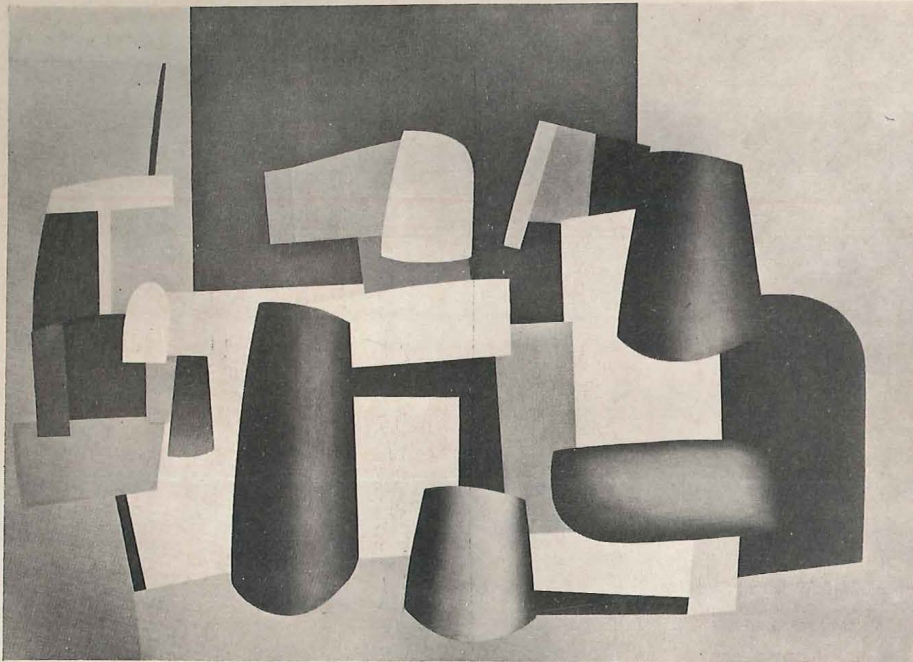


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Hélion: "Ile de France" (1935)

## art

### EXHIBITIONS IN RETROSPECT

ORGANIZED by the Musée National d'Art Moderne — Centre Georges Pompidou — Paris, a Retrospective of Drawings by the veteran French artist Jean Hélion, was held in Athens last month at the National Gallery of Art and it was aptly complemented by an exhibition of "Recent Drawings" at the Athens Gallery. An itinerant exhibition, it will travel throughout Europe during 1979 and 1980.

Hélion was born in 1904 at Couterne in Normandy. After high school, he briefly studied chemistry in Amiens. This he gave up in order to go to Paris in 1921. With no formal training, Hélion began painting as a self-taught artist in 1925. The following year he decided to devote all his time to art. Influenced by the general climate of "abstract-creation" propagated by the School of Paris at that time, Hélion first embraced the abstract style in 1929. The School was essentially international as it attracted artists from all over the world. To establish itself, "Abstraction" was forced to confront the influences of the older masters of Modern Art as well as the sensation created by Surrealism. The pioneers of abstraction were themselves of very diverse backgrounds. There were: Mondrian and the Neo-Plasticists; Delaunay; the Purists

— Ozenfant and Jeanneret; the Dutch De Stijl — Theo van Doesburg; Russian Constructivists and Suprematists. In 1925 a comprehensive exhibition of abstract tendencies was held in Paris to show what was going on in the "non-imitative plastic arts" whose roots were to be found in Cubism. It did not attract wide attention because of the still stronger influences of representation and surrealism. The next major event in the history of "Abstraction" was a large exhibition organized in 1930, and this time the impact was great. After five years they were better known, and the novelty of the other movements had worn down somewhat. With the rise of Nazism in Germany more of the original masters of "Abstraction" came to Paris. Gathered in the capital was a mixture of artists from Russia, Holland, Germany and France. From this scene, Jean Hélion, Auguste Herbin and Jean Gorin were the three French painters to emerge.

Although not of the first rank, Hélion is an international artist of distinction. His most creative period is the thirties when he was influenced by both Mondrian and Léger, although his paintings during these years affirm his opposition to the stringently rigid principles and geometric orientation of Neo-Plasticism. He preferred dynamic

relations to Mondrian's static vertical and horizontal equilibrium, and the predominance of theme over Neo-Plasticism's flat, structurally divided surface. He refuted the aesthetic of this school by using the diagonal and the curve, the arch and the circle and introduced the illusion of volume. As a non-objective painter, he never arrived at a highly individual form of expression but developed a clear, simple, emblematic style in which colour and shape weighed heavily. His paintings of this period have romantic, expressive overtones through the lyrically graded colour and the flat or modelled shapes which float on a coloured ground. After 1940, Hélion turned his allegiance away from "non-objectivism" and returned to figuration. Hélion's "slide from abstraction" has been referred to as a paradox. As he was not a key theorist of Abstract Art but only a follower who embraced a movement, it is not implausible that he did cast it off. The artist noted in his diary as early as 1935 that he was inextricably drawn towards nature because he believes that only through nature can the intense complexities of relations be most adequately illustrated. His work up to the early fifties has a formal and stylized quality despite its figurative style, and the influence of painters such as Léger is still perceptible in the cylindrical or spherical moulding of the figures and in the emblematic use of colour areas. After 1940, Hélion turned to other themes, to "Street Scenes", strange "Still Lifes" with giant fruit, and "Lone Figures" of men. The banality of the subject, the frontal composition, the simple format conceived in patches of colour, and the blandness of his message



Hélion: "Le Dos de l'Acrobate" (1952)

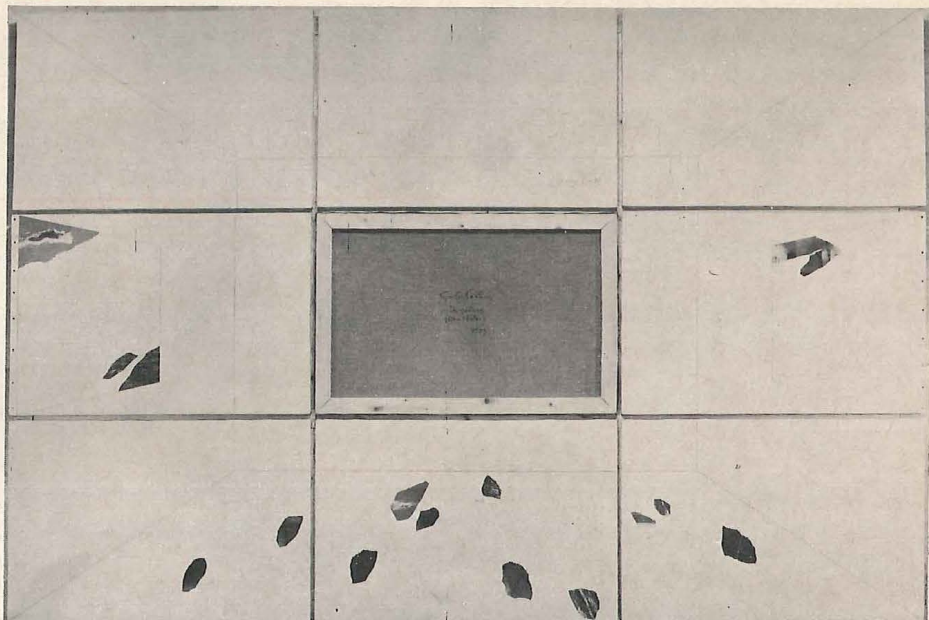


can be taken today as distant forecasts of "Pop". Hélon's style shifted once more during the early fifties to become more naturalistic and relaxed while his colours at times become exaggerated and expressionistic.

The two Exhibitions of Drawings in Athens illustrated Hélon's development lucidly, because through drawings the structure of form and composition are best exposed. Using charcoal, watercolour, ink, gouache and pastel, the artist is at his best, and particularly in his recent works when he uses gouache and when his compositions are simple. His drawings of cacti and cabbages reflect a keen observer of nature while those of flowers reveal a good textile designer. His "Nudes" are heavy due to the laboured charcoal outline while, conversely, his "Figures Undressing" are exceedingly fresh and impressionistically represented. When he uses coloured paper for his drawings, it becomes the background and blends into the composition.

Jean Hélon's more recent drawings reflect a man who has willfully "liberated" himself from the need to follow current movements and is no longer interested in keeping up with an "ism" or with the making of Art History. His work has the uncomplex authenticity of this approach, though it is becoming too easy and simple. Emphasis is placed on the act of drawing or painting as a joyous or cathartic act only, rather than as a means of underlining the true functions of art. This attitude is redeeming in only a very narrow sense.

**G** IULIO Paolini, born in 1940, has been active in the international art scene since the age of twenty. At that time, according to his own estimate, he was prompted to learn what art actually is and preoccupied with the decipherment of the language and form of art. His first works thus represented the fundamental elements of painting: the stretcher, the canvas, a can of paint. The inherent value of the materials of painting take on concrete meaning in these early works which are critical definitions of the "language of art" in its fundamentals. Paolini's paintings, however, have always remained expressly neutral, never resorting to evocation or judgments. He presents the elements in their absolute state, as they are found in the studio. After 1970, the artist's research turned towards the "phenomenon of seeing" as it exists in the multiplicity of the viewer's memory, while simultaneously stressing the abso-



Paolini: "De Pictura" (1979)

luteness of the actual image. In certain works Paolini used the canvas as a vehicle to make the observer aware of the many paintings which in fact do exist. By its presence, the canvas becomes an opening onto the infinite horizon of "seeing".

The Paolini exhibition at the Bernier Gallery was composed of three large paintings and one "sculpture". Like so many of his works, they are inspired by mythology and history. Here the artist's preoccupation with the mechanics of seeing and with the time-space relationship is illustrated by means of perspective. "Delos" is a direct reference to the sacred island of Apollo in ancient Greece, implying both a dynamic action towards it as a place of pilgrimage, and away from it, because, according to myth, no one could be born or could die on this island. The sparse and fragmented image on a virtually empty canvas alludes simultaneously to a temporary presence and an ultimate absence. "Ithaca", inextricably associated with the inevitable return or homecoming, is aptly illustrated here with a spiral line going from the frame of the painting towards the centre, like a course apparently just completed. In "De Pictura" the third large work at the exhibition, visual investigation is directed only at the surface of the painting. In Paolini's previous work, perspective, depth and infinity were only suggested. The spectator was called upon to supply it according to the data given by the artist. In "De Pictura", the perspective is definitive, in a rationally constructed space which forms a "total enclosure". Paolini aims at transforming the elements of time and space into an activity transcending time by denying

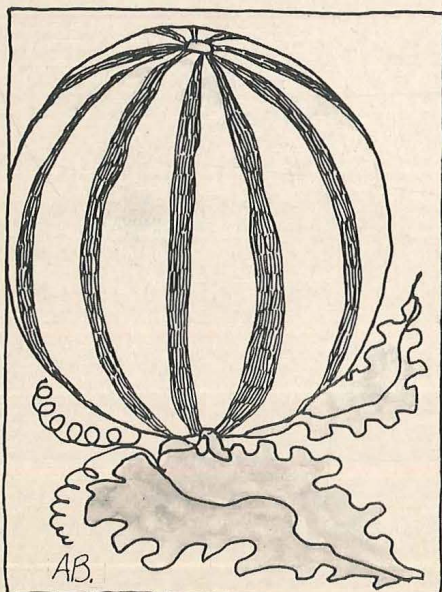
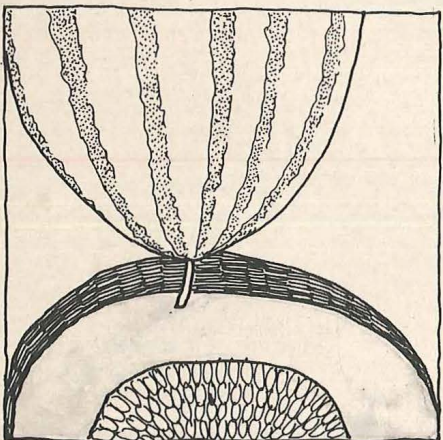
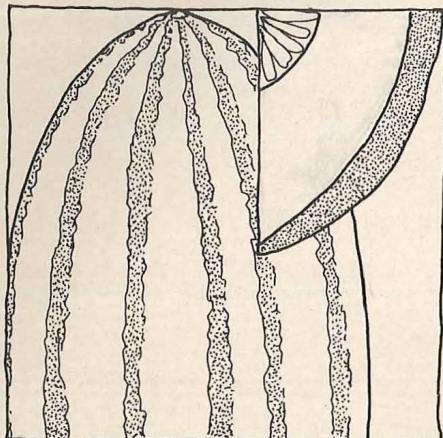
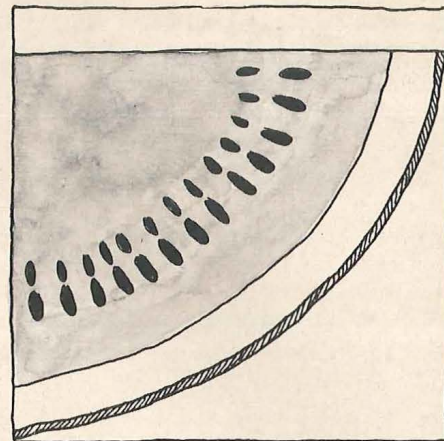
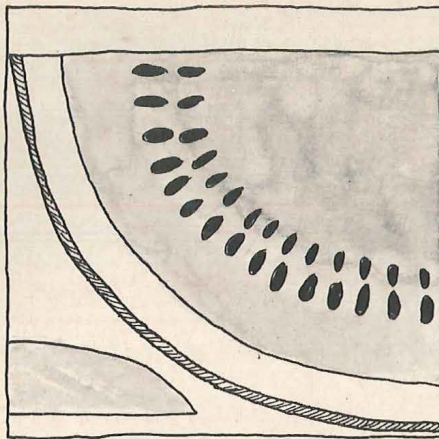
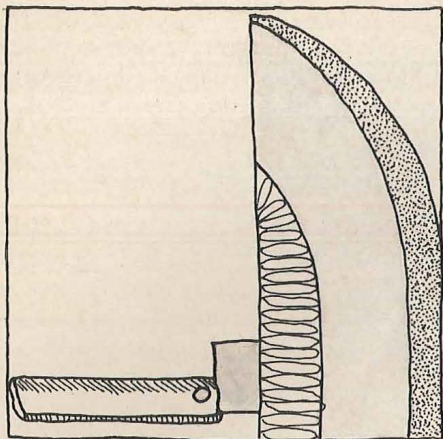
the difference between the past and the present, and summing up all the parts in a "quantum continuum". This highly abstract and complex concept is perceptible only to the most tutored spectator and the work is ultimately directed at a very select public. The Paolini exhibition is more literary than visual. As the artist is more concerned with the way one sees his work, as an invitation to discover the multiple possibilities open to the canvas, the subject-matter is only hinted at. Paradoxically, these works, which are visually spare, are dedicated to the theme of "vision".

Paolini's rigorous approach to the analysis of art limits the range and scope of his work. He strives for a precise and rational type of operation. While he does not abandon himself to personal gesture, he still carries his rigorous approach to such extremes that in fact they culminate in his own personal gestures veritably approaching a kind of mannerism. Because of the visual scarcity of Paolini's work and the fundamental economy of his style, there was just not enough to "see" at the exhibition.

In hindsight, movements in art prompted by the profound and excessive analysis of its fundamentals - a novel concept at its inception - made a distinct contribution to art history. However, after more than a decade of laboured and intellectualized theory in Conceptual and Minimal Art, the "cause" seems to have exhausted itself. The joy of merely seeing and looking has been dampened if not totally neutralized, and this in fact contradicts the basics of the visual arts.

—CATHERINE CAFOPOULOS





## food

### Cool Melons in the Greek Sun

IN any Athenian street market one can sense the excitement near the melon and watermelon stands. Vendors attract shoppers by brandishing a knife, ready to cut a deep wedge from the watermelon for the shopper to taste before buying it. This is the custom in Greece, *me ti voula*, and a guarantee of the fruit's inherent sweetness and juiciness. Then the watermelon is weighed and sold.

Nearby, extolling his heap of golden melons which may be green inside like honeydews or yellow like cantaloupes, the seller cries, "Come and see. My melons have *yefsi* (flavour), *aroma* (fragrance) and *chroma* (colour). Why do you look at watermelons when you can buy these?"

So, throughout the summer and early autumn, Greeks enjoy the choicest melons and watermelons. Indeed, they hardly need the grocer's sales pitch to persuade them, for they are, and probably always will be, among the world's most enthusiastic consumers. Last year, for example, of the 658,000 tons of watermelons and the 117,000 tons of melons produced throughout the country, all but three per cent were locally consumed.

Greeks particularly love their melons chilled. Even before modern methods of refrigeration, villagers had ingenious ways of cooling watermelons.

"All we had to do was set the watermelons in our stream which was so cold the melon would split," a man from Chios recalled.

"We'd chill them in our well," a

woman from Lamia described, "lowering the watermelon in the dipping bucket after washing it thoroughly to avoid muddying our water. Of course, the watermelon would float out of the bucket as soon as it was immersed and later we'd pull it up with a grapple and rope. But the most delicious treat of all," she added, "was the cool melon in the early morning when we went to the fields to pick them. We'd slice it up right there and sit down and eat it. Then we could begin our work, refreshed."

Fortunately, the melon-watermelon production in Greece has increased exceptionally fast, 379 per cent, during the last fifteen years. Along with peach production, it has accelerated at the fastest rate of all Greek agricultural products. Adding to the seasonal fervour, early varieties are followed by late ones.

Watermelons are native to tropical Africa, and particularly thrive in a warm soil where plants may be set out early. For instance, "Sugar Baby", very dark green-skinned, spherical in shape and small (up to four kilos), is a very early variety in the markets. The red flesh is juicy and sweet, with tiny seeds which some Greeks consume along with the flesh.

"Blue Ribbon", ripening in mid-season, is large and oval with a light green skin spotted with dark green. Thin-skinned and easily cracked, "Blue Ribbon" has yellow and black seeds and is known for its exceptionally sweet flesh.

Ripening at about the same time is



the light green, long and slim "Charleston Gray". Its rind is thick which makes it excellent for watermelon rind spoon sweets, and it has very bright red and sweet flesh.

But it is the "Galaxy" or "Crimson Sweet" which flourishes above other types and accounts for seventy per cent of the current watermelon production. Averaging about ten to twelve kilos, the "Galaxy" is easily recognized by its dark green stripe running lengthwise along the large round shape.

Greek farmers are advised not to plant watermelon seeds in the same

ground, but to rotate them every three years. According to a Department of Agriculture specialist, watermelons are best cultivated in the ground following the growing of cotton and corn, and should not be planted where zucchini, pumpkins and similar crops have been cultivated.

There are many distinctive types of melons which seem to grow well throughout the country. The famed Argos melon called *argitiko*, ripening in August to late September, is highly prized especially among Peloponnesians and Athenians. The "Banana"

melon, oval in shape like the *argitiko*, is enjoyed among northerners, and is in particular demand in Thessaloniki. A darker-yellow melon, *chrysi kefali*, thriving in cooler areas around Alexandroupolis in Thrace, is found in Greek markets from late August into November. The island of Cephalonia also produces a flavoursome melon in smaller quantities.

Interestingly, preferences are changing with the times. A Department of Agriculture specialist remarked that Greek people are growing fonder of small melons. For example, a spherical striped melon with green-orange stripes, sometimes as small as an orange, grows well on Crete. Cantaloupes also do well in Crete and the Peloponnesos.

Who else is enjoying Greek melons? George Partsilivas, in the Agricultural Products Section of the Hellenic Organization for the Promotion of Exports, says that in 1976 half of the twenty-one thousand tons of melons exported abroad went to Germany. The remaining half were sent to Italy, Austria, England, Belgium and France.

Besides the following recipes, you may also enjoy the Melon Ice (Athenian, July 1977) and Watermelon Rind Spoon Sweets (January, 1977).

#### MELON OR WATERMELON, GREEK STYLE

Chill the melon or watermelon thoroughly. To serve, slice in half and then into wedges and remove and discard the seeds. Serve on individual plates with a knife and fork.

Note: Frequently, the stem end of the melon is cut off before slicing it into wedges, leaving one end pointed and the cut end blunt. A lemon wedge is preferred with melon by some Greeks.

#### SUMMER FRUIT MEDLEY

- 1 watermelon
- 1 melon
- 3 ripe peaches
- 2 tablespoons liqueur or brandy (optional)
- 1/2 kilo grapes, stems removed
- 1/2 cup hazelnuts (optional)
- Mint leaves, washed

Wash and dry the watermelon and slice in half lengthwise. Remove and discard seeds and cut the watermelon from the rind, keeping the rind intact. Slice the watermelon into cubes and place in a bowl. See note below to prepare the watermelon rind. Slice the melon, remove the seeds and scoop the flesh into balls. Peel and cut the peaches into long slices and combine with the watermelon and melon. Sprinkle with the liqueur, if using. Chill. Before

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serving, stir in the grapes and hazelnuts. Garnish with fresh mint.

Note: Watermelon rinds make delightful serving bowls. Scallop or cut into points around the top. Using the Chinese idea, with a very small knife, cut designs around the rind, removing only the outer green part to expose the white (flowers, leaves, birds) without piercing all the way through. Keep refrigerated until ready to fill with the fruit. Especially attractive for a party or buffet.

### MELON AND PROSCIUTTO, ITALIAN STYLE

1 ripe melon, chilled  
6 slices prosciutto, sliced very thin (see note below)  
6 lemon wedges  
2 teaspoons capers (optional)  
pepper

Cut the melon in half lengthwise. Slice each section into thirds and remove and discard the rind by running the knife across the flesh where it meets the rind. Slice each third into three or four thinner slices and place on individual plates. Roll up the *prosciutto* and set on the melon (or simply spread it over the melon). Garnish with the lemon and capers, if using. Serve chilled as a first course with freshly ground pepper. Serves 6.

Note: *Prosciutto*, Italian smoked ham, is available in speciality stores and should be sliced paper thin. If cut from a small ham, more than six slices will be needed for six servings.

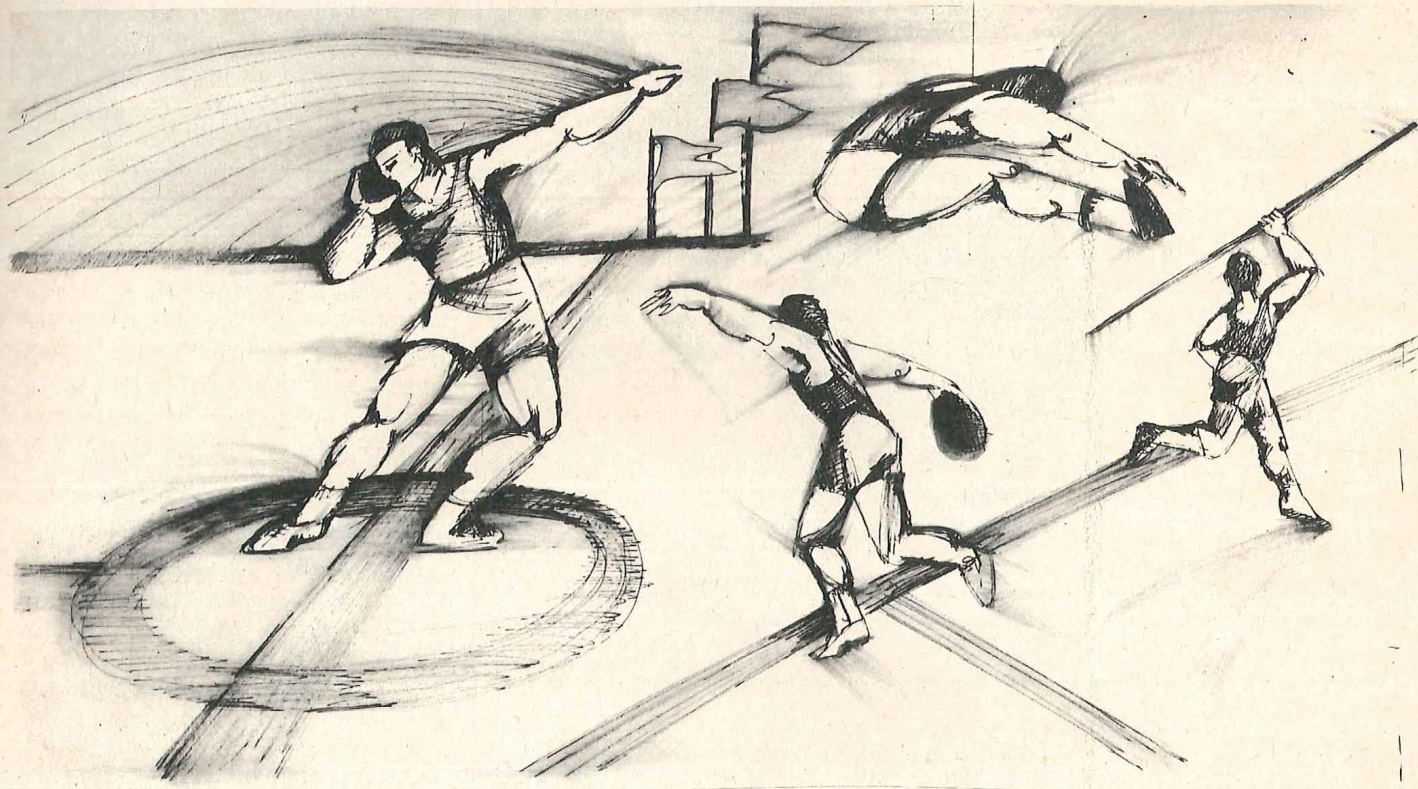
### MELON-WINE

1 ripe melon (1 1/2 kilos)  
1 1/2 to 2 cups Samos sweet or light unresinated white wine

Wash and dry the melon. Cut off the top of one end which will serve as a lid. Using a teaspoon, scoop out and discard the seeds. Taste the melon, and if the flavour is not too sweet, fill the cavity with the Samos wine. If the melon has a very sweet aroma fill the cavity with the light, unsweetened wine. Cover with the melon lid. Place in a bowl and prop up with saucers or plates to keep it erect. Refrigerate overnight until well-chilled. When ready to serve, pour the wine into a pitcher. Slice the melon into wedges or cubes. A refreshing dessert or snack. Serves 3-4.

—VILMA LIACOURAS CHANTILES





# sports

## Balkan Games: The Golden Jubilee

THE year 1929 was a very important one in the Balkan peninsula for the development of athletics and sports in general. It was in September of that year that S.E.G.A.S. — the Hellenic Amateur Athletics Federation

— organised the first Balkan Games in track and field athletics. These games were the result of an agreement among representatives of the Balkan states who met during the Amsterdam Olympics of 1928. They were not, as yet, officially

numbered; but they were later called the Pre-Balkan Games of 1929.

The year 1979 marks a period of fifty years since the Games of 1929, and this year's games will be held in Greece once more in order to commemorate the

The number, year and place of each of the Games, followed by the first team can be found in the following list:

	1929	Athens	Greece (Pre-Balkan Games)	XIX	1960	Athens	Yugoslavia
I	1930	Athens	Greece	XX	1961	Belgrade	Yugoslavia
II	1931	Athens	Greece	XXI	1962	Ankara	Romania
III	1932	Athens	Greece	XXII	1963	Sofia	Bulgaria
IV	1933	Athens	Greece	XXIII	1964	Bucharest	Romania
V	1934	Zagreb	Greece	XXIV	1965	Athens	Romania
VI	1935	Istanbul	Greece	XXV	1966	Sarajevo	Romania
VII	1936	Athens	Greece	XXVI	1967	Istanbul	Romania
VIII	1937	Bucharest	Greece	XXVII	1968	Athens	Bulgaria
IX	1938	Belgrade	Greece	XXVIII	1969	Sofia	Bulgaria
X	1939	Athens	Greece	XXIX	1970	Bucharest	Romania
XI	1940	Istanbul	Greece	XXX	1971	Zagreb	Yugoslavia
XII	1953	Athens	Yugoslavia	XXXI	1972	Smyrna	Greece
XIII	1954	Belgrade	Yugoslavia	XXXII	1973	Athens	Romania
XIV	1955	Istanbul	Yugoslavia	XXXIII	1974	Sofia	Romania
XV	1956	Belgrade	Yugoslavia	XXXIV	1975	Bucharest	Romania
XVI	1957	Athens	Yugoslavia	XXXV	1976	Celie	Romania
XVII	1958	Sofia	Bulgaria	XXXVI	1977	Ankara	Romania
XVIII	1959	Bucharest	Romania	XXXVII	1978	Thessaloniki	Greece



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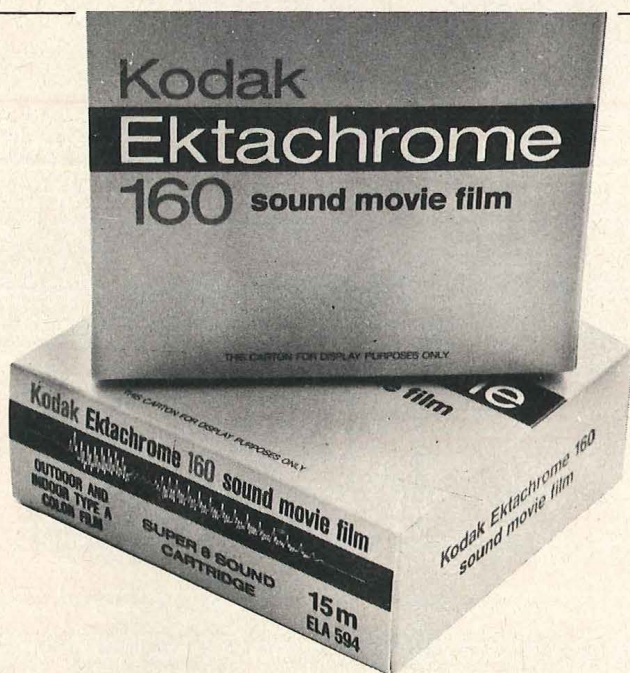


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golden jubilee of the institution.

Before World War II reached the Balkans in 1940, Greece dominated the Balkan athletic scene. This can be proved by the results of those pre-war Games, since Greece was always by a large margin first in the final classifications. After the war, however, things changed around a bit. In 1953, Yugoslavia secured the first place and held on to it till 1958 when Bulgaria took over. Greece did not win again until 1963 in Sofia, and then only by six points to Yugoslavia. Romania has won all the Games since except for two won by Bulgaria (1968, 1969), one by Yugoslavia (1971), and two by Greece (1972, 1978).

The Balkan Games have always been of tremendous significance for Greece's athletic capabilities. Greek athletes are favourites in this year's Games, and the Greek crowds that are expected to fill the Karaiskaki Stadium to capacity on the 10th, 11th, 12th and 13th of this month should be able to see some really good records being set.

The celebration program for the 38th Athens Balkan Games is as follows:

August 5: Opening of Exhibition on the history of the Balkan Games at the Zappeion Exhibition Hall.

August 10: Preliminary rounds at Karaiskaki Stadium (09.00), Opening Ceremony at Karaiskaki Stadium (18.00) and first day of Games.

August 11: Preliminary rounds at Karaiskaki Stadium (09.00). Second day of Games (18.00).

August 12: Third day of Games (18.00).

August 13: Marathon start just outside Marathon village (16.30). Girls' and boys' games at Panathinaikon Stadium (19.00).

The Karaiskaki Stadium was the venue for the 1969 European Games, and is situated at Neon Phaleron. Public transportation is available on the Kifissia — Piraeus train or on the No. 27 bus that starts off from Drossia and Kifissia. There is also ample parking space. (Stadium capacity: 45,000). The Panathinaikon Stadium is on Vas. Konstantinou Avenue just across from the foot of Irodou Attikou Street. There are no parking facilities. Transportation, however, is available on trolley buses No. 12 and 2 and also blue bus No. 27 (Stadium Capacity: 60,000).

—CONSTANTINE DIMARAS

\*All information correct at time of going to press.



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## TRANSPORTATION

### Airport Information

Civil Aviation Information,	
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Olympic flights (recorded timetable)	144
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Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743

### Taxi Stations

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

### Coach (Bus) Station

Corinth	512-9233
Delphi-Amfissa-Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis-Edipsos-Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914

Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Volos - Almiros - Anhialos	831-7186
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### Automobile and Touring

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists...779-1615. Services include information on road conditions, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 174 Emergency Road Services Athens and Thessaloniki...104

### Trains

Recorded timetable (Greece)	145
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and other countries	821-3882
To Peloponnisos (English spoken)	513-1601

### Ships

Recorded timetable (from Piraeus)	143
Leaving Piraeus	451-1311
Leaving Rafina	(029) 423-300

### Marinas

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

## GOVERNMENT AGENCIES

### Embassies

Albania, Karahristou 1	742-607
Argentina, Vas. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Monis Petraki 8	739-377
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferi 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Vas. Sofias 25	718-557
European Communities Office, Vas. Sofias 2	743-982/4
Finland, Sekeri 4	363-2392
France, Vas. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vas. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodou 2	790-072
Mexico, Vas. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, Vas. Sofias 29	727-514
Norway, Vas. Konstantinou 7	746-173
Panama, Vas. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemon 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Ravine 14-16	714-468
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	729-050
Spain, Vas. Sofias 29	714-885
Sudan (Consulate), Rigillis 6	717-298
Sweden, Vas. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364

Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou II 8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vas. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vas. Sofias 7	360-2635
Venezuela, Vas. Sofias 112	770-8769
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

### Ministries

Agriculture, Aharonon 2	329-11
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, Vass. 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

### U.N. Representatives

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

### BANKS

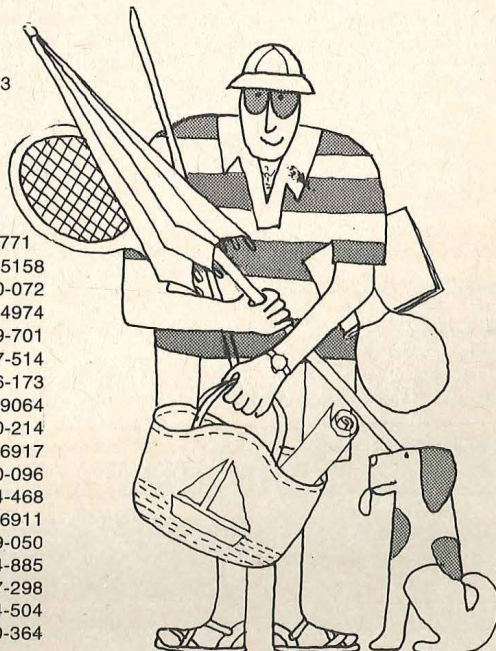
As the Athenian was going to press, banks were still negotiating with the Government regarding changes in hours, so telephone beforehand.

#### Commercial Bank of Greece

Venizelou 11 (Mon-Sat 8-8, Sun 8-12)...323-6172

#### Credit Bank

Pezmazoglou 10  
(Mon-Fri 5:30 pm-8:30 pm).....324-5111





Kifissias 230 (8 am-7:30 pm).....	671-2838
<b>Citibank N.A.</b>	
Kolonaki Square (Tues, Thurs, Fri 6pm-8pm).....	361-8619
<b>Ionian &amp; Popular Bank of Greece</b>	
Mitropoleos 1 (Mon-Fri 8am-7pm, Sat 8am-8pm, Sun 9-12 am).....	322-1027
<b>National Bank of Greece</b>	
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 8-1:30).....	323-0551
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### 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

<b>Greek Orthodox Churches of special interest:</b>	
Agia Irini, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Sotiros, Kidathineon.....	322-4633
Chrisospiliotissa, 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
Instituto 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
Dorpfeld Gymnasium.....	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, Microlimano.....	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, Patroou 10.....	323-4551
Japan External Trade Organization, Akadimias 17.....	363-0820
Professional Chamber of Athens, Venizelou 44.....	361-0747
Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus.....	417-6704
Technical Chamber of Greece, Kar. Servias 4.....	322-2466
Yugoslavian, Valaoritou 17.....	361-8420

## SERVICES

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

### 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: Koumoundourou 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.

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## ATHENS TIME: GMT + 3

### 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

<b>For Information or Emergency Help Responding 24-hours a day in all languages For questions or problems of any kind</b>	
<b>Tourist Police.....</b>	<b>171</b>
<b>For all emergencies (police).....</b>	<b>100</b>
<b>Fire.....</b>	<b>199</b>
<b>Coast Guard.....</b>	<b>108</b>
<b>Ambulance/First Aid</b>	
<b>Athens only (Red Cross).....</b>	<b>150</b>
<b>Athens &amp; Piraeus (I.K.A.).....</b>	<b>166</b>
<b>Poison Control.....</b>	<b>779-3777</b>
<b>Traffic Police Ag. Konstandinou 38.....</b>	<b>523-0111</b>
<b>For U.S. Citizens: Emergencies.....</b>	<b>981-2740</b>



# 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 Songs of the World (music program)...8:00 Love Stories (new series)...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 National Geographical Specials...9:30 From Here to Eternity (serialised)...11:00 Hawaii Five-0 (cops and robbers in Honolulu)  
YENED 8:15 Documentary...10:00 Film (usually in English)

## WEDNESDAY

ERT 6:05 Legends of La Fontaine (French cartoon)...7:15 Sports\*...8:10 Documentary Series...9:30 Film\*  
YENED 10:00 Love Stories...11:00 Police Woman (starring Angie Dickinson)

## 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...7:30 Music Program...8:30 Benny Hill Show...9:30 The Money Changers (American series)...10:30 Classical Music...11:00 Armchair Theatre  
YENED 6:45 Star Maiden (science fiction series)...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 (children's serial from Sweden)...7:15 Music Program...9:30 Harvest Home (new series starring Bette Davis, David Ackwood and Johanna Miles)...10:30 ERT Presents...11:30 Film (resumes after the midnight news)  
YENED 1:30 Peyton Place...2:30 News...2:45 Sports\*...4:45 Long John Silver (children's serial)...7:45 Music Program...10:00 Film\*...12:15 Cannon (American detective series)

## SUNDAY

ERT 2:30 Famous Singers...3:15 Sam...4:00 Open University...4:25 Film\*...6:00 Niaca (children's program from Romania)...8:00 Love Boat (comedy series)...9:30 Sports\*...10:00 Film

(usually in English)...11:30 Music Program  
YENED 2:00 Classical Music...2:30 News...2:45 Film\*...4:45 Documentary...6:30 Lucy...7:45 The Muppet Show...10:45 Greek 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

There is a possibility that shop hours will change during August pending Government decision.

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.



# THE 10-POINT AGREEMENT ON CYPRUS

On May 19, 1979 a 10-point agreement was reached between President Kyprianou and the Turkish Cypriot leader, Mr. Denktash, which may be the first step for a solution to the Cyprus problem. Our Society hopes and prays that this breakthrough, after a five year deadlock following the invasion and occupation of half of this tragic island by Turkey, will lead to a just and lasting settlement (if similar prudence as that shown by the Egyptian and Israeli leaders is used as guideline). The 10-point agreement was the following:

1. It was agreed to resume the intercommunal talks on 15 June, 1979.
2. The basis for the talks will be the Makarios/Denktash guidelines of 12 February 1977 and the U.N. resolutions relevant to the Cyprus question.
3. There should be respect for human rights and fundamental freedoms of all citizens of the Republic.
4. The talks will deal with all territorial and constitutional aspects.
5. Priority will be given to reaching agreement on the resettlement of Varosha under U.N. auspices simultaneously with the beginning of the consideration by the interlocutors of the constitutional and territorial aspects of a comprehensive settlement. After agreement on Varosha has been reached, it will be implemented without awaiting the outcome of the discussion on other aspects of the Cyprus problem.
6. It was agreed to abstain from any action which might jeopardize the outcome of the talks, and special importance will be given to initial practical measures by both sides to promote good will, mutual confidence and the return to normal conditions.
7. The demilitarization of the Republic of Cyprus is envisaged, and matters relating thereto will be discussed.
8. The independence, sovereignty, territorial integrity and non-alignment of the Republic should be adequately guaranteed against union, in whole or in part, with any other country and against any form of partition or secession.
9. The intercommunal talks will be carried out in a continuing and sustained manner, avoiding any delay.
10. The intercommunal talks will be carried out in Nicosia.

19 May 1979

President Kyprianou delivered the following message to the people of Cyprus after the 10-point agreement:

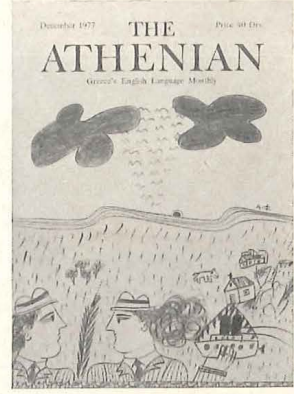
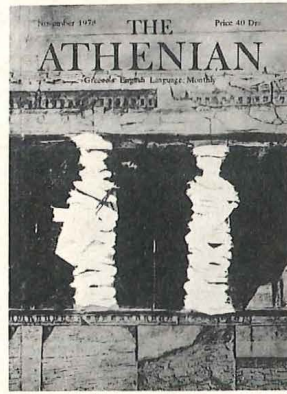
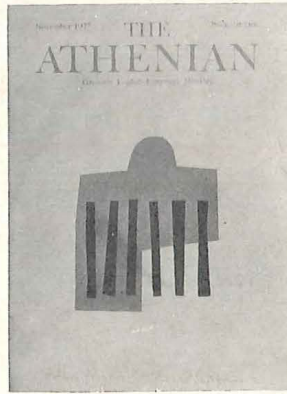
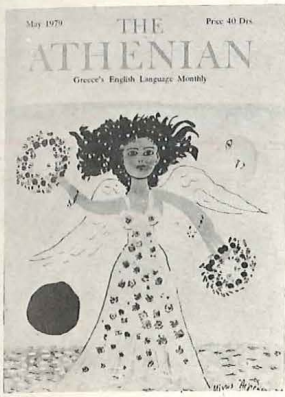
"I should like to address a few words to the Cyprus people and to repeat that today there has been an agreement which should be described as important.

"It is very difficult to forecast the result of the negotiations to follow. There is need, particularly at this stage, for both unity of the people and calmness. I do not want to create either over-optimism, or pessimism which is the worst counsel for a people struggling for freedom. We shall go to the talks with goodwill, in the hope that this time there will be progress. If there is progress, so much the better. If not, we shall continue our efforts at all levels and in all directions.

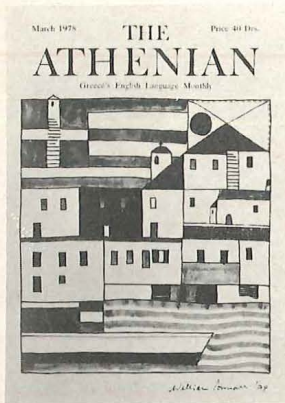
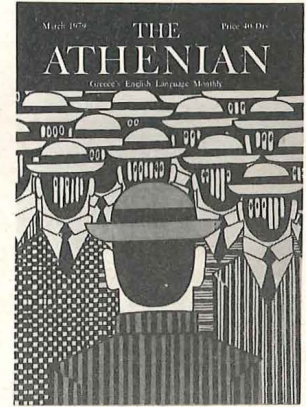
"I should also like to underline the fact that even if negotiations do not lead to any result, the text agreed upon today will have a role to play in future developments.

"Addressing myself to the Turkish Cypriots, I wish to say that the meeting has been constructive and that it has been carried out in a good atmosphere. I should also like to assure them that when the Cyprus Government seeks to secure the best for Cyprus, this applies to them as well and to stress once again that in a truly free, independent, territorially integral, non-aligned, even though federal but truly federal, united Cyprus, in a united state, the Greeks and Turks of Cyprus will be able to shape a better future for coming generations, if foreign interventions cease and they must cease because this is one of the most significant provisions of U.N. resolutions. In a demilitarized Cyprus, Greeks and Turks will be able to build an even a better future".





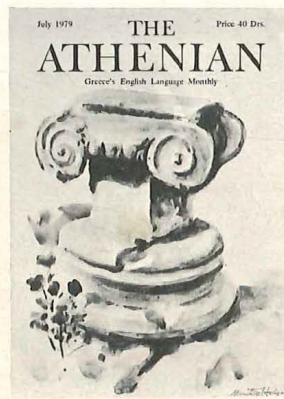
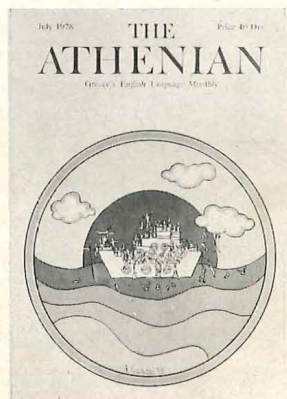
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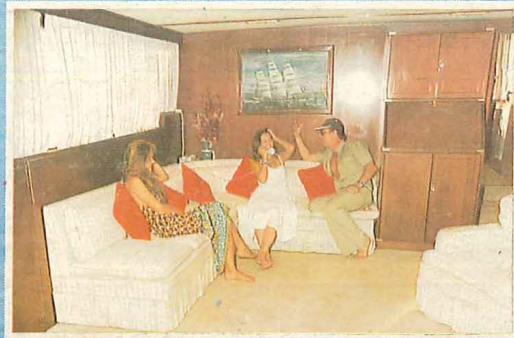
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