

September 1979

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# THE ATHENIAN

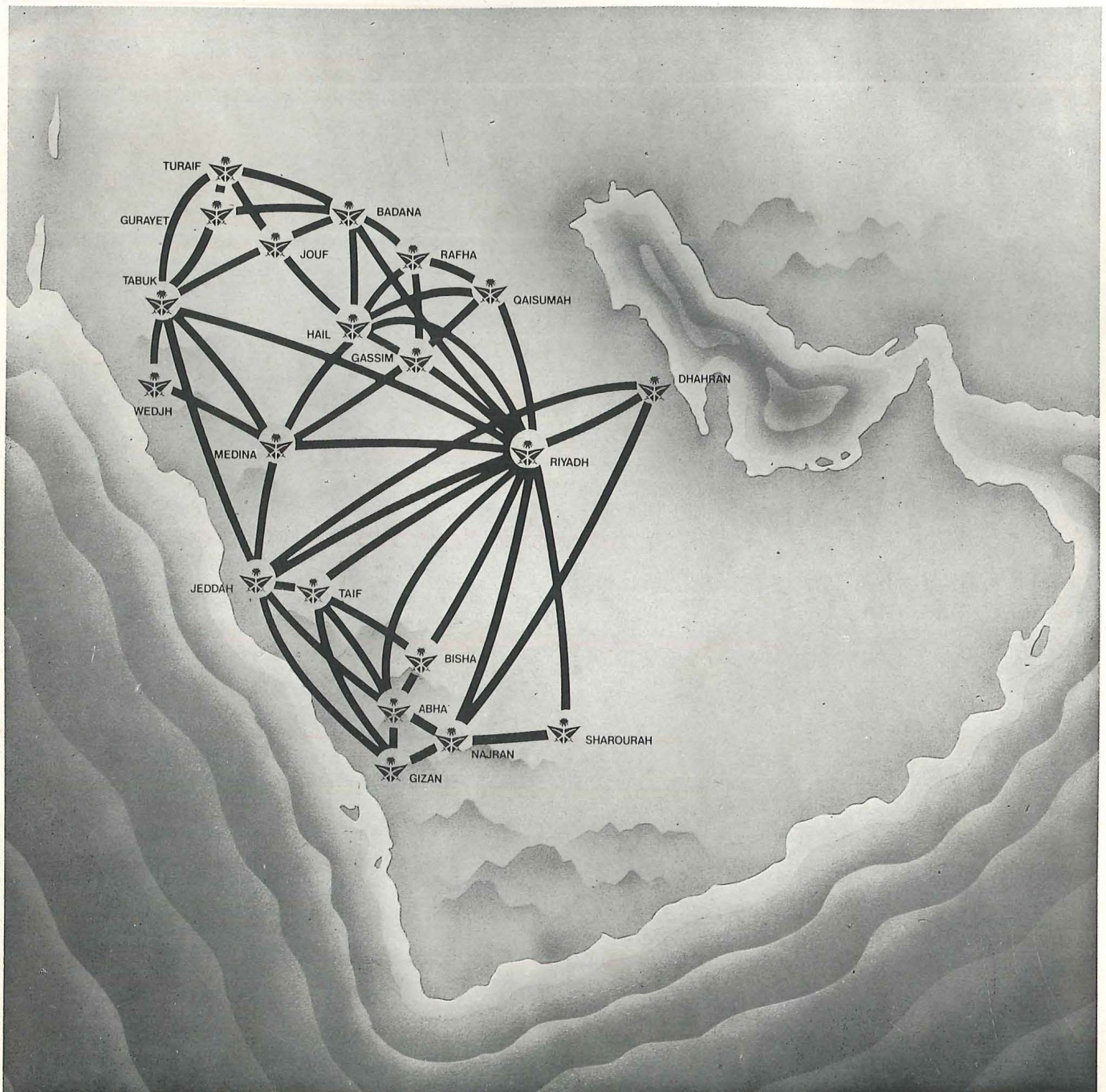
Greece's English Language Monthly



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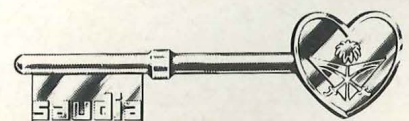
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# Your American Express Card guide to dining in Athens.

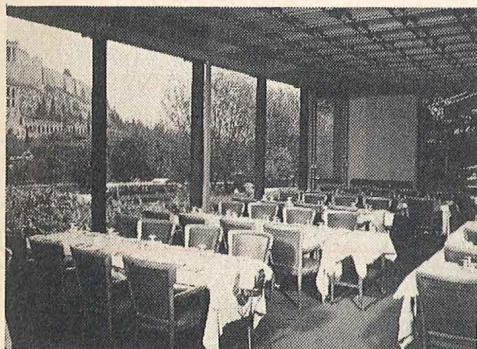
Moussaka, Taramosalata, Souvlaki, Dolmades . . . You may have trouble getting your tongue around the menu but you'll have no trouble with the real thing.

Throw in a bottle or two of Retsina, some lively bouzouki music, traditional Greek hospitality – and you have all the ingredients for an unforgettable night out in Athens.

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**Ta Nissia.** Elegant island-taverna atmosphere with a wide assortment of Greek and international dishes. In the evenings live music of old and new Greek songs. Daily 12.30pm to 3pm and 7pm to 11.15pm. Athens Hilton. Tel: 720201.



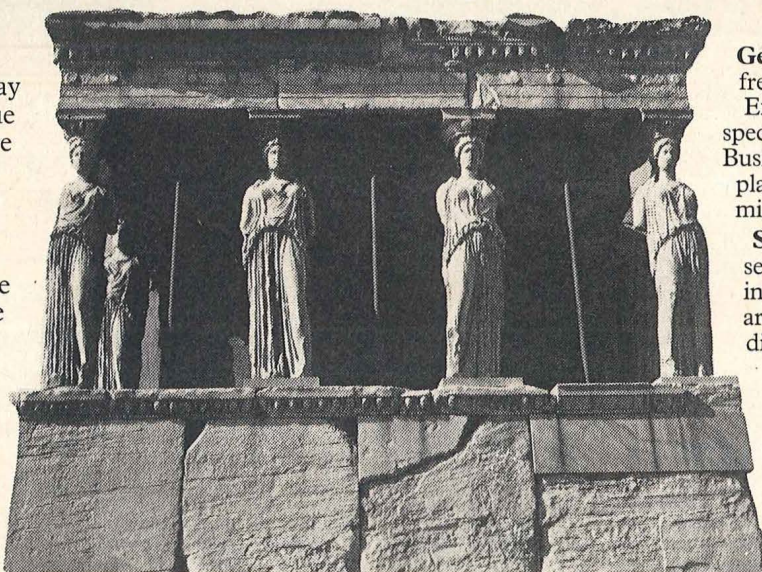
**Dionyssos (above).** Outstanding feature of this restaurant is its location which provides a magnificent view of the Acropolis. Open terrace, international cuisine. Daily noon to 4pm and 7pm to 1am. 43 Robertou Gali. Tel: 9233182.

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

**G. B. Corner.** Lunch or dine in the heart of Athens and in the oldest, most elegant and perhaps best known hotel. Daily 10am to 2am. Grande Bretagne Hotel, Syntagma Square. Tel: 3230251.

**Candari.** Reservations are recommended for this popular restaurant. Not only will you feast on Greek cuisine, but you just might find yourself joining in on the live entertainment – singing and dancing a la Zorba! Dioharous 9. Tel: 741706/711330.

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



**Michiko.** A multi-roomed Japanese restaurant, where you'll be served delectable fish and other specialities. Visit them daily 1pm to 3pm and 8pm to midnight. Closed Sundays. Kidathineon 27, Plaka. Tel: 3220980.

**Al Convento.** A charming restaurant where you can relax and be served Italian gourmet specialities by attentive staff. Open daily 8.30am to 1pm. Closed Sundays. Anapiron Polemou 4-6, Kolonaki. Tel: 739163.

**Volto.** For superb French and international cuisine in a quiet, sophisticated atmosphere, try this restaurant, decorated in the Aegean island style. Daily 8pm to 2am. Xenokratous 43, Kolonaki. Tel: 740302.

**Mr. Yung's Chinese Restaurant.** Entering this restaurant is like stepping into China itself. Chinese décor, furniture and background music all contribute to your enjoyment of the authentic cuisine. Open daily noon to 3pm and 7pm to 1am. Lamahou 3, Plaka. Tel: 3230956.



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

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

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

**Scorpios.** A pleasant night-spot, serving high-class French cuisine and international specialities. Reservations are recommended. Open only for dinner, from 8.20pm, and closed on Sundays. 1 Exrou St. Tel: 7796805.

**Prince of Wales.** If you like your steaks charcoal grilled, this is the place for you! Open for lunch and dinner, closed Sundays. Sinopis 14, Ambelokipi. Tel: 7778008.

**Stagecoach.** "Wild West" décor provides appropriate background for the standard American cuisine.

Good service. Daily noon to 4pm and 7pm to 1am. Loukianou 6, Kolonaki. Tel: 743955.

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

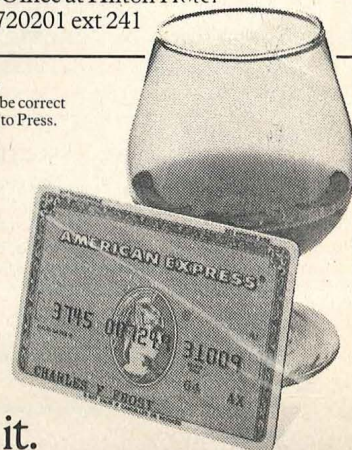


**Prunier (above).** You'll find a quiet, relaxed atmosphere in this Parisian style restaurant. Superb French cuisine. Reservations are necessary. Open daily noon to 3pm and 8pm to midnight. Closed Sundays. Ipsilandou 63, Kolonaki. Tel: 727379.

## Your American Express Travel Service Office in Athens:

Syntagma Square. Tel: 3244975.  
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# community calendar

Many clubs and associations will be holding their first meetings of the year during September. For details of luncheon schedules for the American Youth Centre, kindly contact Mr. Davis, Tel. 801-2556. Bingo sessions at the American Club, Kastri, will resume during September. Please consult the bulletin board. The Multi-National Women's Liberation Group may be changing premises this autumn. Please phone before setting out. Tel. 751-8892 and October Tel. 346-2800.

## SEPTEMBER 1

Deree College Downtown Centre for Continuing Education (American College of Greece) — Registration for the Interim Session.

Hellenic International School — Registration through September 12.

## SEPTEMBER 3

American Club — Labour Day Picnic, under the pines.

American College of Greece, Deree College — Fall registration through September 7.

Dörpfeld Gymnasium (German School) — Registration through September 15.

## SEPTEMBER 4

American Community Schools of Athens — Grades 1-12, first semester begins.

Duplicate Bridge — American Club, Kastri, 10 am.

German Community Centre — Swimming excursion at 2 pm.

Rotary Club — George Tsimboukis will speak on the deeper meaning of the message of Pope John-Paul II to The Rotarians, King's Palace Hotel, 9 pm.

## SEPTEMBER 5

University of La Verne — First semester begins.

## SEPTEMBER 6

Athens College — Registration for Elementary School, through September 8.

Duplicate Bridge — American Club, Kastri, 7:30 pm.

## SEPTEMBER 7

Multi-National Women's Liberation Group — Brief business meeting, the topic of which will be 'New Premises'. Women's Centre, Ellanikou 3, Pangrati, 8:30 pm. All women invited.

## SEPTEMBER 8

Multi-National Women's Liberation Group — Refurbishing the workshop, from 11 am to 5 pm, (see Sept. 7).

## SEPTEMBER 10

American Community Schools of Athens — Nursery and kindergarten, first semester begins.

## SEPTEMBER 11

College Year in Athens — Registration for first semester.

Duplicate Bridge — American Club, Kastri, 10 am.

### THE CHORAL SOCIETY OF ATHENS

Will be giving a benefit performance of Handel's *Messiah* in December. Auditions for the chorus are in progress. For further information call Mrs. Gwen Leckron, Tel. 733-505.

### INTERNATIONAL YEAR OF THE CHILD

The Athens Business and Professional Women's Club is holding a series of round table discussions on "The Child in the Big City" on September 15, 22, 29 and October 13 at the Athens Hilton. They are also sponsoring a photographic contest on the same theme. The entry deadline is October 10 and the contest will be held at the Gallery Hydrohoos, Anapiron Polemou 16, Kolonaki, October 15-22. For further information telephone 718-152.

German Community Centre — Swimming excursion at 10 am.

Rotary Club — "Japan Evening" with film show, King's Palace Hotel, 9 pm.

## SEPTEMBER 12

Athens College — Registration for High School, through September 14.

College Year in Athens — First semester begins.

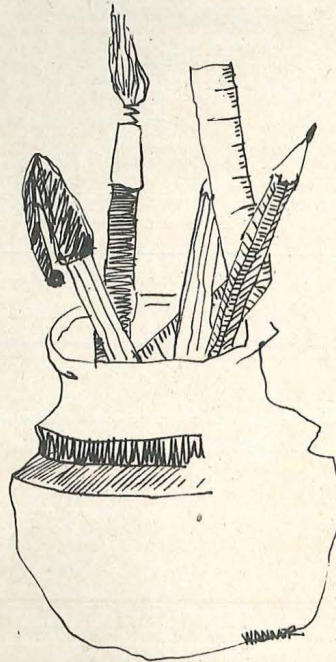
## SEPTEMBER 13

Duplicate Bridge — American Club, Kastri, 7:30 pm.

## SEPTEMBER 14

Athens Cosmopolitan Lions Club — Barbecue, for date and venue kindly ring Mr. Baganis, Tel. 360-1311.

Campion School — First semester begins.



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

## SEPTEMBER 17

Hellenic International School — Grades 1-13, first semester begins.

## SEPTEMBER 18

Duplicate Bridge — American Club, Kastri, 10 am.

Propeller Club — First luncheon meeting. Guest speaker Mr. Armand de Malherbe, who is the President of Ted Bates Advertising in Europe. His address will concentrate on international advertising. Hesperides Room, Hilton Hotel 12:45 am.

Rotary Club — To commemorate "The Week of World Understanding"; the guest speaker will be Alekos Yacas. King's Palace Hotel at 9 pm.

St. Catherine's British Embassy School — Classes begin.

## SEPTEMBER 20

American Women's Organization of Greece — First membership coffee, 9:45 am.

Duplicate Bridge — American Club, Kastri, 7:30 pm.

Multi-National Women's Liberation Group — "Bring-a-dish" social evening, 8:30 pm (Tel. 751-8892 for details).

## SEPTEMBER 21

Athens College — Classes commence.

Dörpfeld Gymnasium — Classes commence.

## SEPTEMBER 24

Athens Cosmopolitan Lions Club — Dinner meeting. Please ring Mr. Baganis, Tel. 360-1311 for details.

Hellenic International School — Classes commence.

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### NAME DAYS IN SEPTEMBER

September 5 Zaharias  
September 14 Stavros, Stavroula (Voula)  
September 17 Sofia, Agapi, Elpida  
September 20 Efsthathios (Stathis)  
Efsthathia (Effie)

### DATES TO REMEMBER

September 3 Labour Day—U.S.A. and Canada  
September 7 Independence Day—Brazil  
September 15 National Day—Mexico  
September 18 National Day—Chile  
September 23 National Day—Saudi Arabia

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

## SEPTEMBER 25

Duplicate Bridge — American Club, Kastri, 10 am.

Rotary Club — Leonidas Costidis, musicologist, will speak on romantic music of the 17th and 18th centuries. King's Palace Hotel, 9pm.

## SEPTEMBER 27

Duplicate Bridge — American Club, Kastri, 7:30 pm.

## SEPTEMBER 30

German Community Centre — Thanksgiving Service at the German Evangelical Church, Christos Kirche, Sina 66, at 9:30 am. This will be followed by a children's party in the church gardens.

## OCTOBER 2

Rotary Club — Guest speaker Evangelos Konstandakatos will speak on China during the Mao régime (with film show).

## OCTOBER 12

Multi-National Women's Liberation Group — General meeting, review of activities and new projects, 8:30 pm. All women welcome.

### AUTUMN IS BACK

On September 29 summer time officially ends in Greece and we revert to standard time. Clocks should be set back one hour so you may enjoy an extra hour's sleep without feeling guilty.

### AUTUMN EXCURSION

The Joint Travel Committee has organised a three-day coach excursion to North-eastern Greece. The tour will include a visit to Thessaloniki, Pella (famous for its mosaics) and Vergina to view the recently excavated treasures from the tomb of Philip of Macedonia. October 6-8. Adults approx. \$150, with price reduction for children. For further details contact Linda Flickinger (Tel. 801-9913) or Diane Phillips (Tel. 671-7826).



# THE ATHENIAN

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## publisher's note

*The Delphic Festivals of 1927 and 1930 were the most celebrated achievements in Eva Sikelianou's career. But as her lengthy unpublished autobiography, "Upward Panic," makes clear, they were only a couple of chapters in a remarkable life. Her acting career in Paris, her studies in Byzantine music, her marriage to a great poet, her achievements in weaving, her creation of the Delphic Festivals — and later, her numerous productions of ancient dramas in America, her choreographic collaboration with Ted Shawn, and her dedicated support of Greece during the Albanian and Second World Wars — were themselves movements of 'upward panic' in a life that was remarkably all of a piece. Quoting her husband towards the end of her autobiography, she asked the question which guided her life: "What matter if thou art alone! Now that the summit is far, what else remains but to climb?"*

*For all her dedication to the Delphic Movement, Eva Sikelianou was remarkably realistic. Her understanding of the unique character of the country was profound and her vision of its future astute. Over thirty years ago she foresaw future developments in Greece, many of which she deplored and considered a threat to the Greece she loved.*

*The problem of maintaining Greece's individuality looms larger than ever as it moves now into the European Economic Community. In this issue Larry Greenberg views the vast changes which Greece's joining the EEC will have on the agricultural life of the country. The ever closer ties with the West are brought to focus by the plans for the new international airport at Spata. Louis Cajoleas describes these plans and the effect the airport will have on the chief agricultural region of Attica. Finally, in "Growing Pains", Sara Mazumdar shows how the new regulations following the energy crisis are altering the tempo and style of traditional life in Athens.*

*Our cover is by Annamaria Beleznav.*



# 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 the 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.

## MUSEUMS

*Museum hours during September may change without prior notice due to holidays, so that it is advisable 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 8 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 coffee shop 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 7:30 am to 7:30 pm daily and on Sundays 10 am to 2 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 25 Drs., students 10 Drs.

**JEWISH MUSEUM**, Melidoni 5, Tel. 325-2773. A 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 Mon., Wed., Fri. and Sun. only from 9:30 am to 1:30 pm.

**PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias and Panos Streets, Plaka, Tel.

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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 9 am to 4:30 pm and Sundays 9 am to 1:00 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. Recon-

# 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.*

**NATIONAL THEATRE OF GREECE**, 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 11-19: Greek and foreign ensembles. September 11: A multi-media evening featuring bass clarinetist Harry Sparnaay. September 12: Bromma Chamber Choir from Sweden at 9 pm and the 1st Concert of Electronic Music from 11 pm. September 13: The Hungarian Jeunesses Musicales Chamber Ensemble. September 15: Polish Day is represented by a multi-media chamber ensemble, conductor Adam Kaczynski. September 16: Austrian National Day will feature chamber orchestra, puppet theatre and electroacoustic media. September 17: The Danish Radio Chamber Orchestra from Copenhagen and the Polish String Quartet from Warsaw. September 17: The Second Electronic Music Concert, featuring Greek

Composers, Katsoulis and Rotas. September 18: Orchestral concert from the Danish Radio Symphony Orchestra. September 19: On the thirtieth anniversary of Nikos Skalkotas' death, the Danish Radio Symphony Orchestra performs his works including "The Return of Ulysses".

**NATIONAL THEATRE OF GREECE**, September 22, 23: Aristophanes' *Lysistrata*... September 28, 29, 30: Euripides' *Ion* (40 to 250 Drs.)

## 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.*

**MUSIC HALL OF LENINGRAD**, September 1, 2: Closed Mondays.

**BALLET ESPAGNOL**, September 5-16: Additional performances at 7 pm on Saturday and Sunday evenings.

## LYKAVITOS

*At the open-air theatre on the western slope of Lycavitos (Lycabettus) Hill. Performances begin at 8:30 pm. Tickets are available ten days prior to each performance at the Festival Office (see Athens Festival). The program is subject to last-minute changes.*

**ATTIKON THEATRE**, 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.)

## THESSALONIKI

**GREEK SONG FESTIVAL**, September 20 and 21.

**INTERNATIONAL FILM FESTIVAL**, September 24-30. Twenty-eight countries have submitted a total of 120 films (full length and short feature films). The organizing committee will select which will be shown to the public. Prizes will be awarded by the organizing and selection committee to the winners of the short feature film section only. Many Greek and international stars will be present. Tickets are available to the general public at Thessaloniki.

**GREEK FILM FESTIVAL**, Will follow the International Film Festival; dates and program to be announced.

## 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.)



#### EXHIBITION OF ENGRAVINGS

The National Gallery of Art (Pinakothiki), in cooperation with the Institute of Foreign Relations of Stuttgart, has organized an exhibition of 110 engravings by the German Impressionists Max Liebermann (1847-1935), Lovis Corinth (1858-1925) and Max Slevogt (1868-1932). The exhibition can be viewed at the Pinakothiki, Vas. Konstantinou (opposite the Hilton), Tel. 711-010, through September 23.

struction 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 pm. *Closed Tuesdays.* Admission free.

**NATIONAL ARCHAEOLOGICAL MUSEUM,** Patission and Tositsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) in a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9 am to 7 pm daily and 10 am to 4:30 on Sundays. *Closed Mondays.* Admission 50 Drs., students 25 Drs. Free on Sundays.

**NATIONAL GALLERY OF ART (Pinakothiki),** Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th century to the present, some examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dali. Open Tuesdays through Saturdays 9 am to 4 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, Kolokotroni 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 9 am to 12:30 pm including Sundays. *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 9 am to 12:30 pm, Sundays 10 am to 1 pm and 6 pm to 9 pm. *Closed Mondays.*

**PANOS ARAVANTINOS MUSEUM,** Agiou Konstantinou St., (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., Tues., Thurs. and Sat. 11 am to 1 pm.

**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. The museum is open Tues., Wed., Thurs., 10 am to 1 pm and the library Mon. to Fri. 9 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 5 pm to 7:30 pm.

**TRAIN MUSEUM,** 301 Liossion Street, Tel. 524-4149.

Among the exhibits are the first train that operated in the Peloponnesus, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. This new Museum is open Friday evenings only from 5:30 to 8:30 pm. Admission free.

**WAR MUSEUM,** Vas. Sofias and Rizari, Tel. 742-440.

Blood and thunder glorified (to the delight of war buffs and school-boys and to the distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present day. Outside, model boats, aeroplanes, machine-guns and real aeroplanes, for all enthusiasts. Open 9 am to 2 pm daily. *Closed Mondays.* Admission free.



## 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 Irodotou 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 Street below Monastiraki. Open Mon. through Sat. 8:30 am to 2:30 pm and Sun. 9:30 am to 3:30 pm. A quiet pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum; this is open Mon. through

## GALLERIES

Most galleries will gradually reopen during September but regular exhibitions will not get under way until October. Among the better-known galleries open this month are: **The Athens (713-938), The Bernier (735-657), Diogenes (323-1978), Ora (323-0698), Polyplano (362-9822), Zoumboulakis-Tassos (363-4454), Zygos (729-219).**

Sat. 8:30 am to 2:30 pm and Sun. 9:30 am to 3:30 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, Irodotou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PROTO NEKROTAFIO (The First Cemetery of Athens).** Not far from the Temple of Olympian Zeus. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

## DAY TRIPPING

*Ancient sites on the mainland and nearby islands accessible from Athens and suitable for a day's excursion. (Organized, one-day cruises are not listed). The distances given for the former are from downtown Athens and the estimated times are by public transportation which is inexpensive but may require some persistence. Buses for 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.

**AGOSTHENA** (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



#### THESSALONIKI INTERNATIONAL TRADE FAIR

The 44th International Trade Fair will take place in Thessaloniki on September 9-23. It will be open daily from 10 am to 2 pm and from 6 pm to 10 pm. However, there will be two mornings reserved for buyers, September 17 and 18. This year, Thessaloniki is playing host to exhibitors representing fifty countries — seventeen of which will be official state representation. This is the most important Trade Fair held annually in Greece, with exhibits ranging from agricultural machines to household goods and with the popular *beach resorts of Halkidiki close by, well worth a visit.*

several tavernas offer superb fresh fish, local yoghurt and honey. The site is always open and there is no admission charge.

**AMPHIARION** (47 km; 45 minutes). Tel. 0295-62344.

Pleasant inland retreat set along a river bank. The sanctuary of Amphiarios (the warrior who was one of the seven who marched against Thebes and later became the god of healing) included an oracle and a spa. Today only a small fourth-century B.C. Doric temple, the sacrificial altar, sacred spring, stoa, theatre thrones, and baths are discernible. (The small museum has been closed). Open daily from 8 to 7 and 10 to 7 on Sundays. There is no admission charge.

**BRAURON** (38 km; 1 hour). Tel. 0298-71020. Gentle rolling hills surround the coastal site (pronounced Vravrona 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. 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 2, 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 Plateans, 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 site 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 Peloponnesian mountains turn evening blue.

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

**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 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 half-an-hour before sunset. 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. From Sept. 16 the museum hours change to open daily 9 to 1 and 3:30 to 5:30, but on Sundays 10 to 4. Admission 25 Drs. *Closed Tuesdays.*

## MISCELLANEOUS STUDIES

**ATHENS CENTRE FOR THE CREATIVE ARTS**, Pangrati Cultural Centre, 48 Archimidous, Tel. 701-2268. Greek language lessons (all levels), painting and drawing, modern dance, various other courses available and workshop. Registration from Sept. 10. Classes commence Sept. 24.

**FIBREWORKS**, Iperidou 5, Tel. 322-9887. Courses in spinning and dyeing, basic and intermediate weaving, tapestry, and batik. For further details regarding registration and classes ring Tel. 322-9887 and Tel. 895-8797.

**HELIAANTHOS YOGA UNION**, Perikleous 25, Neo Psychiko. Tel. 671-1627, and 681-1462. Yoga classes in English and Greek, morning and evening sessions; discussion and meditation. Registration Sept. 10-14. For further details kindly telephone after Sept. 8. Classes begin mid-Sept.

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886. Greek language course (all levels). Registration from September 27, Classes commence October 1. Telephone for further details.

**XEN** (YWCA), Amerikis 11, Tel. 362-4291. There are two Greek language courses open, classes commence Oct. 1, to be held three times a week (one-and-a-half hours each lesson) for four months, 4,000 Drs. Conversation classes are to be held twice a week, for four months, 3,000 Drs. Classes commence Oct. 1 but registration from Sept. 1.

## COLLEGES

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

**AMERICAN COLLEGE OF GREECE**, DERECE 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.

**DERECE 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. 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. 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.



## LIBRARIES

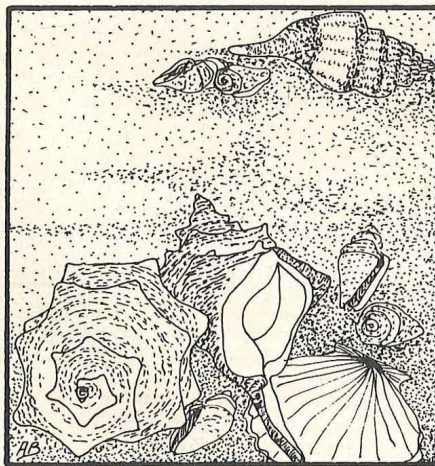
- AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.
- AMERICAN LIBRARY. Hellenic American Union. Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. through Fri. 9:30 to 2 and Tues. and Thurs. 5:30 to 8:30.
- ATHENS COLLEGE. Psychiko, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 1, and 2 to 4.
- 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. Mon. through Sat. 8:30 to 2. *Closed Tuesdays.*
- BRITISH COUNCIL. Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 9 to 1 and Mon. and Thurs. 6 to 8:30.
- 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 8 to 2, Tues. and Wed. 4 to 7.
- FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Fri. 9 to 1.
- THE GENNADIUS, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. through Fri. 9 to 4:30. Sat. 9 to 1.
- GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 4. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists.
- GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, and records in German. Mon. through Fri. 10 to 2 and 5 to 8. Closed 1 to 13 September.
- HELLENIC AMERICAN UNION GREEK LIBRARY. Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. through Fri. 9 to 1 and 6 to 9. Reopens September 3.
- ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1.
- NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon. through Sat. 9 to 1.
- 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.
- PLANETARIUM, Syngrou Ave. (opposite the Race Course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Fri. 9 to 2:30.
- POLYTECHNIC SCHOOL. Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Sat. 7:30 to 12:30.
- 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. 8:30 to 2:30.

## RECREATIONAL

### BEACHES

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

- ALIMOS, Tel. 982-7345. Near the Olympic airport. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, showers, umbrellas and snack bar. Bus 84 (Ano Voula) or 89 (Vouliagmeni). Stop No. 4 Kalamakiou.
- ASTIR, Glyfada, Tel. 894-6461. Open 9 am to 6 pm. Adults 70 Drs., children 30 Drs., parking 30 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hair dresser. Bus 84 (Ano Voula).
- ASTIR, Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 90 Drs., children 40 Drs. Changing cabins, showers and umbrellas. Canoes 30 Drs. an hour, water-ski school 250 Drs. quarter hour with boat and instructor. Bus 89 (Vouliagmeni) to terminal and then about a ten minute walk.



- LAGONISSI, Tel. (0299) 83911. At the Xenia Lagonissi hotel-bungalow resort on the road to Sounion. Open 9 am to 7 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure it stops at Lagonissi.
- VARKIZA, Tel. 897-2402. Open 7 am to 8 pm. Adults 35 Drs., children 20 Drs. Changing cabins, showers and umbrellas. Private cabins may be rented for 400 Drs. a day. Bus 90 (Varkiza).
- VOULA A, Tel. 895-3249. Open 8 am to 8 pm. Adults 20 Drs., children 10 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Bus 84 (Ano Voula) or 89 (Vouliagmeni).
- VOULA B, Tel. 895-9590. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, 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*, Patission 91, Tel. 821-0048)

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. (*Louzitanian*, Evelpidon 47, Tel. 882-7201)

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

## CINEMA

*Most outdoor cinemas will remain open throughout the month. A few indoor cinemas will reopen, but new release films are not likely to appear until the season is fully underway, sometime in October. For a review on new films likely to appear in Athens this season please turn to this month's article by Pan Bouyoucas entitled 'To Dream or Not to Dream'. Meanwhile the fare both indoors and out, is most notable for its variety — ranging from last season's releases to timeless classics. Most cinemas change their programs two or three times a week, usually on Mondays, Wednesdays, and Fridays, beginning around 8 pm with performances twice nightly. Normally films are shown in their original language with Greek subtitles.*



# restaurants and night life

## LUXURY RESTAURANTS

*Formal service and elaborate dining in spacious settings, where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. Most have music and a few dancing. The prices are high but modest compared to equivalent establishments in other major cities. Reservations are usually necessary.*

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at "The Starlight Buffet". Closed Mondays.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere that moves out-of-doors in warm weather to a cool, gracious garden which usually offers a pleasant respite from the heat. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrées, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

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

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

Dionissos, Dionnisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936, 923-3182. The greatest advantage of this restaurant is the location which provides a magnificent view of the Parthenon. Modern setting. Open terrace on warm days, international cuisine and ground floor coffee shop and snack bar. Expensive. Daily noon to 4 pm and 7 pm to 1 am.

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

Grill Room, at the Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. The downstairs café-society restaurant at the Astir hotel complex where the well-prepared French cuisine is graciously served. Open 8 pm to 1:30 am. Dancing to a small orchestra begins at 10 pm.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Mt. Lycabettus above and a view of the Acropolis and the city in the distance from atop the St. George Lycabettus Hotel. The French cuisine ranges from cold soups to hors d'oeuvres, seafood, prepared dishes and broils. Dinner served from 8:30 pm. Dancing to the Trio St. Georges from about 10.

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. The set luncheon menu (250 Drs.) includes a great variety of salads, meat, dessert, and wine. Reservations necessary. Closed Sundays.

Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton remains one of the most pleasant restaurants in the city. Contributing to the cheerful, elegant island-taverna atmosphere in the evenings are the wandering troubadours with old and new Greek songs. A wide assortment of Greek and international dishes, and superb drinks prepared under the careful supervision of Popi. Daily 12:30 to 3 pm and 7 to 11:15 pm.

Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympic Zeus), Tel. 923-0315. Large and spacious with Spanish-

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

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

## INTERNATIONAL CUISINE

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



Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipastos* sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa Siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Daily 8:30 to 1 pm. Closed Sundays.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30.

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

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

Asteria Tavern at Glyfada's Astir complex, Tel. 894-5675. The emphasis is on seafood at this

restaurant-taverna, which presents an array of hors d'oeuvres, main courses, fruit, sweets and wine. On Saturdays there is a table d'hôte menu (520 Drs.). Dancing to the music of the Niarhou Orchestra; Tammy provides the vocals. Open from 8:30 pm. Closed Sundays.

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

Bagatelle, K. Venturi 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. 715-0344. 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

### 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).



a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. Moderately expensive. Open daily 7:30 pm-1. Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. Located next door to l'Abreuvoir. Summer dining in the thickly-foliaged park is pleasant, cool and gracious. The cuisine is French. Open for lunch, coffee and sweets, and dinner from 9 am to 1 am. Reservations necessary in the evening.

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

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens, where the quality of the food is consistently good and the service gracious. Lunch and dinner (by candlelight) are served under the mulberry trees in the exceptionally pleasant and cool little park. The menu covers the standard French fare from *pates*, *escargots*, and frogs legs, to *coq au vin*, *steak au poivre*, etc. Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary in the evening. Moderately expensive. Open from noon to 4 and 8 to 1.

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

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

La Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware decorate the ground floor dining area, and a gracious wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays.

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

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

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

Lotophagus (The Lotus Eaters), Parodos Aharon 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.



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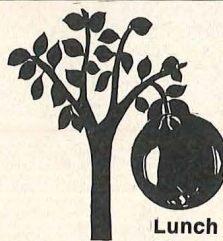


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### CHINESE RESTAURANTS

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

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

Orangerie, Efroniou 55 (opposite the Caravel Hotel), Tel. 742-735. A friendly atmosphere with soft music and bathed in candlelight. Specialities provided by French chef. Good service and moderate prices. Open daily for lunch from 12 am to 3 pm, and dinner from 8 pm to 1 am.

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

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.

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, Eginaitou 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 *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

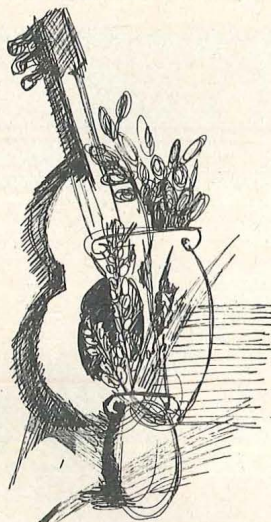
*Traditional restaurants where the emphasis is on Greek dishes and the menu begins with mezedakia and soups and progresses to desserts.*

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 including, *tempura*, *sukiyaki*, *yakimeshi*, and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Attractive murals, painted ceilings, and Greek and oriental specialities with Mr. Fatsios in attendance. Moderately priced. Daily noon to 5:30 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialities which you may choose from attractive displays. A justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. 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 am to 4 pm and 7:30 pm to 2 am.

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.

## TAVERNAS

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

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

## INSTANT HOME-COOKING

A constantly changing variety of delicious home-cooked dishes for all occasions is instantly available from my deep-freezer. Special orders accepted.

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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.

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

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

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

Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Daily 12 to 3 and 8 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 Diamantopoulos. Dinner from 10 pm. Closed Sundays.

Epestre e, Nea Kifissia (west of the National Road, follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large fireplace. Grigoris Sourmaidis heads the bill which includes Hari Andreadis and Alexei and his balalaika. Dinner from 10 pm. Closed Sundays.

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

Hatzakos, Irodou Attikou 41, Marousi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in-Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 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.

Mamili'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-panelled 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.

## Le Grand Foyer

Akti EOT - Voula

895-2403

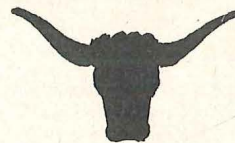


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Oriental Foods  
Mediterranean Fish  
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Enjoy a delicious lunch or dinner  
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# Prunier

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



## NIGHTCLUBS AND BOUZOUKIA

*Bouzoukia are relatively Spartan establishments where the edibles are limited and the entertainment confined to bouzouki music and the latest popular hits. Nightclubs are their more fashionable counterpart where the evening usually begins with dinner. These establishments open around ten and programs usually begin around eleven. The volume is always at full pitch and as the night progresses patrons toss flowers in appreciation of the performers, burst balloons and break dishes (specially manufactured for this sole purpose) all of which are exorbitant. Prices range from the very expensive to the hair-raising, in any case the final bill for the evening's fun is bound to be sobering. Patrons pay for the pleasure of dancing their own locality's dance on stage or table-top to their personal choice of music, so beware, an impromptu dance from an uninvited visitor will cause sore feelings. Due to the new energy measures it is 'lights out' at 2 am.*

**Fantasia, Agios Kosmas** (across from the West Airport), Tel. 981-0503. Artists appearing include Stamatis Kokkotas, Zambetas, Yannis Pouloupoulos, Andreadis, and Polly Panou and the Nancy Show Ballet. Closed Mondays.

**Mostrou, Mnisikleous 22, Plaka**, Tel. 322-5558. Popi Asteriadi sings the hits of Manos Hadjidakis. Dinner from 9:30 pm. Closed Mondays.

**Neraida, Vas. Georgiou 2, Kalamaki**, Tel. 981-2004. A luxury bouzouki with Stratos Dionisiou, Philipos Nikolaou, Dakis, Tanya Tsanaklidou, Angela Dimitriou and Carlos and the English Ballet to entertain you. Tasos Papastamatis provides music for dancing. Program begins at 11 pm.

**Palea Athena, Flessa 4, Plaka**, Tel. 322-2000. The floor show includes a roster of singers, bouzouki music, belly dancer and Greek folk dances in various regional costumes. Opens 9:30 pm for dinner, program begins at 10:30 pm.

## CASINO MONT PARNES

Dining, dancing, gambling or simply snacking on top of wooded Mount Parnes, a short drive outside of Athens (about 35 Km.) where the luxurious hotel complex is located at an altitude of 1,050 metres. You may drive to the top or avoid the last eight kilometres of gruelling bends by taking the cablecar to the hotel door. The restaurant is open from 8 am to 2 pm continuously, and the Casino from 8 pm to 2 am (closed Wednesday). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The casino is out of bounds, by law, to bankers and civil servants who may be tempted to gamble with their bank's or 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 plaza. 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.

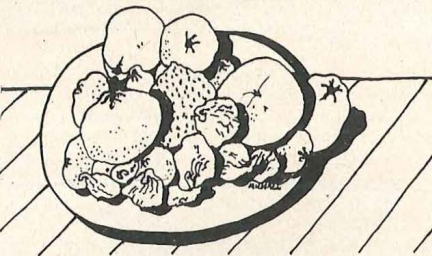
**Casino Achilleion**. Roulette and blackjack in the grandiose palace once the summer residence of Empress Elizabeth of Austria and, later, Kaiser Wilhelm II. In the village of Gastouri about ten km. out of town. Tel. 30531.

**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 "Atsipas" which serves delicately fried smelts and grills, and "Seven Springs" where a plain, Greek cuisine is set out in an unusually idyllic spot especially nice for lunch. At the southern tip of the island, Yannis gathers from his garden and prepares fresh vegetables which he serves along with fish and meat at the "Plimiri". The following restaurants are located in the town of Rhodes.*

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

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

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

**D'Asteria, Akti Miaouli 3**, Tel. 22488. Specializing in a large variety of home-made pies. Don't miss the *scalopatia* — a dish of layered meat, spinach, mushrooms, and cheeses, or their

scampi rolled in tiny pancakes. Consistently good.

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

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

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

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

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

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

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

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

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

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

## THESSALONIKI

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

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

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

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

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

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

**Olympos Naousa, Vas. Konstantinou 5**, Tel. 275-715. Another must for visitors. The service is dependably quick even during the noon rush. A large variety of dishes including fried mussels. Moderate prices.

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

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

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

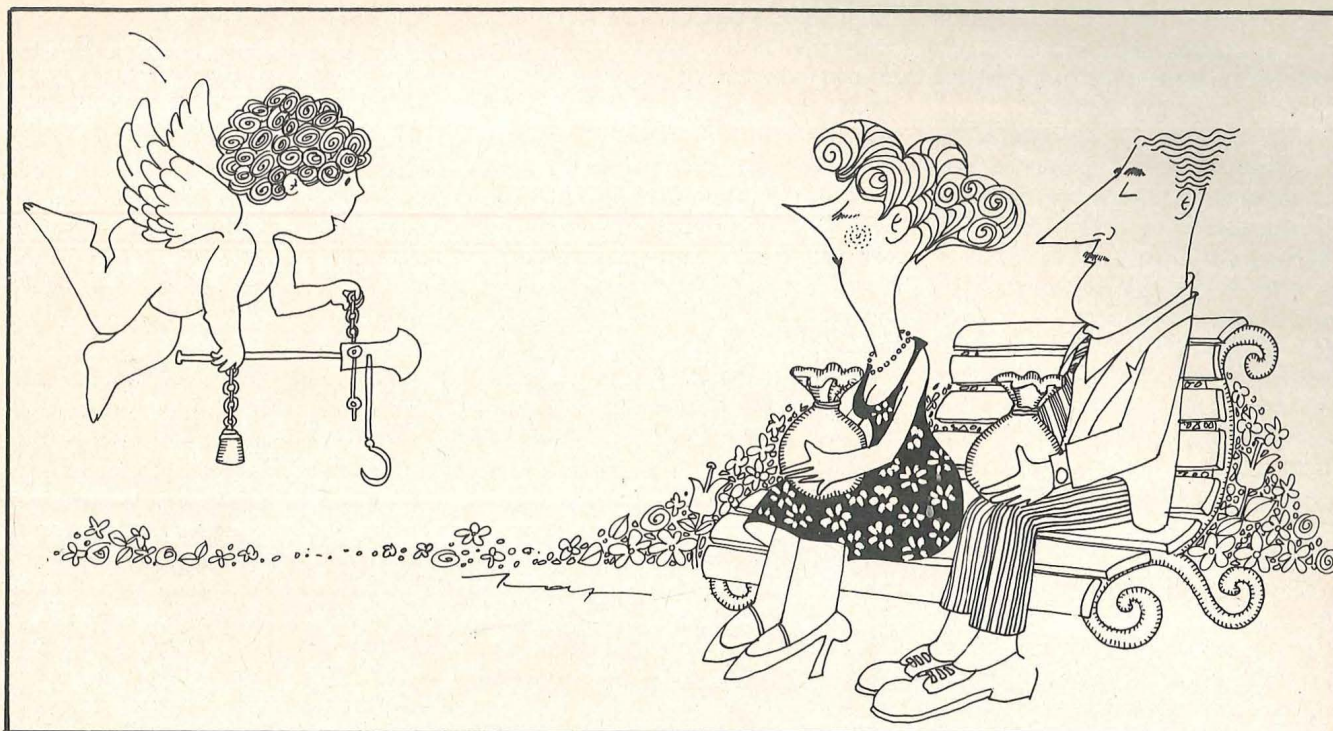
**Pipers' Night Club** (in Capsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof dining room next to a swimming pool; a band contributes to a gay atmosphere. Moderately high prices.

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

**Riva, Proxenou Koromila**. Newly opened. Specialities include shrimp and bacon, *caneloni* with spinach. Generally good food at moderate prices.

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





## WEDDING BELLS FOR LONELY HEARTS

**T**O look at the gay and gregarious Greeks, with social lives entirely taken up in the company of hordes of friends and relatives whom they visit or go out with every night, you would think it would be as hard to find a lonely heart among them as the 'honest man' Diogenes sought with a lighted lamp in broad daylight.

Yet they exist and you can find about a hundred and sixty of them every month in a single-sheet newspaper that costs ten drachmas and hangs prominently outside newspaper kiosks in the Omonia area. Entitled 'Efimeris ton Synekesion' which means 'The Marriage Contract Newspaper', it has appeared regularly every month for the past thirty-one years and contains nothing but classified ads placed by men and women of all ages and occupations seeking a life's companion.

These candidates for the altar waste no time on such frivolities as common interests, hobbies, sports, favourite authors or such-like but come down at once to the nitty gritty with ads like the following:

"YOUNG MAN, aged 28, presentable, 5'8" tall, high school graduate, employed as technician in civil service with a salary of Drs. 25,000 per month, owning plot of land worth Drs. 1.5 million and car worth Drs. 300,000 seeks miss, aged 18-25, presentable,

with moral principles, educated, with furnished house in her own name and with at least three rooms, employed or not."

Divorced persons tactfully refer to themselves as "having suffered a misfortune in a previous marriage" and this expression is so common it is usually contracted to "suffered misfortune" as in the following specimen:

"YOUNG MAN, aged 35, civil service driver with a salary of Drs. 25,000 per month, suffered misfortune with daughter aged 14 and son aged 7, seeks miss aged 18-35 who has also suffered misfortune, with good character and human sentiments. Acceptable with a child and house."

This does not mean, of course, that he considers his children to be calamities but that he is divorced and would like his life's companion to be in the same boat.

Most of the women describe themselves as being "slim, tall, presentable and virtuous" but one of them makes no bones about her avoirdupois and wants another fatty for a husband:

"YOUNG WOMAN, aged 19, portly, pretty and 5'3" tall, with high moral principles, suffered misfortune but without child, with a 4-room apartment on the top floor of a 3-story building at Korydallos, working in factory, seeks young man, tall and portly, preferably a

technician aged 30-35, honest and with a good character."

Middle-aged ladies seeking husbands in their sixties cautiously require that they "be healthy" while others who wish to hint at their social status describe themselves as being "the sister-in-law of a brigadier" or "the niece of a senior civil servant". Other women stipulate that the man they are looking for should be employed by the telephone company (OTE) or the Public Power Corporation or a bank, presumably because the employees of these institutions enjoy privileges that are usually denied to lesser mortals.

One young lady, however, seems to have an inexplicable desire to get hitched to the law:

"MISS aged 23, slim, presentable, graduate in domestic science, virtuous, working, owning 200 olive trees at Rethymnon and enough cash to buy a two-and-a-half room apartment, also owning two plots of land by the sea, seeks young man aged 28-35, preferably a policeman."

A particularly poignant ad is the following one:

"GENTLEMAN aged 59, never married, average height, presentable, with no obligations, employed by private firm, with house in the provinces, plot of land at Harvati and Drs. 300,000 in cash seeks miss or lady of good, moral and



Christian character with the object of creating a family. Acceptable also with small child. Dowry a secondary consideration — whatever she has."

One emigrant to the States has presumably remained unimpressed by the specimens of American manhood she has come across and has inserted the following ad:

"GREEK-AMERICAN young lady, aged 34, slim, presentable and endowed with Christian principles, of Hephatesian descent, established in California during the past ten years and working as dressmaker, with apartment in Athens, seeks gentleman in Greece, aged 35-45, healthy, presentable, with a good character and permanent, respectable employment."

Christos Michaelides, who publishes the 'Marriage Contract Newspaper', screens applicants who reply to the ads and when he considers them suitable he arranges a meeting between the two parties in his office. He will not say what he charges for the ads or whether he gets an extra fee when advertisers achieve their nuptial ends. He claims his

newspaper, which has a press run of two thousand every month, just about breaks even and that he runs it more as a social service than as a profit-making enterprise. A friend of his, however, has remarked that the percentage of his successes ranges between fifty and eighty percent. Taking into account that the ads usually run consecutively for three months and multiplying the number of ads by 31 years of operation gives us a figure of some 20,000 ads. Sixty-five percent of that is 13,000 marriages that Michaelides is responsible for which should give him the incontestable title of Greece's top matchmaker. What percentage of these marriages ultimately survives it is impossible to know but Michaelides proudly points to an ad he has accepted for his next issue, placed by the 19-year-old daughter of a client of his who found his bride in the newspaper twenty-two years ago.

Michaelides, who is now in his mid-sixties, explains the philosophy of his life-long mission in an editorial which appears unchanged in every

edition of his newspaper.

In it, he claims that love matches cannot possibly form the basis of a sound family structure. He says the thousands of divorces that take place every year are clear proof of the unhappiness caused by such unions. But, he claims, by entering into a marriage contract, a person chooses his life's companion with his eyes wide open, with no illusions and in all confidence.

He then writes: "Here, in the newspaper's offices, in the presence of parents and guardians, or only myself, our clients can meet a suitable prospect and have the opportunity to judge him or her with cold detachment and assess each other's material and spiritual assets and then decide whether they wish to enter into a marriage contract or not."

It seems rather sad that romance has been so harshly banned from Michaelides' prolific matchmaking but the choice is clear: true love or a two-and-a-half room apartment and 200 olive trees.

—ALEC KITROEFF

Athens

# Daily Post

**VIVE LA DIFFERENCE**

While in Greece make The Athens Daily Post a must  
in your early morning routine for:

- Objective Greek news in English
- Two economic pages every day
- International news coverage as it happens — straight from our wires

Insist on Daily Post. Make certain your news vendor gives you the right one.

***The DAILY POST, Athens' alternative English language newspaper***



# issues

*Nearly fifty years ago Greece was passing through an economic readjustment which raised issues similar to those being faced now on entering the Common Market. In 1933 Eva Sikelianou was asked to join a committee formed for the purpose of increasing exported, and reducing imported, goods. The following is an extract from her autobiography.*

At the first meeting there were quite a number of men, and a few women, active and distinguished in the special life of Athens. It soon became clear, when they started talking, that their effort was centered around the belief that, to become commercially successful, the "backward" countries, of which Greece was supposed to be one, should imitate modern industrial methods as quickly as possible. I suggested that the markets of the world are glutted with factory products which tend, everywhere, to be similar to each other, and that in most countries supply exceeds demand, which creates a widespread problem of unemployment: therefore why burden Greece with a kind of distress from which it is almost free? — but also that even if this problem of unemployment should, in one way or another, be universally solved, the situation in Greece would still remain unsatisfactory. Because, in Greece, we have certain assets which do not exist in other countries, and the propaganda in which the committee was then engaged would go far to destroy its best chances for commercial success. On the one hand it is a country whose history, climate, topography and archaeological remains attract a class of tourists who are apt to be the pick of intelligent travellers. On the other hand, Greece is still a nation of craftsmen, capable of producing a great variety of objects which cannot be made in other places, and which intelligent travellers like to buy. This was triumphantly demonstrated at both festivals. But to gradually force the Greek people, who are highly individualized, to become a nondescript horde of factory workers would, in the end, destroy the local and human spirit which Greece still possesses, leaving nothing but a few ancient ruins for strangers to see, and destroy, at the same time, the present capacity of the Greek people to produce objects which these same strangers like to buy.

The policy they were advocating would throw a great quantity of commerce into foreign

hands; many things which the peasants now make for themselves, or do without, and which Greece cannot manufacture so cheaply, would be sold by foreign merchants, with a considerable loss of Greek capital. We cannot compete with these foreign countries on their own ground. But also, they cannot compete with us on our ground. Why not leave to them their great quantity of goods; and leave them their social problems to settle as best they can, according to any one of the many cure-alls now advocated? But we do not need these cures, any more than a man with a headache needs to have his leg amputated. And why not invite all these nations to come and see our quality in work, and also our freedom from "mass psychology"?

I suggested, as a good beginning, that the committee employ a few spinners and weavers to make stuff: linen and silk for the summer, wool for the winter: that they themselves start wearing truly Greek products, first in the street, and then in their houses, and that they demonstrate, to themselves and to others, that these materials are more comfortable, more lasting, more easily washed and more beautiful than anything any factory can produce. In short, I suggested that they use their social position to make better things the fashion instead of worse, and I tried to show that in the matter of quality, for which there is still a demand in the world, Greece could soon have a monopoly which it would take any other country some time to rival.

But I was talking to deaf ears. The only result of this effort was that (with money which, according to my suggestion, would have been spent in building a few hand-looms, and in employing a few spinners and weavers to produce a stock of good materials) the committee ordered and installed an electric sign, so huge that it covered the whole side of the beautiful hill of Lycabettos: — "BUY GREEK PRODUCTS". And it flared every night, effectively changing Athens into Broadway.



## GROWING PAINS

GREECE is having growing pains like those of a young man who has lost his freedom because of marriage and greater responsibilities in society. No more afternoon siestas. No more all-nighters capped with coffee in the cool breeze of the public square. No more moon-lighting for extra cash. Greece's 'engagement' to Europe via the EEC means an adjustment in life style. At the same time, faced with a possible \$200 million trade deficit and a rise in oil prices, the Greek Government shrewdly introduced some structural changes along with emergency energy measures. These include a curb on auto traffic by increased taxes and gasoline prices and a ban on driving on alternate weekends; oil rationing; closure of public entertainment houses by 2:00 a.m.; and a general change in working hours, eliminating the mid-day break.

The changes have been generally accepted, although the problems are less of a reality than an annoyance in the minds of the people. A 6.1 percent annual production increase in recent years has brought Greece nearly to the prosperity level of other Western nations. But the rapid economic acceleration has drawbacks as well.

Athens, a city which one hundred and fifty years ago consisted of only a few houses around the Acropolis, today has one-third of the country's nine million population, and one hundred thousand more people and ten thousand more autos pour in each month. A city of ill-adjusted recent immigrants from the villages means competition, criticism, and frayed tempers in addition to the aggressive and ambitious Greek character. Housing demands have been met by rapidly constructed, uniformly grey high-rises, often designed by profiteering contractors rather than architects, making the city almost devoid of charm and greenery. The unattractive housing and city conditions encouraged mass weekend exits to the beach or nearby villages for relief. This mobility in turn encouraged auto imports, which increased from seventy thousand in 1974 to one hundred and sixty thousand in 1978 at a current consumer cost of four to five times the factory price, due to import taxes. Over half of all the cars in Greece are in Athens, and in spite of high petrol prices (nearly one dollar a litre) they are driven wildly in the country's capital



city. With no overpasses, underpasses or ring roads to alleviate traffic on thoroughfares, there is daily congestion, which consumes more fuel and adds to the tension and tempers, especially on hot days! Broken work hours and evening entertainment have made five rush-hours daily, adding to the noise and air pollution. Athens at midnight is nearly as busy as at midday.

Food and socializing are an integral part of traditional Greece. As aggressive and whole-hearted in relaxation as in work, the Athenians in the past ten years have expanded the traditional kafeneion-sitting to an elaborate range of eating and entertainment places. They are a delight to the tourists and have become a hallmark of a visit to Greece.

After a full lunch, a refreshing siesta, the fatigue and tension of the day eased

into enjoyment of the night. Until recently, most places opened their doors around 10:00 p.m. and by 2:00 a.m. things were going nicely. Some clubs began their programs after midnight. And it was not unusual for them to be open until 6:00 a.m. After an evening of dining, wining, talking and dancing, Greeks stopped at a kafeneion for a small cup of strong Turkish coffee and a last bit of conversation before turning in. No wonder they needed a siesta the next day!

So the recent Government measures were a blow to Greeks, especially to Athenians. Bank workers responded to the proposed continuous hours with a six-day strike, which tied up the economy, including tourists. After the Government had mobilized fifteen percent of the bank employees, the other twenty-five thousand called off



their strike, and the new hours went into effect on August 1.

The several million dollar nightly entertainment business will suffer heavy losses. Contracts were signed for the season, and a shifting of hours to early evening means a substantial cut, as well as competition with the existing clubs open at those hours. The night club owners also went on strike.

Car importers face a slump, and taxi drivers will have increased operating costs, both in terms of car taxes and petrol increases.

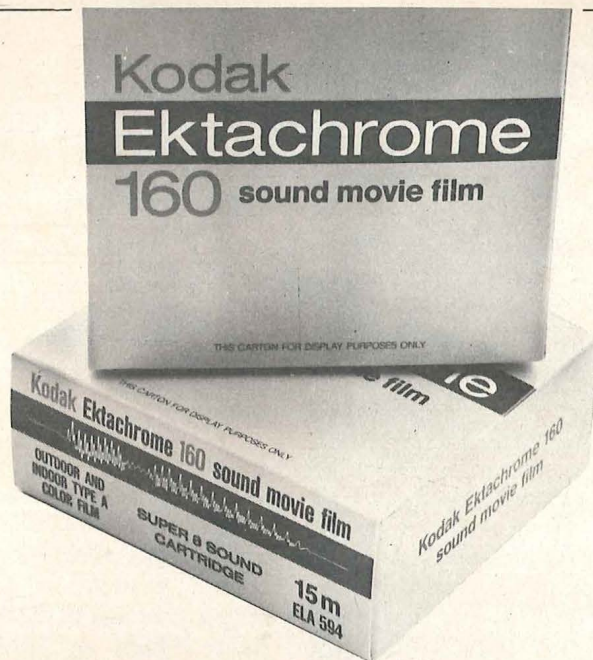
In addition to the uncertainty of further bank strikes, the Athenian faces sporadic bus and taxi strikes, inflation, no siesta, and now, with the odd/even car system on weekends, he can leave Athens only every other weekend. That is, if he can still afford it.

"The Government won't accomplish energy savings, and they're not honest enough to admit the real reason for the measures," says a shopkeeper. "It's not going to work. Our temperament is outgoing and cannot be controlled like that." "I didn't stay out before, but now I feel like it. Everyone wants to stay past 2:00 a.m. just to see what's going to happen," explains a young man. "Everything gets back to normal in Greece after a while," says one Athenian. "We always make something of nothing. Drowning in a spoonful of water, they say," comments a student. "They're not satisfied, but what can they do?" asks the owner of a musical equipment shop. "Nowhere is gas so expensive. We're slowly coming under dictatorship again," says a gas station owner.

The opposition parties haven't made much of the changes, but called the bank employees' mobilization a threat to democratic rights and procedures, in spite of the fact that it is within the limits of the constitution. Communist papers stated that the "new measures entail temporary sacrifices to ensure that we all survive."

As for energy, Greece plans to have reduced its overall use of petrol by 17 percent in ten years' time. A nuclear plant of one thousand megawatts is scheduled for operation by 1987. Hydro-electricity and lignite units will be ready for use at the same time. Mr. Evert, Minister of Industry and Energy, commented that the economic crisis will pass, but the energy crisis is a real problem around the world. "Man can be sent to the moon, but we don't have the technical know-how to resolve our energy problems here on earth," he said.

—SARA MAZUMDAR



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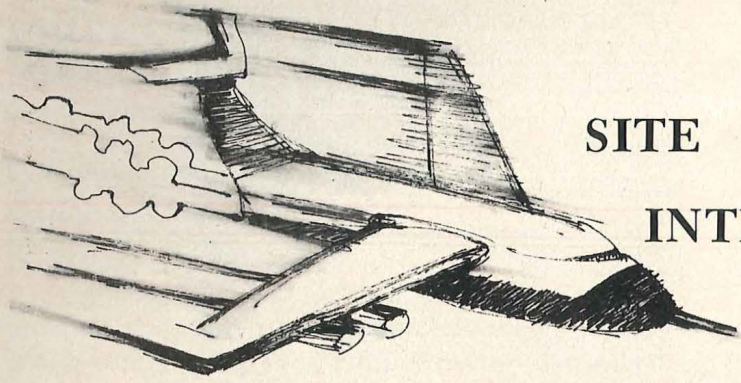
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## SPATA

# SITE OF THE NEW ATHENS INTERNATIONAL AIRPORT

**W**ITHIN eight years Greece will be at the threshold of the air transport world of the twenty-first century. The new Athens International Airport at Spata is scheduled to open in 1987.

Like so many other metropolitan areas throughout the world where new airports have been created or existing ones are being enlarged, Athens too is responding to the expanding demands for air transportation. The building of a completely new and modern facility is being undertaken to handle the increasing traffic of the foreseeable future.

Within the next four or five years the present Athens Airport at Ellinikon will have reached its maximum capacity for handling passengers and cargo. When it opened in 1938, and during its early years, the airport at Ellinikon handled fewer than twenty-five passengers per day or less than nine thousand a year. Forty years later in 1978, air passenger traffic had multiplied a thousand-fold to over eight million a year or an average of twenty-five thousand per day.

To accommodate this traffic, both passengers and planes, the Ellinikon facility has been expanding continuously with new arrival and departure buildings, lengthened runways, additional hangars and service units. Incorporated into the airport complex were the former campus and buildings of Pierce College which became a training unit for civil air personnel. But Ellinikon has reached its physical limits for growth. Hemmed in by sea and mountains, with the Saronic Gulf on one side and Hymettus on the other, the present airport cannot expand further.

Yet it has been predicted that by the year 1990 all air passengers — international, incoming, departing, transit, and domestic — will increase to twenty million annually; by 2000 to some twenty-five to thirty million; and by 2020 to forty million or over a hundred thousand a day.

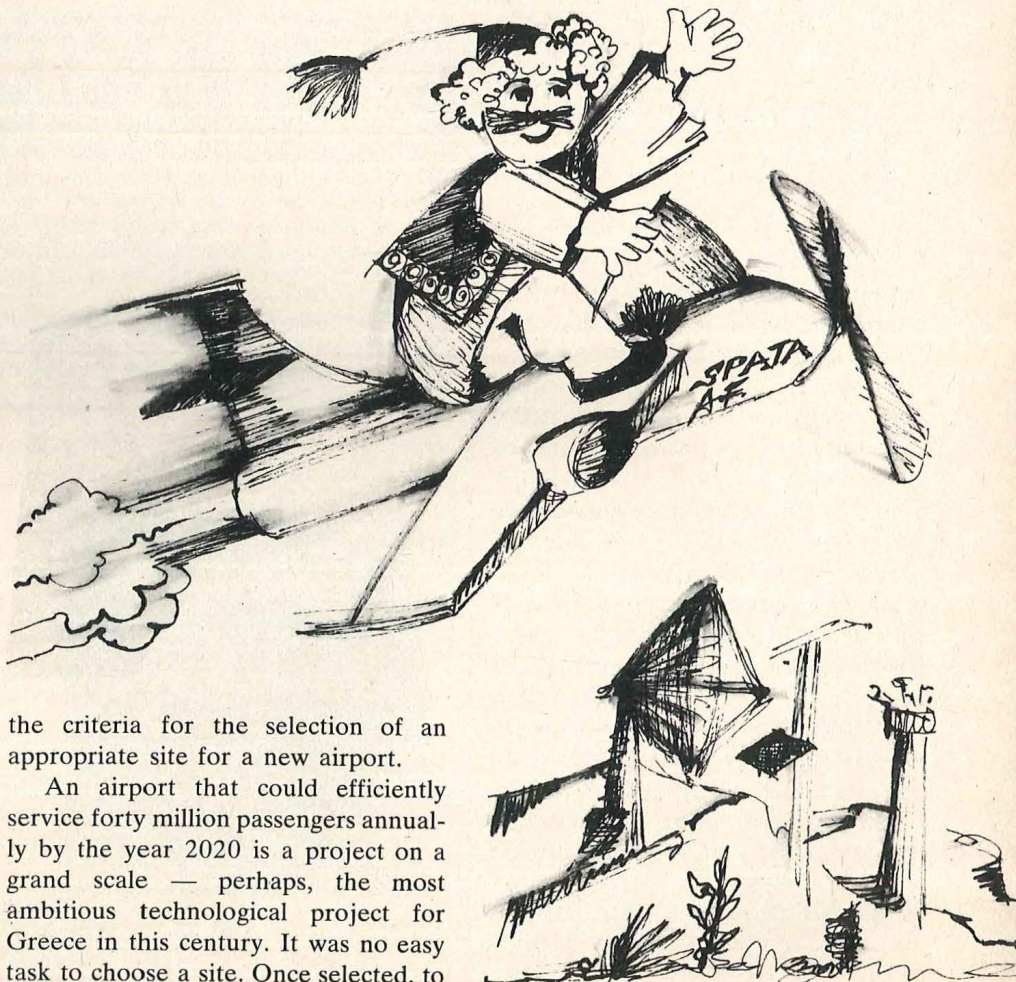
Ever-increasing tourism, growing populations, more business travel, and the ease and swiftness of transportation

by air are all contributing to the world-wide phenomenon. This applies particularly to Greece with its myriad tourist attractions and unique geographical location as a gateway to the Middle East and to the Balkans, which make Athens an increasingly more significant air traffic centre.

With such rapid change, long-range planning to accommodate emerging demands becomes crucial to the economic and technological survival of a nation. Discussions on the question of a larger airport for Athens first began in 1950 with the accelerating growth of air travel after World War II, but the momentum of this demand was not fully realized until recently. In November 1975, a study was ordered to determine

expect unanimous endorsement of the choice would have been unrealistic.

Eight potential sites in Attica were soon selected, but further study of each possibility soon led to the elimination of five. Ellinikon has already been mentioned as having no further space for expansion. Vari, further south and a few kilometres inland from Varkiza, was eliminated because of costly excavations required to level the ground and the high monetary compensation that would be required for the residential property in that area. The plain at Dervenochoria was discarded because of the difficulty that the surrounding mountains would present for clear and safe air corridors. The island of Makronissos, off Cape Sounion, at first



the criteria for the selection of an appropriate site for a new airport.

An airport that could efficiently service forty million passengers annually by the year 2020 is a project on a grand scale — perhaps, the most ambitious technological project for Greece in this century. It was no easy task to choose a site. Once selected, to



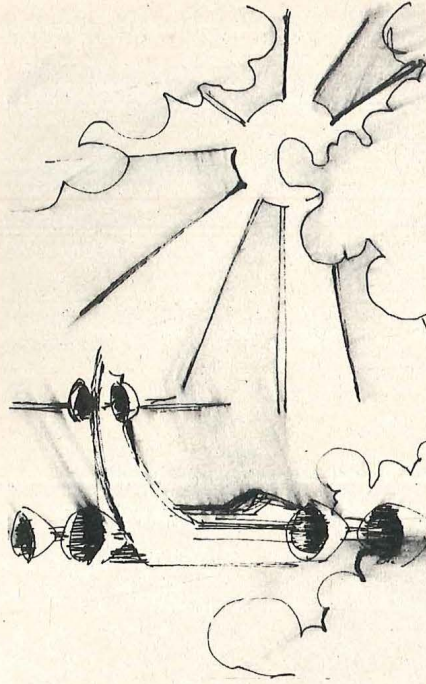
sight an attractive possibility, was eliminated for three reasons: only nine thousand stremmata of land would be available whereas the airport would require a minimum of some fifteen thousand stremmata (one stremma being equal to a quarter of an acre), the excavations would be exceptionally expensive, and the building of a bridge to the mainland would be both difficult and prohibitive in cost. Lastly, the challenging idea of a floating airport out at sea was considered and eliminated because of extremely high cost estimates.

These eliminations left three potential sites that received further study. In turn, two of these proved infeasible: Pachi-Megara, due west of Athens on the road to Corinth, because of the difficulty of safe air corridors; and Tanagra to the north of Athens, where there is a military airport which could not be relocated.

Thus, by a process of elimination, Spata was selected, which lies east of Athens in the plain of Mesogeion. Spata meets the needs for space, clearance of approach, minimum excavations, and proximity to Athens — only twenty-three kilometres away.

Objections were bound to arise. Some citizens have asked: What price progress? Individual residents and landowners at Spata have their personal reasons for opposition. One objection to the choice of Spata is the sacrifice of such a verdant and fertile rural area covered with highly productive olive groves and vineyards which produce excellent wines. By right of eminent domain the state would have to expropriate the land needed for the new airport.

To compensate owners, the Parliament enacted Law 809 in August, 1978. This law provides for compensation as follows: eighty thousand to one hundred thousand drachmas per stremma for farmland; two hundred and twenty thousand per stremma for vineyards; and four hundred and fifty thousand to five hundred thousand for more de-

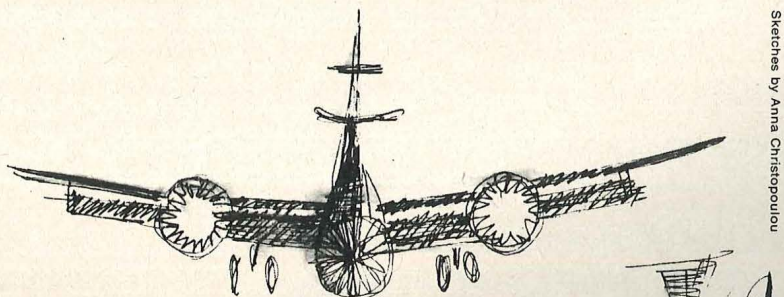


veloped land. At the same time government officials point out that property owners have two favourable options open to them. They may purchase land elsewhere without having to pay the usual land-purchase taxes or, in lieu of monetary compensation, a displaced property owner may receive arable public land elsewhere. But, in placing a price on progress it is the dislodging of people which is hardest to pay.

At the same time, there is optimism that thousands of new jobs will be created throughout the initial period of construction and later during the day-to-day operations. Additions to the airport complex will be built in the ensuing decades, as well as hotels, restaurants, shops, and service units.

Of the 16,975 stremmata marked for the new airport, 12,000 will be for the facility proper, and the remaining 4,975 are to be cleared for safe flight access. The plans under discussion also include the landscaping of these areas and the possibility of returning them to cultivation. In this way, one fourth of the entire area will be green again.

—LOUIS P. CAJOLEAS



Sketches by Anna Christopoulou

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## How Are You Going To Keep Them down

### the EEC



**A**TTICA was heading towards a social-agrarian revolution. In the seventh century B.C., farming was the major occupation in the region. But the soil was poor and many essential crops grew in the Attic climate only with difficulty. In consequence, farmers were obliged to mortgage their land to the landed aristocracy, and were even forced into slavery.

Citizens who saw what was needed found in Solon, the one person who was trusted by both farmers and the aristocracy, a way to restructure the ancient system of agriculture. Noting the elementary economic fact that insolvency is bad for trade, Solon eliminated the farmers' debts and reorganized land ownership through laws. Most importantly, products that were especially well-suited to local conditions and others which could be most efficiently distributed were widely planted. As a result, a purely agricultural economy was transformed into a commercial one, and export and trade industries blossomed. The era of specialized farming was born.

Modern Greek agriculture bears a strong resemblance to that of ancient times. A large proportion of Greece's population is today still engaged in agricultural work. Farms are small and, for the most part, owner-operated.

Traditional crops such as olives, vine products, wheat, and cotton continue to be the most widely grown. Tobacco was added to this list under Turkish rule and is now Greece's main agricultural export.

In recent times Greece has become self-sufficient in most of its domestic food needs. This has been made possible largely with the aid of irrigation and modern farm techniques allowing for the expansion of fruit and vegetable operations and the introduction of several new crops.

A closer look at Greek agriculture indicates, however, that such successful innovations represent only a minor portion of today's farming. In actuality, Greece is at a turning point in working out how it will adapt its mostly traditional and less economically efficient system of agriculture to the competitive world market.

"The main problem facing Greek agriculture today is the structure of our farms," says C.L. Papageorgiou of the Pan-Hellenic Confederation of Unions of Agricultural Cooperatives (PASEGES), an independent lobbying and research organization that represents a large percentage of Greek farmers. The average Greek farm is quite small — a mere thirty-five stremmas (about nine acres) and is

divided into seven separate plots. This is just not economically successful by today's standards.

Consolidation of small plots to create larger and more economically efficient farms is difficult to achieve. With soaring costs of farm land (averaging seventy thousand drachmas per stremma), the desire for real security, and local traditions, land is not often put up for sale. "Land is not a marketable good here. It's inherited from your father and your grandfather. People don't sell their inheritance."

In addition, migration to urban centres since World War II, generally of young people seeking more highly paid work in industry, has resulted in a labour shortage in rural areas. There are only half as many farmers in Greece today as there were thirty years ago, and half of these are over the age of fifty-five. Government efforts at stemming this decline in the agricultural sector have been inadequate. "At least the government should formulate a policy to prevent land prices from permanently rising," Mr. Papageorgiou feels.

In the administration of other aspects of agricultural planning, however, the Government is actively involved. For example, all prices on agricultural commodities are regulated by the State. This policy is designed to protect farmers and to ensure them a minimum payment for their goods. Many products are guaranteed a directly paid intervention price by the Government which is set annually, while other products receive subsidies less directly. State involvement also includes subsidizing production expenses on the farm, including such items as fertilizers and pesticides, and restrictions on the profit-levels of middlemen. In addition, large projects such as the construction of processing plants have been financed with Government funds.

Dionysios Sotiropoulos is an economic planner for the Agricultural Bank of Greece, which is responsible for carrying out the financing of Government agricultural programs. He works in the Department for International Economic Relations. He claims that the Government is not doing what it should to help traditional Greek farming become more economically efficient, but is pushing out the small farms instead. The agricultural policy of this country is based on the depression of agricultural prices to favour industry and newer farming operations. Indeed, the role of agriculture in Greece's



economy has decreased substantially in a short time. Agriculture represents about fifteen percent of the gross national domestic product today, as compared with twenty-five percent ten years ago. In addition, the intervention prices guaranteed to the farmers are customarily announced in the middle of the program, after farmers have already planted. To make plans for the season's crops, farmers have to guess what prices the Government will offer. "The main problem," Sotiropoulos concludes, "is that everything is being done in patchwork. There is no long-term plan for agriculture in Greece; no organized and cohesive program."

With membership in the European Economic Community, Greek agriculture will be incorporated into the Community's Common Agricultural Policy (CAP). CAP is a joint attempt at consolidating the widely divergent and often contradictory agricultural policies of the EEC member-countries. Basically CAP incorporates all the countries into a single market and regulates each member so as to afford the Community a preference in trade transactions. A common fund links all the members financially and provides resources for development and modernization projects. CAP is especially significant in that it is commonly held at present to be the major symbol of European integration.

"CAP in Greece will create certain needed institutional changes," says Mr. Papageorgiou. He cites as an example the poorly organized marketing system here which, overburdened with middle steps, results in Greek fruit selling for less in Europe than in Greece. "The

general principle of agricultural pricing in the EEC is better than ours. With CAP's efficient network of information-gathering, the EEC is very quick and responsive to market fluctuations."

One effect of joining the Common Market is that intervention prices for Greek farmers will be announced by the EEC at an earlier date than before. "Farmers will be happy about this," says Mr. Sotiropoulos, "as they have been complaining. But because they will know the prices sooner", he adds half in jest, "the farmers will lose some of their imagination and their ability to forecast."

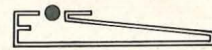
The intervention prices guaranteed by the EEC are higher in most cases than prices offered by the Greek Government. So, for most Greek products, farmers will receive better prices under EEC administration. During Greece's five-year period of adjustment beginning in 1981, farm prices will be raised by twenty percent annually until the intervention levels between Greece and other Community members are equalized. Only a few agricultural products will have a lower intervention price within the EEC.

Though the prices which the Greek farmer receives for his goods stand to increase with EEC membership, there are monetary drawbacks as well. Certain subsidies presently offered by the Greek Government will end in accordance with the rules of the EEC. Consumers will be affected by this on some products, such as milk, which are presently subsidized to keep retail prices down. And Greek farmers who now receive subsidies from the Government for production costs, will have this



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assistance withdrawn. This situation presents a risk to Greek agriculture. Sotiropoulos explains that farm production costs here are rising much more rapidly than in the rest of the EEC. Greece has a higher rate of inflation, and, because a much larger proportion of its agriculture is devoted to crops rather than to animal husbandry, labour costs are greater. "Because of this," Sotiropoulos continues, "we run the risk of production costs catching up with farm prices after a few years and reducing the income of the farmer. Once the subsidies are cut, other ways must be found to reduce production costs. This means that greater modernization will become a necessity."

The pressure resulting from EEC involvement to adopt a more economically efficient agricultural system has not been planned for by the Greek Government, Sotiropoulos claims. "I'm looking at the Common Market as an incentive to create many changes here, but this depends entirely on indigenous factors of our Administration. And there's no political will here to create these changes. Four years of negotiations with the EEC have not created a viable agricultural program."

More recently, however, some steps have been taken and a committee has been set up in Greece to study the matter and make recommendations for agricultural development. Greek agriculture will have to change to benefit from the EEC, and this involves both economic and social costs. The willingness of Greek farmers to alter their methods of cultivating and marketing is a factor that needs to be considered. The Greek farmer is quite adaptable to change, but the level of education and commercial understanding is very low compared with other EEC farmers. This

is a difficulty to be overcome before modernization can come about.

"I hope by becoming members of the Community," says Papageorgiou, "we can push ahead the structural policies of the EEC. By strengthening and enforcing the incentives they offer to encourage agricultural efficiency, we will see structural changes here as well."

"In twenty years I can imagine larger farms here, run by one to two people; more mechanized, but not on the scale of the United States or Britain. There will be an expansion of specialized products, such as out-of-season vegetables. Parts of the country will be abandoned as far as agriculture is concerned, particularly the mountainous areas where many olive trees are now. Agriculture will become mainly concentrated in the south, where the climate and the land are most suitable."

But it is Mr. Papageorgiou's belief that joining the EEC in itself will not change the structural problems of agriculture here. There will still be in Greece a continuous outflow of labour from the agricultural sector. "It's basically an internal problem we're facing, and up to now we have not managed well in promoting new methods."

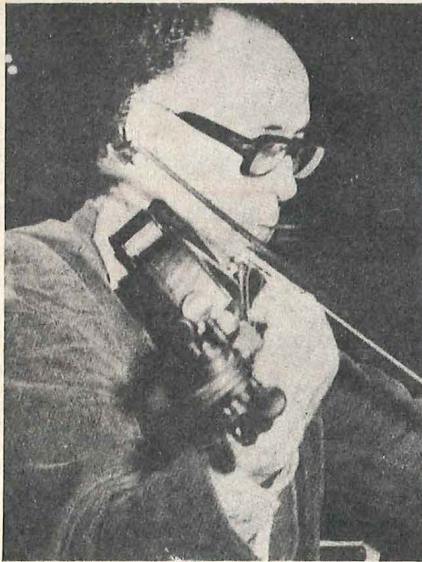
Whether Greece can adapt its agricultural ways to meet the demands for economic efficiency is yet to be demonstrated. Membership in the European Community shows promise of being an incentive for such change, but at the same time it will bring an increasing pressure of competition from the more efficient European farms. In any event it appears that EEC membership is going to be the testing ground for Greece's ability to change.

—LARRY GREENBERG



Fruit sorting





The conductor Tatsis Apostolidis

## music

### Apostolidis Debuts as Conductor at Rhododaphne

WELL-KNOWN to Athenian music lovers as Concert Master of the State Orchestra, Tatsis Apostolidis assumed a new role as maestro in the second annual Summer Concert Series at the Rhododaphne Palace of the Duchess of Plaisance on the southern slope of Mount Penteli. Sponsored by the Penteli Cultural Association whose aim is to preserve the historic marble mountain from further encroachments by mining enterprises and the polluted environment below, the series featured both musical and dramatic events during the first two weeks of July.

As conductor of a string chamber ensemble of fourteen members of the State Orchestra, Apostolidis demonstrated firm control of his forces and, after an initial bout of apparent nervousness, conveyed his own fine musicality with increasing freedom and admirable economy of motion as the evening wore on.

The program was a very enticing one, beginning with the familiar Aria from Bach's "Third Orchestral Suite", followed by three short pieces "in the old style" by the contemporary Polish composer, H. Gorecki. Although I am unfamiliar with Gorecki's works, I found this piece innovative, even radical, and at the same time pleasing to an ear accustomed to traditional sounds and form. The first part of the program

concluded with a delightful "Concerto for Piano and Chamber Orchestra" by Johann Christoph Bach, one of the Baroque master's many musical relatives. In a piano part that is far from easy, pianist Linda Leoussi played bravely, but displayed the same weaknesses of technique that marred her recital last month at the Hellenic American Union (see *The Athenian* for June).

There were moments of fine musicianship, however, and for the most part she and Apostolidis kept in good rapport, while the orchestra was only once or twice surprised by unexpected alterations of tempi and sudden cadences which resulted in some rather hastily summoned *attacas*.

After an inordinately lengthy intermission (during which the clouds of cigarette smoke became even denser than during the performance as there was no place for the audience to go), the musicians reassembled for the second half of the program which included two very fine works. There was the familiar "Orchestra Suite" from Henry Purcell's oratorio *King Arthur*, and a "Suite for Double Chamber Quartet" by the contemporary Greek composer, D. Dragatakis. The playing of the Purcell Suite was superb. Both Apostolidis and the musicians felt at ease and performed with clear unity of musical purpose. Only the final section produced a few flaws, notably some dissonances in the first violin part that were clearly not intentionally contrapuntal, as is common to the music of that period. The Dragatakis work, extremely musical and well-conceived, was yet another vindication of my belief that contemporary music need not be a painfully (if ever) acquired taste. The composer was in attendance and joined Apostolidis and the performers in receiving the well-earned applause of the enthusiastic audience.

The Rhododaphne Palace is a lovely backdrop for a musical evening and the acoustics are as good as one can expect for an outdoor setting. As George Wheler, the English traveller who came to Greece during Purcell's lifetime (1682), observed of the nearby Penteli Monastery, "The situation of the place in Summer time must needs be very agreeable"... And agreeable it is, well worth the Penteli Cultural Association's efforts to preserve its beauty. It was pleasure enough to attend the concert for the aesthetics of the surroundings alone, but the overall high standard of the program, performers and conductor made it even more worthwhile.

—ROBERT BRENTON BETTS

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# UPWARD PANIC

## The Autobiography of Eva Sikelianou

*The 1927 Delphic Festival was a triumph. Eva Sikelianou's production of Prometheus Bound on May 9 created such a sensation that the shops of Athens closed the next day, and the whole nation celebrated. News of the festival's success spread quickly through Europe and America. One Minister stated that Greece had held up her head abroad for the first time since the War of Independence. The Minister of Finance declared that the Delphic Movement could balance the Greek budget. It had, however, left Eva Sikelianou penniless and in debt. It was at first agreed that the Delphic deficit should be made a public charge and a Delphic Lottery Bill was presented before Parliament. There was only one obstacle. By law there could only be one national lottery and the one that existed largely benefited the Navy. The Navy itself was in debt for the purchase of submarines and the Minister was adamant. When Mrs. Sikelianou explained that he was destroying the Delphic Movement, he retorted that she was destroying the Navy. With this impasse the Lottery Bill was dropped and Eva Sikelianou left for America. She did not return until two years later when the great benefactor Antonios Benakis proposed financing a second Festival and persuaded Eva to come back.*

*The success of the Second Delphic Festival equalled the First, but these festivals were, for Eva and Angelos Sikelianos, not an end in themselves but a means to an end. Their real end was the Delphic Movement whose goal was the spiritual unity of the human race. The basic impracticality of this movement never deterred Eva Sikelianou from pursuing it throughout her long life.*

*The Second Delphic Festival was Eva's last major effort in Greece, and yet it appears only at the halfway point in her autobiography "Upward Panic". For the next twenty years she propagated the Delphic Movement in America with lectures and the production of ancient drama. Towards the end of her life she wrote "If, for one reason or another, it still proves impossible for Delphi, the cradle of intelligence, to shelter the grown man, what matter? There are Greeks all over the world, men who dwell in the Greek spirit wherever they were born, and the Delphic Idea is not confined to one point in space." Eva Sikelianou did not return to Greece until 1952 and died shortly thereafter. She was buried next to Angelos in the little shady cemetery overlooking the Sanctuary of Apollo which enshrined — and still enshrines — their faith in the brotherhood of man.*





## PART III: THE SECOND DELPHIC FESTIVAL 1930

I N Paris, I simply settled down to study. I saw no hope of going ahead in any direction, so for the moment I gave up trying. One day Mr. Antonis Benakis came to call on me. "Why do you not come back to Athens," he said, "we are all waiting for you." I told him I had no means of going on with the work, and that it would be difficult for me to go back and do nothing. "Come back," he said, "and we will form a guarantee committee for a second Festival." "No," said I, "I cannot. When people give money for an objective in which they are interested, it is fair that they should have a voice in deciding how the money is to be spent. The gentlemen of your committee might have opinions different from mine concerning a drama of Aeschylus; their opinions might be better than mine; but I might not accept them." "Come all the same," he said. "We will raise funds for the Festival, and you will direct it, with no intervention whatever on our part." "Then," I said, "I will come." And it was arranged that I should start very soon. He himself was leaving the following day. It was the late autumn in 1929. The second festival, he said, would take place in 1930.

G OING back to Athens was not so easy as it seemed. It required a kind of fortitude which I had never practised before. How could I walk in the streets of Athens without having paid my debts? The Orient Express rushed along taking me nearer to what seemed like doom. The rattle of the car-wheels seemed like the wheels of all the automobiles which had filled the roads around Delphi; and like the rattle of the thousands of plates in the Restaurant of the Festival; and the whistle of the train became the siren of the passenger boats which had brought so many people to Itea. These three demons choked me with anxiety. I imagined myself accosted in the streets by creditors; or seeing them lined up around my door. As I left the train the first radiance of the Greek Sun was a kind of torture.

But in the streets I was soon accosted in a way I had not foreseen. "Won't you take our daughter, — or won't you take our niece in your chorus? She is beautiful — she dances — she has a fine voice." The days were over when I had to struggle to get a chorus, when girls

would come and girls would go, and I was constantly beginning over again. For the *Prometheus Bound* I had started with the plan of having a chorus of fifty, but finally, after three years, I gave the play with only thirty, though I must have taught about a hundred. This time again I wanted fifty; but they assembled in a few days, and no one ever dropped out.

ANGELOS wanted to give *The Suppliants* of Aeschylus, and I was delighted. The oldest of all existing plays, the nearest, no doubt, to the condition I was dreaming about. If the archaeologists would only dig up a play of Pherekydes, or of Pratinos, or of Thespis, I might have been better pleased, — but here at least was a play where the Chorus itself was the Protagonist. There was of course an outcry. Why choose the least dramatic of all Greek plays? Why not do something of Euripides: *The Medea*, or *Hecuba*, or *The Trojan Women*? Professor Gilbert Murray wrote a very courteous answer to a question I sent him about something else; but in the end

of it he said that he did not understand why we had chosen *The Suppliants*. It could not possibly stand up theatrically.

These opinions were right from the point of view of modern drama. But I did not think twice about them. I was extremely excited about something else: can a chorus as protagonist be, not as dramatic, or as beautiful as actors on the stage, but much more dramatic, more harmonious, more beautiful? And in my mind, of course, this question changed its context: can groups of people, nations, races, be not as intelligent, as harmonious, as their leaders are at present, but much more so?

This last sentence sounds communistic. It is not. The Soviets are not concerned with these problems. The question might be more clearly expressed as follows: did the ancient Greeks, in creating the form of a Tragic Chorus, do it consciously or not? Were they presenting a working model of a perfect State, much better than Plato's in which social harmony is in equilibrium with individual expression, or was the fact that they did this pure chance?

I divided my fifty girls into five

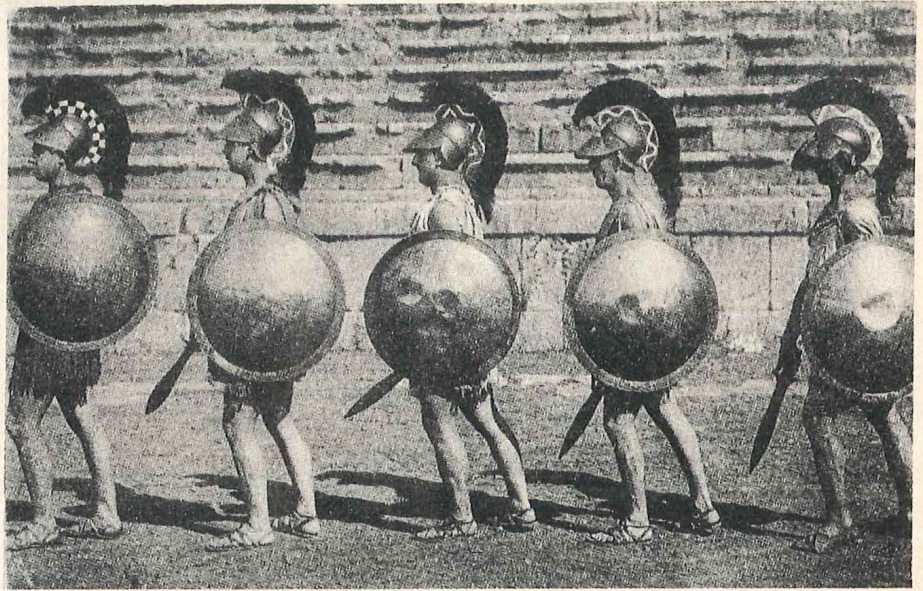


*The 1930 production of Aeschylus' The Suppliants*



groups, and gradually chose a leader for each. In one of these groups my leader realized my original vision. When I first started teaching the *Prometheus*, I had hoped that all fifty of my girls would approach the work individually, and produce her own interpretation, so that each one of the Oceanides would be a living entity, conscious of the general harmony, but conscious also, and expressive of her own soul. In feeling my way for the second play, I quickly realized that, in the fourth group, one of my Suppliants was a born leader. She had been with me the first time, but either I had not recognized her then, or, in the meantime, she had changed. This was Annetoula Kolyva, Angeliki's sister. We went over the music together, then started working on the movements for her group: and she was so alive, so full of suggestions, that I saw I was not needed at all, that she could compose her dances, and direct her group quite well without me. From then on, I did nothing for these ten girls except teach them music. The interpretation was entirely Annetoula's.

For all five leaders I had to have people who not only could sing and dance, but who also could recite poetry properly. For this reason, the other four were not chosen from my first chorus. I had three excellent amateur actresses and one professional. Their names were Koula Kalliga, Ismene Dimakopoulou, Lela Isaja, and Anna Gallanou. They all had beautiful voices, poise and grace on the stage; and Anna, who was leader of the first group, had the power of rocks and rivers when her voice rang out in her prayer to the Earth. But none of these four had worked with me before, and had no idea how to express meaning and rhythm in movement. So only Annetoula could train her own group; and hers had a life and a vim which made them better than the four groups I trained myself. But she had the advantage of me, because I used to compose dances while I drove around in a cab from one group to another, and then I would sit down in the evening with a pencil and paper to figure out the movements of all five groups as a geometrical problem. This was somewhat difficult, because, although we all met about twice a week in the large hall of the Greek Archaeological Society, this hall was not, in fact no hall in Athens was, the right size and shape. They were all long and narrow; and I desperately needed the size and shape of the Delphic Orchestra to rehearse in. So that until we all went up there, to the real theatre, I had no idea what the Chorus was going to look like. The first rehearsal in



*The Pythian Games at the stadium*

Delphi was, just as it had been in 1927, a revelation.

For the music, we had again asked Mr. Psachos to write it. But I begged this time to have a more simple accompaniment. I should like, I said, a single flute, or an oboe whose function it would be to play introductions, and short interludes between the phrases of the chorus, which would give time for one group to retire and another to advance, and would also give the mode or key, and the pitch for the entering voices. Mr. Psachos came occasionally to my small rehearsals, but not very often. I hardly saw him during these months of preparation. He gave me new manuscripts from time to time, and that was all.

With the weaving I had no trouble the second time. The Chorus was to be dressed all alike, without embroidery. The design of the dresses was to be Egyptian, because the Suppliants come from Egypt. The stuff should have been transparent, as many Egyptian monuments lead us to infer, but this was considered immodest, so I did what was desired by the mothers of my girls, bought the threads, hired a few weavers, and set them going. I did no weaving myself.

In fact for this second festival, almost everything was taken off my hands. No running about to different ministries to be allowed to go ahead, no anxiety about any practical arrangements at all. Mr. Benakis' committee did everything. We had occasional meetings of about twenty gentlemen whom he had got together, but these meetings were a relaxation rather than a strain. There was hardly ever any discussion, never any disagreement, never any loss of time... In the matter also of directing the play, the committee was perfect. Only

once did they intervene. They used to come quite often to my general rehearsals. On one such occasion, one member remained afterwards, and told me that the whole committee felt that I was making a grave mistake; they all disapproved of one of the people I had chosen for a very important part; they suggested another whom they considered better; would I think of it? They felt that otherwise the play would be ruined. "The most difficult thing," I answered, "of the whole festival, is to know, in Athens, what will stand up in Delphi. The scales are somehow different. What is heavy here is light there; and what is light here is heavy there; it is extremely difficult to know. The only way this can be done, is to somehow visualize the great rocks of the Phaedriades which dominate the theatre, and to tune one's ear at a distance to the mountain echoes and the open spaces which are there. It is not easy to do, but it is fatal if one makes a mistake. I feel that the committee are judging rightly for Athens but wrongly for Delphi, — I will not make the change." The member went away hardly concealing his chagrin. But after the first performance of the play in Delphi, he came to me, again as spokesman for all the others: I had been right: how had I known? I had not known, I said, I had only felt. That is all I am good for.

The Exhibition of Handicrafts was also much easier. The peasants had all learned to send their things without selling them beforehand; and the Committee under Mme. Nazou took the chief responsibility. Angeliki was still directing the whole.

THE Games again promised trouble. The same Director of



Athletics in the Ministry of Education was again making promises, but not with quite such a good grace as before. One day I spoke of it to a friend who was a Member of Parliament. "Why don't you ask," he said, "for all the athletes in the army? Go to the Minister of War." This seemed too much for me to do alone, so I asked Mr. Benakis to get the whole committee together, and ask for an interview. He did this, and we all filed into the Minister's room. Mr. Benakis started to tell about the Delphic work; but presently the Minister interrupted him: this time it was Mr. Sophoulis, whom I had never seen before. "The Army knows," he said, "what Angelos and Eva Sikelianou have done for Greece. She has only to appoint a time with me, and come to tell me what she wants." I was both embarrassed and overjoyed. Again the army! Why?

When I went to see him there was nothing he did not give. Athletes, soldiers, tents, nourishment, travelling expenses, everything for a month! The army took over the whole responsibility of the Stadium. As I was leaving the Minister's office he said to me; "Wouldn't you like some horses?" "Yes," said I, "I would." "I will send you," he said, "fifty good ones." And he did.

**A** BOUT two months before the Festival, Mr. Benakis came one day to see me, and said that he felt that

the Festival should be postponed until the following year. "It has all been too hurried," he said. "There has been no time for propaganda abroad; in fact, it has hardly been announced. The travel bureaus are interested, but they can do nothing; they need at least a year ahead. And then," he went on, "we could have boats come in to Itea, perhaps one from each country; and, with the excellent press notices of the first festival, it would be a sure thing to make the second not only pay for itself, but come out with considerable surplus." I knew that this was all true. But I was on the wave of accomplishment. It was extremely fascinating to have all Athens working feverishly for a given date. Everyone was keyed up. Could I let them down, and expect to find the same conditions again? I felt sure of the play then; and that kind of sureness seemed to me too fragile a thing to gamble with. The long dreary year in America made what I actually had in Athens seem very precious. Would all these people ever be the same again? Would I myself be the same? I could not tell. But I chose what seemed from the artistic point of view the least danger. I told Mr. Benakis that I would rather not put it off. The result of this was that the Guarantee Committee, after three series, of three days each, (at the first festival we had had only three days in all) came off with a very small deficit. Our own remained the same as before.

**W** HEN the time was near, Mr. Benakis said he was very anxious to have *Prometheus Bound* repeated. Everyone wanted to see it again, he said, and it would be better to have two plays instead of one. I myself dislike repetitions. I have no longer any feeling for a play I have done before unless I could begin over again with another interpretation: new costumes, new music, everything different. This is because in presenting a play, one learns a great deal; and it is exasperating not to be able to apply it. However we did it, as nearly as possible as it had been before, except for the stage-setting which was done this time by the architect, Mr. Kondoleon, who made a very simple, stylized design, appropriate for both plays. Presently it turned out that Mr. Psachos had an orchestral score for the new play, and again wanted a hidden orchestra. I was horrified. His music was good. The whole chorus knew it perfectly. They needed nothing but a few flute notes to give them the key. Why spoil a thing which was clean, with vague orchestral murmurs? However, I was still, psychologically, if not actually any more, the pupil of Professor Psachos. Again I accepted what he wanted. Mr. Kondoleon believed that, with certain acoustical appliances, the difficulties we had experienced before could be avoided. But, at the first rehearsal in Delphi, we were in the same situation we had been in before, only



Three members of the chorus from *The Suppliants*





Left to right: Eva Sikelianou, Estelle Lombardo, Atanasio Catraro, Angelos Sikelianos, Thanos Veloudios, Nikos Aiginitis

worse. Mr. Oikonomides, who was again leading, could hear nothing. For the *Prometheus* we went through the same dangerous pantomime as before, and I let it go at that. But for *The Suppliants*, which was a larger chorus, with much more complicated movements, the result was pandemonium. Nobody could get in time with anyone else. Evidently the Greek Theatre was not to be bamboozled into accepting modern methods. I was disgusted, and very anxious, with everything going strong, but I was also secretly delighted. Perhaps I could now move a step toward my own conception of the theatre.

After this trial I took Mr. Oikonomides aside. Could he arrange the score for two harps and a few wood-winds, leave out all the other instruments, and bring these few out to the edge of the horse-shoe where he could see, and hear the chorus, and follow them in what they were used to doing? Mr. Oikonomides was delighted. He arranged the score that night; and the next day we placed his little band right under the parapet of the auditorium, exactly in the centre, and they could be seen only by the first two or three rows of spectators. We started rehearsing in the early morning to avoid the great heat; and from the first moment it was perfect. Everyone felt free and happy; and we had almost finished the play when Mr. Psachos arrived. When he understood what we had done, he refused absolutely to admit the change. He was rather angry. But so was I. I said that if he insisted on

his hidden orchestra I would give up the play, and the whole festival, rather than ruin his work and mine. He turned on his heel without another word, and left the theatre. I have never seen him since.

It was, I think, this complete freedom of everybody who was in it which made *The Suppliants* so remarkable. Mr. Oikonomides sat there, leading

his little orchestra, following the sometimes erratic tempo of the girls with a smile on his face. He had been cooped up in a terrible dungeon, and now he was in the daylight, and could see the play. I had not wanted as many instruments, but at least I had gotten rid of the strings; and, above all, the girls were free and joyous because they were rid of the bugbear of a hidden orchestra. There was no constraint; and the play seemed to move, as it were, by itself, organically. I think, if I ever had to produce *The Suppliants* again, I would not mind doing it exactly as it was then. Only, perhaps I would then have just a single flute, on the stage, as part of the chorus. That would at last be right.

WHILE we were still in Athens, Mario Meunier had been the first of the French critics to arrive. He saw rehearsals there and rehearsals in Delphi, and all four performances. He must have seen the play about twenty times. At the last performance for the peasants, in the packed theatre, with all the mountain behind black with people, tense and silent, he was sitting next to me. Suddenly in the middle of the play, I realized that he was sobbing. I looked, and his face was wet with tears. "What's the matter, Mario?" I said. And this was his answer. "I shall never see *The Suppliants* again."

Gabriel Boissy, with most of our old



Eleftherios Venizelos and his wife seated in the front row



friends, had arrived, And what is one to say about these critics? They really were not critics in the usual sense. They told us our faults, but they did it in a spirit which was not critical at all. It was almost as if they had forgotten their function, and had become visionaries like ourselves. And one wonders: Was this extraordinary response, this almost apostolic mission of the Press, in regard to Delphi, due to the fact that we ourselves were ultimately concerned with the play? It was not an end in itself, but an instrument, used consciously, to reach a goal infinitely beyond. Of course, in the meantime, many had become familiar with the Delphic Plan through Angelos' writings, his speeches, his correspondence. When they all arrived this time it was clear that they had not come only for the play; it was as if they understood the ultimate object, and as if their hearts were fired, as ours were, to reach beyond the immediate phenomenon which was the play, and, as a matter of fact, they did reach beyond. During the preparation, Angelos and I had been deeply concerned because we could do nothing to advance the founding of the Delphic University. We had hoped to bring from many countries, — and by that time we knew better who they were, — the “non-attached”, the men-of-good-will, the “overseers”, the Epoptai, to form Summer Schools every year (connected with local Greek Games and exhibitions, and with a festival every three years) which, little by little, would have formed a permanent Nucleus, a first bulwark against dogmatism and fanaticism all over the world. We were not able to do this. The committee were not interested in anything but the Festival. This was not their fault. They had not undertaken to do anything else. But owing to this limitation, we were surprised to find that, in spite of this, the Objective itself seemed to be moving. The play was no longer the main subject of discussion, as it had been the first time, (although undoubtedly the second play was better than the first) but everyone was talking about the Delphic Idea. It seemed to have a life of its own. The intellectuals who were there gathered together, round the large table in Angelos' study, and drew up resolutions concerning the advance of the whole Delphic Plan. It was as if the seed sown at the first festival had really grown out of the earth, and blossomed by itself.

**W**as it on account of this that the future shaped itself as it did? In Athens everyone was full of plans. —



*Eva and Angelos Sikelianos receive congratulations at the conclusion of the performance*

but I was soon disillusioned. The Minister of Education said to me: “Why are you not pleased; why do you hesitate? You have the Government back of you. We will do anything you suggest to make the Festival permanent, but we cannot tolerate what you call a spiritual centre. You will have to separate the two things.” I told him that the outer success of the festival, in which he was interested, had an inner reason; that I never could have directed the plays as I had unless something beyond the plays had kept me going; that what he was asking for would soon degenerate into a sort of commercial Oberammergau which did not interest me in the least; and that the mere fact that he was forbidding us to form an Educational Centre made it seem as if one side of the Delphic Plan had advanced in disproportion to the other side, and as if we were then called upon, in order to save the Plan at all, to let the Play wait until it would no longer be in danger of being reduced to a mere show. “In short,” and I ended my speech, “if I do not separate these two things, what are you going to do? I am not a ballet-master.”

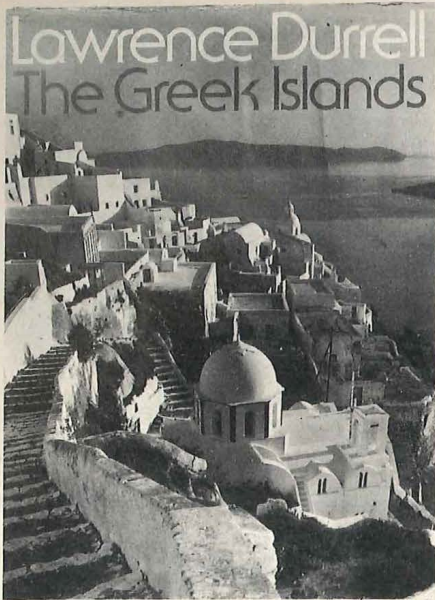
Angelos and I went together to see Mr. Benakis. He repeated almost verbally what the minister had said: The Committee were back of us; they were anxious to go on; we had all the elements to make the 3rd festival a financial success; we could pay the remaining debts of the first festival, and all of us would have profits instead of deficits. We knew this; but we suggested our original reason for undertaking to organize the thing at all: we wanted to found a Spiritual University, and make Delphi worthy of its great tradition. Would the Committee help? At the

mention of our ultimate goal Mr. Benakis became quite angry. He would not hear of it. He said we must separate these things. So we thanked him for what he had done, and took our leave.

**W**E were struggling again, as we had after the first festival, for the completion of the Delphic Plan. The performance of great drama had done its work and done it well. Again it had set moving the spirit of Upward Panic. But the artistic success of the second festival, much greater than it had been the first time, made the next Delphic step more than ever important. The very insistence of the Greek Government, and of our patrons in Athens, that we continue the play for its own sake showed clearly enough that the Means was in danger of becoming an End. The time had come when the Delphic Work had either to stop, or be debased.

**O**VER a quarter of a century had passed since the days on Kopanas when the Delphic Idea had become for me a central pivot which gradually drew all other manifestations of life into its orbit. In the meantime, in 1927 and 1930, this Idea had become, in part, a reality outside of my consciousness. Many currents had come together, and their meeting had formed a spring of clear water where one nation could quench its thirst. Clear currents from other nations also were flowing towards it, to add volume and power to the vein which had been opened. It seemed that together they could quench the old thirst of the world: Among Peoples let there be Peace. ■





## books

Lawrence Durrell

### THE GREEK ISLANDS

Faber and Faber, London. 1978. 287 pages. 810 Drs.

The Greek Islands is an extravagant portrait full of advice, and intimate asides. It meanders, picking up fascinating morsels, turning palimpsests en route. From Paleokastritsa in Corfu to Mount Ida in Crete, Durrell hastens his reader to those empty spaces where ancient felicities still reside. This is no easy matter, and in the end, waxing submissively, if defiant, he admits to an inevitable glut of tourists which he does his best to ignore, by dwelling neither upon hotels nor food, but rather upon that which keeps the sensitive eye in thrall.

The text is memorabilia and cautions, providing for a joyous reading experience. Whether it be the seduction of Anchises or the author's evacuation to Crete during war years, there is keen story-telling here. Reading it while journeying myself for the first time through the Cyclades, I felt privy to information few other travellers were likely to know.

On Santorini, for example, we learn of ghosts, the *kalikantzaroi*, little men with flutes ranging the highlands, confused with Pan on Rhodes. And about Rhodes — Sweden's Florida — Durrell revels in his sources, the *Britannica* and the Larousse *Encyclopedia of Mythology* among them. There is Demetrius laying siege to the city with his forty thousand soldiers and the nine-storey assault tower, *helepolis*. After a year of largely futile maneuvers, Demetrius' father calls the boy off, a

treaty is hacked out, and a commemorative statue erected to the sun god Helios. The Colossus was completed in 314 B.C. A veritable lighthouse over a hundred feet high, toppled by earthquake, it lay on the ground for nine centuries, a metallic Gulliver, before being scrapped.

Also on Rhodes is Petaloudes, the Valley of the Butterflies, best in early summer. Vast quivering clusters descend from somewhere Turkish, their wings red. On Rhodes are the strange good women, herbalist healers, one in each village. It is the place to buy a summer cottage, says Durrell. But Karpathos is the ideal hideaway. While Kastelorizo, seven 'open-leg' hours east of Rhodes, is the honeymoon haven of all the islands.

Durrell's enthusiasm rolls on infectiously. Kos, in the Dodecanese, most lovingly sanctioned, gives birth to Hippocrates, from whose pure elements comes that integral treatise, *Soils, Airs, Waters*. And it was here that one of the sanctuaries of Asklepios was erected adjoining mineral springs. Just as certain other watering places attract pilgrims, so Kastelorizo allures its own devotees. Beach wantonness pervades, not the Mykonos decadence, nor Black Sea kind — where *babyshkas* in bikinis like elephants in jockstraps repose squeamish on the gravel — but the St. Tropez kind, all of Europe's beautiful young women out-rivalling one another, the men strutting unmasked.

In contrast, Durrell intones the 'poetic fatality' on Kalymnos where gloomy sponge fishermen set out towards the waters of Libya for a few risky months of effort. Synthetic sponge, dwindling shoals, and ever costlier aqualung gear have rendered it a forlorn profession. Durrell sees these weathered, fretful Kalymniots, some stunted and twisted from early bouts with the bends, and makes the other case for the islands, the negative one. The wintry whitecaps, those incessant silences, lumbago-ridden monks, wind-harassed rock. The fishermen chew pig fat and suck *paximadi*, hard quartz biscuit. A similar unpleasantness is revealed about Kea: "Fly-blown villages, flea-tormented and silent; dogs and cats scratching themselves to death in the dust. And the terrible ennui that comes with such blazing isolation..." On Kalymnos, if one wishes to conceive, one makes love at the grotto of the Seven Virgins, leaving a prayer and piece of petticoat. There are always these reversals of spirit, windmills to alter the forbidding.

And on the western shores of

Kalymnos life is less shorn, less serious. It was there that Heraclitus saw a triangle in driftwood, and this coincidence of whimsy and rationality — this Naturalism — forges the Greek character for Durrell, spins it out of nature like spume.

He is insistent here. What mythic rites of passage are strewn through the book in the end amount to one adamant injunction: earth, sky and sea. For all of his love of lore and people, what seems to bristle and glint is that full spectrum of light — 'absorbing', 'caressing' — every verb of association that can mate mind to texture. The sweetest analogue for this light is the oil of the far distant pagan shrines forever being replenished by the anonymous mountain folk. Who are they? Shelley says we are all Greeks, and Durrell relishes this.

And what does the tourist see, among these islands so nourished by colour? By mid-morning the cliffs are scoured and driven, hard-boiled. The caulk sweats in the onslaught of thick radiance. But by afternoon a mellowness absorbs that same rock, as maroon waters dote on the harbourless declivities. The salt is less piquant in the Mediterranean than in oceans; it leaves the gold and dun cleavages fresh, candescent. An innocence wants to linger there.

By late afternoon the effect of sanctity is deepset. No longer weathered, or alien, the island soothes. And this is the Parian, uninhabitable kind. On a Naxos or Aegina, there is riotous density: pistachios, saffron, crocus, Japanese loquat, lax-flowered orchid — the cornucopia is rich and Durrell is mindful of his botany.

Durrell's eloquence is all discursiveness. Take for example the Northern Aegean section. He begins with Lesbos, remarking in the opening sentence upon the island's calming size, "...but how to escape from the net of ancient associations which make everything to do with the place memorable? But then why try?" He moves fast, from political history to the life and times of Sappho. That her reputation is damaged by well-known allegations (despite the fact she married) leads Durrell into a discussion of Greek pederasty, Cretan boy abductions, Freud, Stekel, Pauline Christianity and then back to Lesbos, military history, on to Samothrace, and the finest of beaches, Koukounaries, on Skiathos. The skittery treatment is the same on Naxos in which endearing Dionysus comes to life, and Paros, where Xerxes took a plane tree for his bride, embarrassing the hell out of his million soldiers.



This is short-shrift, but what eccentric jewels of fact arise are laboriously embedded in poetic rhapsody elaborating "how human the Greek islanders are". The armchair reader will treasure these latest reflections of a major twentieth-century writer. But the simple tourist will find the book only marginally 'useful'.

The photographic coverage is sporadic, stock-footage mostly. And the book is heavy, not easily trundled about in a small rucksack. But then Durrell doesn't want the tourist poking around his sacred turf, despite his chronic inability to keep secrets. Listen to his invective on visitors to Mykonos:

"These people are disgorged in passive droves by the great cruise liners en route for Delos, which lies just across the strait... Painfully plodding in Germanic crocodiles, often led by a stout member of a tourist club holding aloft a banner, they march off round Delos, like a human sacrifice to a culture which has ceased to identify with its own roots in the past. These pale, muffin faces are hunting eagerly in the past for the lost clues to their present. So much flesh roasted in this torrid sun, their devoutness is as touching as it is exasperating. Mykonos and Delos reel under their presence, but usually only for a month or two, and not every day."

Even this holds out final encouragement to go there. And so the paradox ensnares. Durrell's fingers are crossed. Six million tourists will have visited Greece this year.

But if the author loves Mykonos, Rhodes, etc., he says he was happiest on Poros, where the tourists somehow get lost, diffusing themselves among the groves of olive and eucalyptus. Fine balance on Poros. Henry Miller loved it. And Kimon Friar translated part of Kazantzakis' *Odyssey* in his cottage (Medusa) there.

Poros' integration of forces well epitomizes Durrell's narrative style, a conversational one highly palatable, hewn from the land. This is no ordinary palaver. Larded with wit, selective legend, the arcane (and occasional inaccuracy. For example, Kazantzakis and Sikeianos were forty days at Athos, not a year, and the celebrated Greek 'NO' was directed at Mussolini, not Hitler), his prose is all magic and heartbeat. Greek islanders I met who had read it seemed generally ready to buy it for their cousins in America, though showed dismay at what they saw as a dated patina. Durrell last inhabited the islands many years ago and so has had the poetic accumulation which comes from hindsight and correspon-

dents. Just as well, for the after-image is what sticks in all of us. Durrell is all nostalgia, an ancient Greek word. The Greeks can actually die of it, says the author. (Baboons and dolphins too, by the way.)

We vaguely recognize this aura of fondness. Love of the wild, the undomesticated 'sky-thrusting' cliffs, the wind through headland of golden thistle and thyme, the dour and indomitable Cretan who offers the

camper a piece of hard brown bread and *tsikudi*; this aura, like Durrell's style, is all light — that dazzling Attic luminescence. Light and verticality, the rock-bearing islands of dream. Off one of these, the white cliffs of Ionian Lefkas, Sappho took her sacred plunge.

In the end, these islands have become Apollonian ones, poised, cerebral, bronzy and alive.

—MICHAEL TOBIAS

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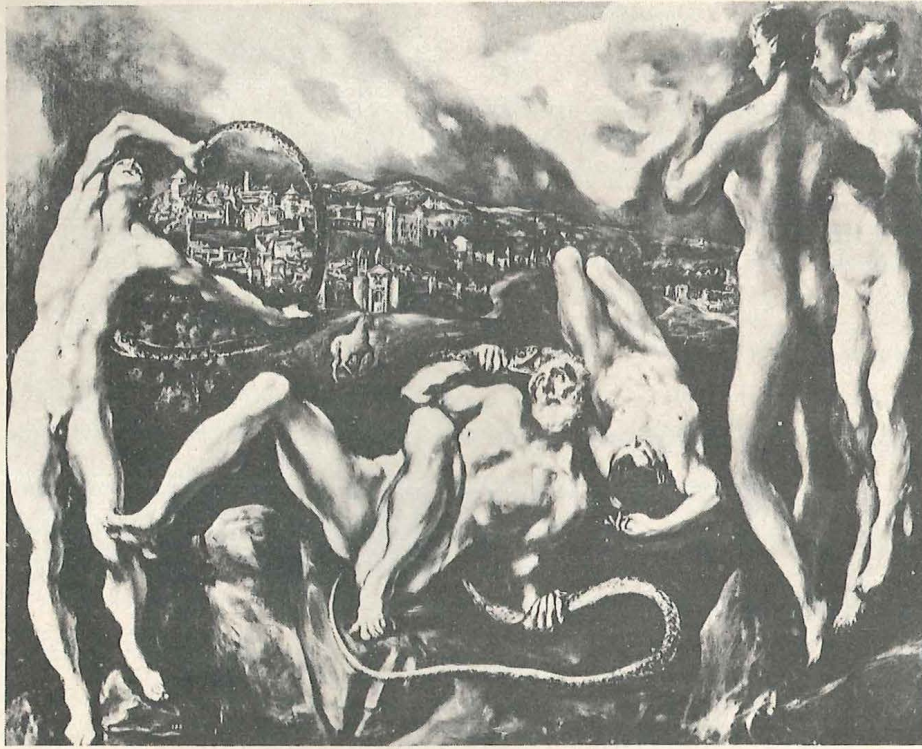
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Laocoön

# art

## EL GRECO

THE 'Laocoön' of El Greco, loaned by the National Gallery of Washington, D.C., can be seen at the Benaki Museum through September. It is shown together with his 'Concert of Angels', loaned by the National Gallery of Athens and with two early works from the Benaki Collection attributed to El Greco and dating from his Cretan and Venetian periods. When compared with the 'Laocoön', these latter works appear too obviously to be 'fillers'. Their inclusion seems pointless for two reasons: the Athenian public's familiarity with them and the discrepancy in their quality. They are overshadowed by the extravagant turbulence of the 'Laocoön'. Despite the uniqueness of this work and the singular opportunity afforded by its appearance in Athens, one work is just not enough to satisfy the visual expectations of the public.

A familiarity with El Greco's background is essential for an understanding of his art. He was born in Candia, Crete, allegedly in 1541, a date still subject to controversy. He received his initial Cretan Byzantine training at a monastery. It is believed that he left his homeland for Venice in 1567. After stays in Venice and Rome, by July, 1577 he was living in Toledo, where he was to remain until the end of his life. As a young man in Greece, his eye had been

trained to see images in the Byzantine manner, solemn and rigid, remote from any semblance of natural appearance, as art in Greece had remained unchanged since the Middle Ages. In Italy he was influenced primarily by the Venetians: Tintoretto, Titian, and Parmigianino's elongated figures. These two irreconcilable traditions — Byzantine and late Italian — are evident in the work from his Italian period. In Spain, medieval ideas still pervaded the local art. This environment further contributed to El Greco's disregard of the realistic and, coupled with the religious fervour of his adopted land, culminated in a dramatic vision and an audacious individual manner of painting. His 'volcanic' style reflects his obsession with movement and the play of rhythmical forces. He pushed his paintings to the limits of expressiveness, taking innovative liberties with natural shapes and forms, forcing them into scenes of excessive, yet structured, vitality.

El Greco constructs his forms from colour and light, a Byzantine influence at variance with the Venetian practice of soft transition. Sharp demarcations of areas and planes are achieved by the juxtaposition of complementary colours. He integrates forms and areas into a design which by its own abstract power emphasizes the organization of the

painting's surface, as seen very clearly in the 'Crucifixion' (Louvre) where the highlighted cloud edges create an essentially abstract pattern. Despite their extreme agitation, El Greco's works are governed by a controlled mood as the compositions are lashed into sharp angles by the jagged movement of clothing and the dynamic contrasts of light and dark. The rhythm moves in and out near the surface of the paintings as the white highlights stand forth sharply against the dark background. His compositions are powerful when they are least cluttered, as seen, for instance, in 'Storm over Toledo' or 'St. Andrew and St. Francis'. In his later works he adhered to the Byzantine convention of arranging forms and colours upwards to the top of the painting, limiting organization to the frontal plane, as opposed to Renaissance and Baroque perspective and depth. Light and colour for him were organizing devices, not used naturalistically but symbolically, to represent the mysteries of the supranatural world. The figures are significant not only for their representational content, but they must also be seen as areas or volumes in an abstract design, distorted to create the desired frontal composition within the framework of light and colour. The sensuousness of the wine reds and deep greens, juxtaposed against the starkness of the whites, is neutralized by the intense spirituality of the work. Light and colour thus also express emotional and spiritual ecstasy. As El Greco's emotional intensity increases, his composition becomes more clearly abstract.

El Greco's distortions of natural shapes and of the human body have been attributed to his being astigmatic. However, this argument appears unsubstantiated since he was not astigmatic in Greece or Italy. Doubtless he was an avid experimenter in search of the maximum expressiveness in paint, which often led him to exaggeration. When not extremely agitated, he remains one of the most powerful and moving of religious painters, as seen in the beautiful 'Pieta'. His mystical inclinations and his strange iconography relate him to the Byzantine tradition where the tragedy of the crucifixion was expressed in a language of symbols. When not carried away by the pervading hysterical religiosity to the sensational and the ghastly, his art is the ultimate expression of Spanish spiritual fervour. His art placed him in the mainstream of Mannerism which dominated late sixteenth-century Europe. However, it was not until the late nineteenth century that his originality and psychological



perceptiveness were fully recognized and appreciated.

The 'Laocoön' has been dated by scholars between the years 1606-1614. It is not known who commissioned the work, but it was certainly not a religious patron. The painting was restored and cleaned between 1955-1956, and the loin cloths which had been added after El Greco's death to cover the figures were removed. This mythological subject is said to have been depicted three times by El Greco, according to the first inventory of his possessions compiled after his death in 1614. It has been suggested that his reference source for the painting was a pre-Virgilian text. According to the Latin poet, the Trojan priest, Laocoön and both his sons were slain by serpents from the waters surrounding the island of Tenedos where the Greeks had withdrawn from the Trojan siege, as victims of the wrath of Athena and Zeus. In El Greco's painting only the one son, to the right of his father, is shown bitten by a serpent.

The myth of Laocoön is the only classical theme known to have interested El Greco, who was primarily a religious and portrait painter. Undoubtedly, the great sensation caused in 1506 by the excavation of the celebrated ancient Laocoön group, executed by three Rhodian sculptors, played a part in his choice of subject. El Greco saw this sculpture while in Rome in the early 1570's and was familiar with one of the many casts, as were all artists throughout western Europe at the time. Considered then as one of the foremost pieces from classical antiquity, its influence was extensive. It was studied by artists of the stature of Michelangelo and by the Venetians closest to El Greco, Titian and Tintoretto. Since El Greco's interpretation of this subject is far removed from the original classical representation, it has been suggested that El Greco's sources of inspiration may lie in a lost Titian canvas of the subject painted for the d'Este family in 1540 and in influences from his Venetian sojourn.

The subject of the Laocoön was held up by theologians of the Counter-Reformation as an example of stoical suffering. It was also said to have been the expression of both divine mercy and vengeance. The two standing figures at the right are said by some to be Adam and Eve, seeing the fall of Laocoön as a classical parallel to that of Adam and Eve, a symbol of divine retribution for transgression. As in all the Laocoön variations through the ages, the serpent is a major element. However, these figures have also been identified as Paris

and Helen, Apollo and Artemis, and Poseidon and Athena. The composition is dominated by writhing nude figures in the foreground, set off by a Toledo under a stormy, turbulent sky. As he substituted Toledo for Jerusalem in many of his crucifixion paintings, in his 'Laocoön' he substituted Toledo for Troy. The colours are cool with a balance between white and dark areas, illustrating El Greco's organization of forms and rhythmical movement through light and colour. The white of

the expansive nude figures in the foreground revolves up in a vaguely circular motion to the clouds above them, pulling the composition upwards and not into the painting. It is as though a wide band of white surrounds a dark Toledo at the centre. This arrangement is a culminating example of El Greco's distinctive frontal composition, once again reflecting his Byzantine training and origins.

—CATHERINE CAFOPOULOS

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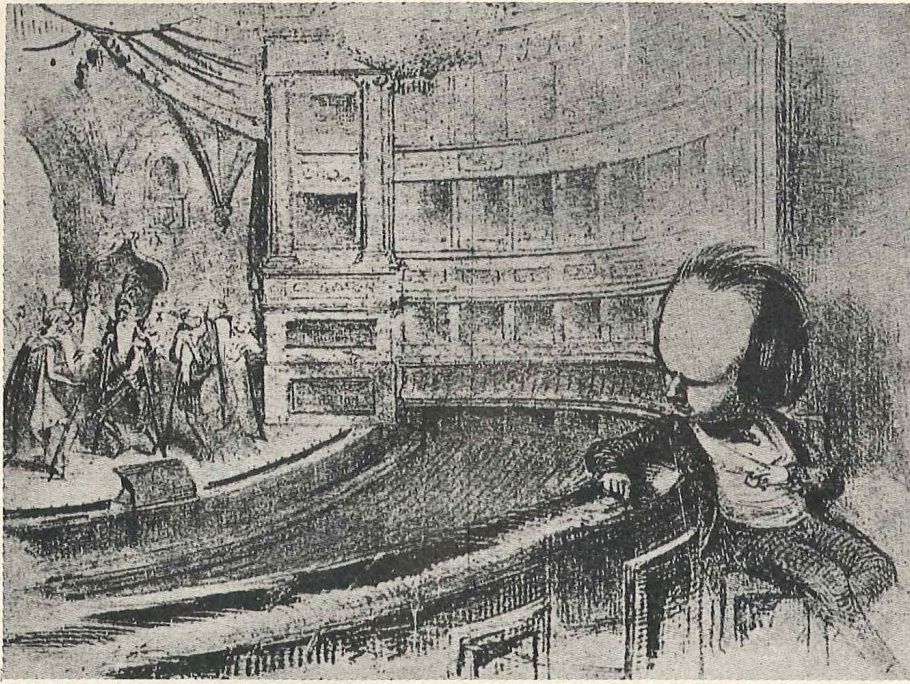
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# theatre

## Giant Novelist; Dwarf Playwright

THE novel may be the prince of the literary and film-script industries, but it is and always will be the pauper of the theatre world. Successful adaptations of novels are as rare as black diamonds. This is perhaps the best indirect proof that play-writing is too special an art to be played with and too specific to be considered a composite form which can be pieced together in patches by a commercial establishment of writers, directors or producers who try to modernize the theatre art by ignoring its essence.

These dark thoughts invade my mind when I must regrettably add another poor adaptation of a rich novel to my collection of false diamonds, or when I do discover that rarest black diamond, as happened a couple of years ago when I read Gabriel Arout's splendid adaptation of Tolstoi's *Anna Karenina*. Still, since everybody knows that the adaptation of a novel for the stage is a nearly impossible task, one wonders why so many writers have recourse to this suicidal action. The answer may be that despair drives them to it, or that actors or producers with great ideas of themselves hire playwrights to create vehicles for them. These writers may be stripped of their powers of inspiration, or their recent plays may have been flops. Unless they can adapt a successful foreign play to their own language, their last desperate resource is the adaptation of a famous novel. Many writers who

have a keen sense of the theatre lack, or believe they lack, the imagination needed for creating plots. These are usually the ones who become novel-hunters.

Let us make an attempt to get to the very core of the problem. Greek tragedy is considered to be the pinnacle in the evolution of world drama. The chief characteristic of tragedy is the unity of time, space and action set at the crucial point in the life of the hero (*Oedipus Rex*, *Electra*, *Antigone*) or of a group of people (*The Trojan Women*, *The Persians*). The poet-playwright penetrates deep into the psyche of the hero and from there takes a leap upwards towards the sphere of his hero's aspiration. The spiritual plane linking the psyche to its aspirations forms the extra dimension of the play. This is exactly the revelation which audiences were waiting for, because the plots of ancient plays were based on well-known legends.

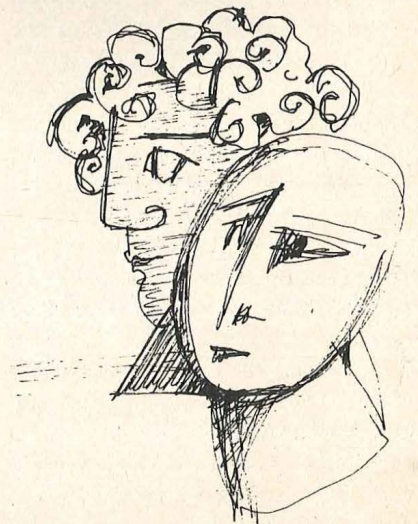
In novels there is no such unity. Time, space and action are vastly multiplied. Even if it centers on the life of a single hero, the action of a novel often runs through his whole life, while the stories of other characters are interwoven with the principal one. The basic problem of an adapter is how to compress a novel that takes twelve hours to read into a play that takes two hours to see.

Shakespeare, the great dramatic

genius of the Renaissance, took up the broken thread of ancient drama and produced his own conception of tragedy adapted to the less spiritual culture of his times. Plot and action are the main sources of appeal to a materialistic audience, and Shakespeare, combining realism with his highly poetic temperament, aspired to the summits of ancient tragedy. His ingenuity found the proper solution. He made use of the advantages later taken by the novel; namely, an elaborate plot, a long time span terminating in a dramatic death, a great number of roles whose characters could be quickly painted with a few strokes of his masterly brush, and as many locations as the action required, but always leaving the set to the imagination of the audience. He then adapted the 'crucial moment' to the needs of the plot. Usually he split it into three parts: the attack, the crisis and the fatal catharsis. One can trace this process in all his major dramatic tragedies (*Hamlet*, *Lear*, *Macbeth*). If any of each of the three parts needs great elaboration or more than one scene, this is of secondary importance.

The Shakespearean method should be the real model for all modern writers who adapt a novel to the stage. The adapter should highlight the crucial moments in the life of his novel-hero, select those characters essential to the understanding of such crucial moments, and dramatize only those scenes which help in building up the internal and external conflicts of the central hero, thereby avoiding the necessity of adding dialogue. This is more or less how Gabriel Arout managed to make a stage version of *Anna Karenina* which was worthy of the original novel.

In a novel the dramatic mood and action in the evolution of the story are usually provided by narration, which is





the characteristic feature of the novel. On stage, the mood and action can only be served by dialogue and acting, coupled by stage effects such as lighting, music, sets, sound effects and movement. If narration is used, it should be as limited and as dramatic as possible. In a stage presentation of a story the narrator is essentially none other than the director of the play. Because the stage version of a novel needs many scenes for lack of unity of time, space and action, the main object of these scenes is not just to allow the story to evolve, but to use the story in such a way as to build up dramatic action and mood. This is exactly what most adapters fail to achieve.

Victor Hugo was a giant of nineteenth-century French literature who had a tremendous impact on several generations. A romantic who combined a keen observation of life with a panoramic view of his era, Hugo in his lengthy novels could explore the philosophic, the idealistic and the realistic with passion and human understanding. Only the adventurous eye of a camera and the ample means of the film industry can capture today a considerable part of the flavour of his two most popular novels, *Les Misérables* and *Notre Dame de Paris*, while only the most brilliant character actors can successfully interpret the thrilling personalities of Jean Valjean or Quasimodo. To adapt these colossal fictions for the stage is certainly a deadly venture. It can only turn a giant novelist into a dwarf playwright. Jenny Karezi and Kostas Kazakos exhausted their energy, imagination, and hard money in attempting to adapt and produce *Notre Dame de Paris* on the open stage of the Athineon Theatre. Designer Vassilis Fotopoulos offered an ingenious and atmospheric set that could move quickly from the dirty gypsy quarters of the 'Court of Miracles' to the dark impact of the shadow of Notre Dame. Equally good was the portrayal of Quasimodo by Kostas Kazakos, and the scene between him and Esmeralda (Jenny Karezi) in the garret of the Cathedral was especially moving. The efforts of the entire company to bring to life the glories of the novel were evident. But the result was disproportionate to the effort, simply because the magic of Hugo's pen could not be taken off the pages of the book and brought on stage. As narrator of the play, George Michalakopoulos played Victor Hugo, but while there was much narration, there was very little of Hugo.

—PLATON MOUSSEOS

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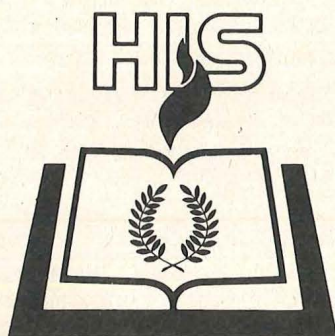
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# cinema

## TO DREAM OR NOT TO DREAM

**S** OON a new crop of films will be released, a few with all the traditional flourish, others with less fanfare, and some will go by almost unnoticed. Whether this new season will be a vintage one or not is, at this point, anybody's guess and quite irrelevant.

The only tangible fact right now is that the long slide in cinema attendance that began with television has, according to *The Economist*, bottomed out, and the sale of cinema tickets has started to rise. Americans, for instance, bought some 820 million tickets in 1971, while in 1978 they bought 1.2 billion tickets. In Greece the about-face has been more dramatic; cinema attendance has risen during the last year or so by almost twenty percent. Now whether such figures will encourage the makers of films to restore cinema to artistic life is another matter altogether because more often than not, and with only a few exceptions, they were the ones who during the last decade or two seemed to have forgotten that it is the liveliest art.

Unlike all other arts, motion pictures, as Nathan Glick, the editor of *Dialogue* magazine, once wrote, were from the beginning "an entertainment produced for the masses and then had to spread their charms in the opposite direction, from the bottom of the social scale upward." So to consider and produce cinema as nothing but entertainment would deny it interior meaning which, as its most brilliant artists have proved, is one of its glories and greatest potentials. The remarkable thing about literature is that the experience one goes through while reading a good book does not stop when the last page is turned. This may be true of some films as well, but the majority act like a sleeping pill which, though it puts you to sleep, deprives you of sleep's liberating experience: you do not dream. And it has been demonstrated that people who are prevented from dreaming over a long period of time will eventually go mad. At times I wonder whether such a Machiavellian strategy is not lurking in the minds of some television executives, while the unsuspecting viewer puts on himself the strait-jacket of passivity. As Ingmar Bergman once said, "Film is the most precious and the most astounding magical device that has ever, since history began, been put into the hands of a conjurer." The film director is the

illusionist, but he can be the deceiver too. With such a powerful medium at his disposal, the damage can be tremendous.

The coming season will have the usual dose of sleeping pills. At first glance one notices, among the two hundred films to be released, the sudden disappearance of the musical especially the disco-musical, which for some time now has been riding high at the box-office. The other is the re-emergence of boxing, an old Hollywood tear-jerking device which was quite successful during the thirties and was revived a few years ago in *Rocky*, whether it is used as a metaphor for the American dream or as a means of saving a deteriorating life through action. There will be the sequel, *Rocky II*; a remake of the 1931 King Vidor film, *The Champ* (directed by Franco Zeffirelli and starring Jon Voight); a comedy, *The Main Event*, starring the money-making couple Barbra Streisand (as the boxing manager!) and Ryan O'Neil (as the boxer); a two-part nostalgia spoof-trip into the genre, *Movie Movie*, directed by Stanley Donnen, with George C. Scott and Eli Wallach; and finally a variation on the same theme, *Paradise Alley*, a story about wrestling set in the forties which *Time* has called another "exercise in egomania". (Sylvester Stallone — *Rocky* — has written the screenplay based on his novel, directed it, stars in it, and also sings its only song.)

The only musical noted in the programs is the film version of *Hair*, directed by Milos Forman (*One Flew over the Cuckoo's Nest*). According to the reviews it is as refreshing and entertaining as Richard Lester's original *A Hard Day's Night* more than a decade ago. If the disco-musical as a genre was short-lived, John Travolta's career as an actor has taken another turn. In *Moment by Moment* (written and directed by Jane Wagner) he plays the younger half in a love affair involving a "mature" woman (Lily Tomlin). Despite his acting talents, Travolta is forced to keep cashing in on his *Saturday Night Fever* beef-cake appeal by parading endlessly in his bikini briefs.

Aside from *Rocky II*, there will be other sequels trying to capitalize on their past successes: *The Empire Strikes*





*Back* (a sequel to *Star Wars*), *Superman II*, and *Oliver's Story* (a sequel to *Love Story*, starring this time Ryan O'Neil with Candice Bergen). Since sequels, as a general rule, are often inferior to their predecessors, we may well anticipate what *Oliver's Story* will be like. Recalling, however, Werner Herzog's past works (*Aguire, the Wrath of God*), his latest film, *Nosferatu*, starring Klaus Kinski, may be expected to be an exciting modernized version of the Dracula myth, as filmed in 1921 by one of the masters of the silver screen, F.W. Murnau.

Aside from *Nosferatu*, other promising films are *The China Syndrome* (directed by James Bridges, with Jack Lemmon and Jane Fonda), *Apocalypse Now* (directed by Francis F. Coppola, with Marlon Brando and Martin Sheen), *Manhattan* (written and directed by Woody Allen, and starring him and Diane Keaton), and several films by Robert Altman, *Health* (Glenda Jackson and Carol Burnett), *Quintet* (Paul Newman) and perhaps *A Perfect Couple* (Paul Dooley). If it took Coppola five years to complete *Apocalypse Now*, Allen and Altman never seem to stop writing and filming. The most prolific, Altman, seems so active that it may well affect his material. This is especially true when he tackles such a wide variety of subjects at once, from a satire on the cosmetics industry (*Health*), to the fight for survival of a commune after a nuclear holocaust (*Quintet*), to the love story between an elderly Greek immigrant and a young rock singer (*A Perfect Couple*). Woody Allen, on the other hand, is keeping to his favourite themes among which is cultural junk food (those sleeping pills and other consumer products) so popular in today's mental diets, as he has said time and again, particularly in his two last films, *Annie Hall* and *Interiors*. Then consider film fare like the coming *Warriors* which is advertized by its distributors and producers in this way: "The Armies of the Night. They are 100,000 strong. They outnumber the cops five to one. They could run New York City. Tonight they're all out to get the Warriors." Need we point out that during the first month of the film's showing in the U.S., three young men were killed in or outside the theatres where it was playing in exactly the same fashion in which the "Armies of the Night went all out to get the Warriors"? But during that first month, the film also earned three times its original cost and so we may anticipate sequels and imitations.

—PAN BOUYOUCAS

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- ★ Outstanding facilities: Gymnasium, Playgrounds, Science Laboratories, Libraries (the largest secondary school library in Greece), Art Center, Music Center, Cafeteria
- ★ Summer Activities Program

129 AGHIAS PARASKEVIS STREET, ANO HALANDRI, ATHENS, GREECE TEL: 659-3200

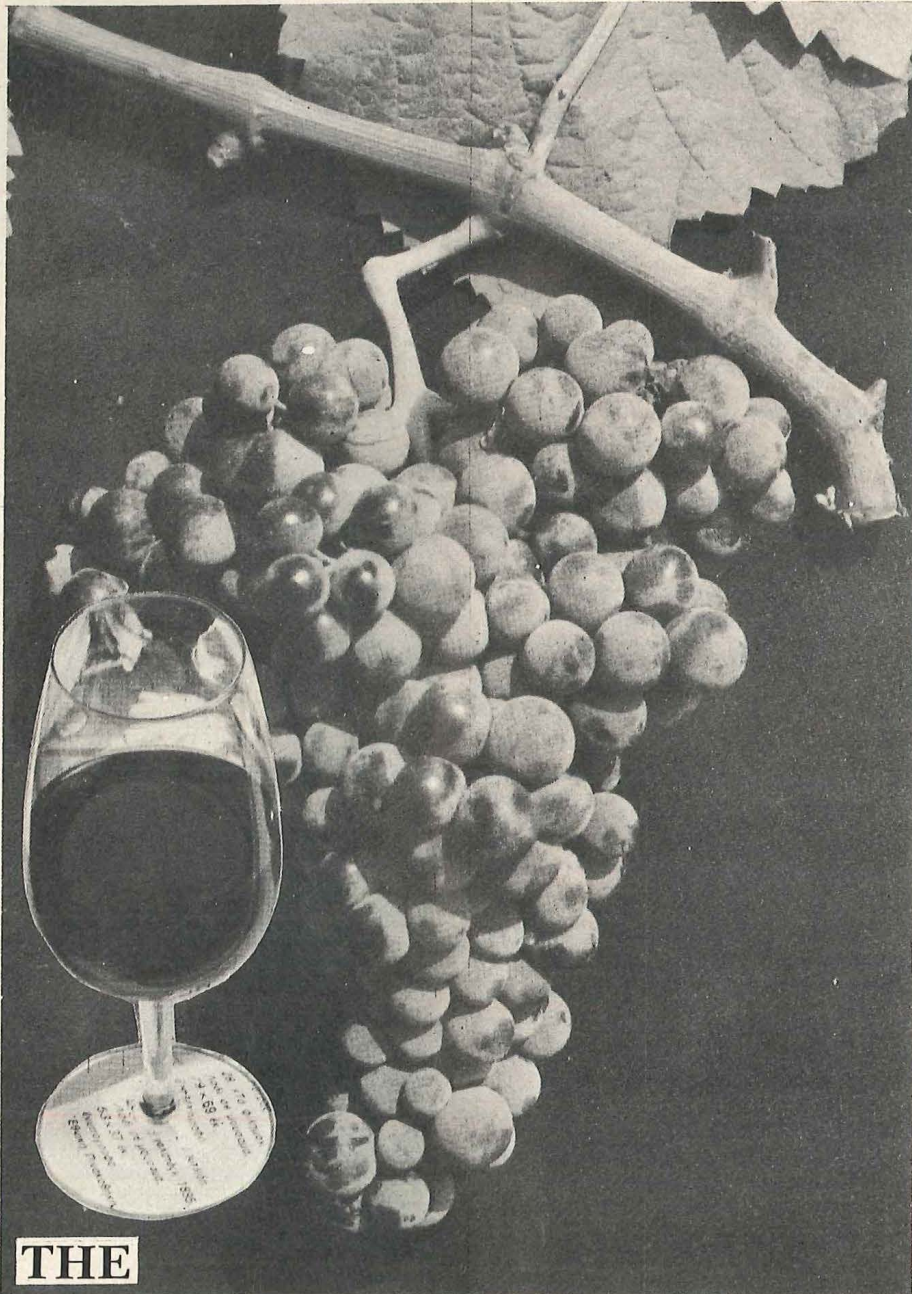
## COLLECTOR'S ANTIQUE SHOP

IN THE LOBBY OF THE ATHENS HILTON

A treasure trove of items chosen with taste and discrimination: Copper, brass, silver, alabaster, pottery, carvings, old and new paintings, coins, jewelry, silver picture frames and silver-enamelled items. You will find embroideries, hand-stamped and hand-painted cushion covers, bedspreads and woven rugs. Oh, yes! We also have worry beads. In fact we have an excess of worry beads... but each has been selected with our usual care. Our prices begin at one dollar...

Open from 9:30 to 1:30 and from 5:00 to 9:30 daily. (We are closed on Sundays). Telephone us at 748-498. Diners' Club welcome.





**THE**

## RENAISSANCE OF GREEK WINES

**J** UXTAPOSED against distant, violet hills, the lush vineyards which surround the bright yellow buildings of the vine and wine research centre at Lykovryssi ten miles north of Athens provide a startling contrast to the nearby city. A Mercedes speeding past a villager riding his donkey on the main road reveals a new life style supplanting a traditional one. In a similar way, viniculture experts are creating a new life for Greek wines.

The rambling building on the left-hand side of an enormous complex houses the Institute of the Vine. Here, a large staff researches more than a hundred varieties of vines on a hundred stremmas of land. In a renovated yellow villa nearby, the Wine Institute of Athens has been operating since 1952. Here, taking time off from a very busy schedule, Dr. Stavroula Kourakou-

Dragonas, Director of the Wine Institute of Athens since 1964, described the Institute's functions, characterized the qualities of Greek wines from various regions and spoke of the plight of Greek wines earlier in the century.

Mrs. Kourakou, who earned a Doctorate of Science in chemistry at the University of Athens, has numerous awards and achievements in her field including publications, and membership in a number of professional organizations and wine assemblies. She was awarded the Croix de Chevalier du Mérite Agricole by the French Minister of Agriculture. In addition, Mrs. Kourakou was elected president of the Office International de la Vigne et du Vin this year, an enormous tribute to any oenologist, particularly to a woman. She is the first Greek to be elected to this post. The O.I.V. is an international

vine and wine organization composed of thirty countries which confer annually. Mrs. Kourakou has published a study of Greek wines *La Grèce Viti-Vinicole* presented to the 58th Assembly of the O.I.V. last year. Subsequently translated into English as *Wine in Greece*, the study has been published by the Hellenic Organization for the Promotion of Exports (OPE).

Her major responsibility for the O.I.V. includes presiding at the three upcoming meetings to be held in Stuttgart in September, in Mexico in 1980, and Austria in 1981. The O.I.V. meets each May in various countries to study themes related to wine exports, to which Greece sends two or three representatives from the Institute of Wine. Recently, the O.I.V. studied methods and common rules used by each country when wines are imported. "Our problems have diminished considerably as we have gained a deeper understanding of other countries' methods," Dr. Kourakou emphasized. Members of the O.I.V. include Western European, Balkan and Arab countries, Australia and others, but not the United States. "I don't know why not," she added, "as I would very much like to see the U.S. join the O.I.V."

Despite interruptions from experts seeking her advice and aides arranging her forthcoming trip to Russia as a representative of the Vine Institute, Mrs. Kourakou carefully explained the method of wine research. Her close attention to every detail has obviously contributed enormously to her successes. At the outset, Mrs. Kourakou clarified the differences among research institutes which are under the auspices of the Greek Ministry of Agriculture: The Institute of Agricultural Technology (researching agricultural products including olives, tomatoes, preserves, juices); the Institute of the Vine (studying the biology of the vine); the Institute of Wine (investigating the technology of wine and wine-brandy processing); and the Institute of the Soil.

"The Wine Institute begins with the grape when it is ready. Naturally, our staff of chemists and laboratory personnel (about twenty-two) work closely with the other institutes to determine the best location, climate, soil and other favourable conditions to provide fine qualities to our wines. Vines cannot just be transplanted to a new location at random with the expectation of achieving excellent results without painstaking planning."

Currently the Wine Institute of Athens is researching Greek regions



especially suitable for the cultivation of wines with the "Appellation of Controlled Origin" and the "Appellation of Origin of High Quality". To achieve these standards, wines must be studied in the specific locality of their origin and maintain their organic characteristics and individuality," stressed Mrs. Kourakou. Since the program began, twenty-three wines from various regions of Greece have achieved the "Appellation of Origin" merit. Many years of study, tasting, aging, and re-testing are necessary to acquire this standard in wines. To reach these goals the Institute works closely with winemakers, particularly the smaller wineries which have not established their own research facilities. "Smaller companies need our help far more than the larger companies which have research departments of their own."

Certainly the Wine Institute's activities and achievements mirror the wine industry's rebirth and renewal following a devastating decline of the vines and wines. Indicating a map marked by affected areas, Mrs. Kourakou pointed out that only eastern sections of Epirus, Central Greece, eastern and southern parts of the Peloponnesus, the Ionian Islands, Crete, the Cyclades, Rhodes and Karpathos were not stricken by a fatal phylloxera plague sixty years ago. Elsewhere, the Greek vineyards, like those of Switzerland, France, Germany and other countries, were destroyed.

"Something had to be done. Exporters had to find a way to develop disease-free vines," Mrs. Kourakou explained, reviewing the disastrous decline of wines. "The vine disease was yet another fatality following long neglect during the Turkish occupation when Moslem religious law imposed sanctions against wines; and later the poverty-stricken Greeks were unable to maintain or develop their wines," she declared.

Therefore, in 1939, in the converted mansion of the Wine Institute, research began to develop new vines that would combine with the European ones. Wine and vine experts observed that American vines were disease-free and they experimented in grafting European varieties onto the American roots. Their attempts were successful. As a result, today vines are combinations of American and European vines.

Tasting is an important part of the Institute's function, and of the O.I.V. meetings as well. In Greece, wine tasting is referred to as *organoleptiki dokimasia*. Wine experts of the Institute and visitors from other countries sample

the Greek wines and help determine progress in their quality. Tests are 'blind', which means that tasters are not aware of the origin or grapes from which the wine is derived. All senses combine to grade wine — experts examine the colour, degree of sweetness, dryness, acidity, flavour, aftertaste and other characteristics. "Some degustateurs may sample up to forty wines, but that is a *dromos Marathonos*" Mrs. Kourakou exclaimed. "Our average is fourteen samples. We usually don't swallow the wine during the testing, only when we drink for pleasure," she smiled.

These efforts have been repaid with enormous rewards since many stricken areas (including Central Greece, where fifteen years were needed to rebuild the vines) now produce wines of fine quality and in increasing quantities. For example, in 1978 Greece produced 570,000 tons as compared with the 481,000 in 1977. Exports are increasing, promoted by the OPE at exhibitions in England, Denmark, France, Germany, Czechoslovakia and other countries.

Exports in 1977 amounted to some 100,000 tons but, unfortunately, 92,000 tons of these were exported in bulk form. Greece needs to increase exports of bottled wines which will be more profitable in every respect for the Greek wine industry. Until last year, importing countries could sell Greek wine under their own country's label. The EEC countries decided to make a compulsory ruling that member countries label the source of the wine unless it is used to make vermouth. Nevertheless, Eastern bloc, Middle Eastern countries, Africa, North America, and Australia may continue to sell the bulk wines under their own labels. By increasing the numbers of "Appellation of Controlled Origin" wines, the volume of bulk sales will gradually decrease and the bottled wines will increase, with credit to Greece.

Meanwhile, in the current revival, Greece produces varied and distinctive wines (listed below by region) — lovely to behold, stimulating to the taste. Considering their rich legacy and fame since ancient times, Greek wines may anticipate a brilliant future. And those who have re-developed the wines deserve an exhilarating toast — *eis Hygeian!*

**PELOPONNESUS (Production: 1,134,000 hl\*)**

*Nemea* ("Blood of Hercules"): Red, full-bodied.

*Mantineia* ("Pearl of Arcadia"): White, dry, well-balanced, fruity, light, of *moschofilero* species.

*Mavrodaphne of Patras*: Red, full-bodied, aromatic, liqueur wine from slopes southeast of Patras.

*Muscat of Patras, Muscat of Rion*: topaz-coloured, aromatic dessert wines from the white muscat grape.

*Patras hillside wine*: Light, well-balanced, fresh wine from *rhoditis* grape.

**CRETE (903, 500 hl)**

*Sitia*: Red, robust wine of the *liatiko* variety, descendant of the Malvasia vine; also liqueur wine with fruit bouquet when young.

*Daphnes*: Liqueur wine from Heracleion region.

*Archanes and Paza*: Red wines with bouquet from red *kotsifali* and *mandilari* grape from Heracleion area.

**CENTRAL GREECE AND EUBOEA (1,635,000 hl)**

*Attica, Boeotia and Euboea*: White, dry wines from *savatianio* grape; retsina of Attica; light reds and brilliant rosés; *kanxa* wines and various wines not yet fully classified.

**MACEDONIA AND THRACE (325,000 hl)**

*Naoussa*: Red, supple and rich bouquet of *xynomavro* variety and *amunteon* type.

**EPIRUS (13,600 hl)**

*Zitsa*: White, mellow, lively, fresh from *debina* variety.

*Metsovo*: Red, robust, heady, scented wine of the *cabernet sauvignon* variety.

**IONIAN ISLANDS (184,000 hl)**

*Robola of Kefallinia*: White, fine and fruity from noble *robola* variety.

**THESSALY (214,000 hl)**

*Rapsani*: Red *xynomavro*, *krasato*, and *stavroto* varieties of fine, smooth bouquet.

**AEGEAN ISLANDS (146,000 hl)**

*Samos*: White Muscat, famous vintage.

*Lemnos*: Muscat, fruity and fresh; gold, smooth from *limnia* grape.

**CYCLADES (90,000 hl)**

*Paros*: White wine from Monemvasia variety and red "mistelle" from mandilaria grape.

*Santorini (Thera)*: White wine known as Nycteri; Liastos wine from *assyrtiko* grape; muscat wine called Aidani.

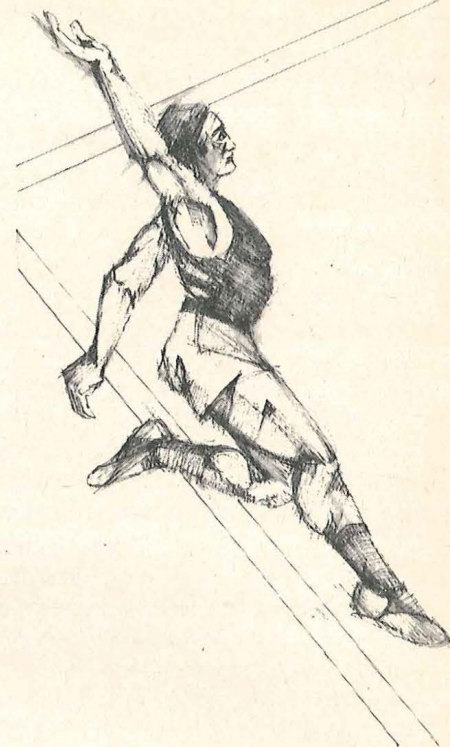
**DODECANESE (77,000 hl)**

*Rhodes*: White *Athiri* and red *Amorgiano* from northern slopes; Muscat of Rhodes, white, sweet wine.

— VILMA LIACOURAS CHANTILES

\*hl = hundreds of litres





# sports

## THE MEDITERRANEAN GAMES

**T**HE last pre-Olympic test for athletes of the Mediterranean area will take place this month in Split, Yugoslavia.

The VIIIth Mediterranean Games will start on September 15 and are expected to last for fourteen days. According to information from the organizing committee, 3,143 athletes from fourteen countries will compete in twenty-five sports.

The Mediterranean Games, to be held under the patronage of President Tito of the Socialist Federal Republic of Yugoslavia, represent the greatest sports event ever to take place in Yugoslavia to date, though the 1984 Winter Olympics at Serajevo are coming up.

The athletes who are expected to compete in the Games will come from the following countries:

Algeria 276, Egypt 247, Spain 334, France 271, Greece 185, Italy 415, Libya 165, Malta 69, Morocco 145, Monaco 7, Syria 140, Tunisia 205, Turkey 245, Yugoslavia 439. It is not yet known whether Lebanon will take part.

The twenty-five sports these athletes will compete in is considered to be a record. Past competitions are as follows:

Olympic Games...	21 sports
Pan-American Games...	19 sports
Asian Games...	16 sports
Commonwealth Games...	14 sports

African Games...	12 sports
Universiad...	10 sports

The sports represented at the 1979 Mediterranean Games with the number of athletes taking part in each one in parenthesis, are:

Track and Field athletics (422), Rowing (140), Basketball (204), Boxing (120), Canoe and Kayak (57), Cycling (94), Fencing (65), Football (Soccer) (204), Gymnastics (109), Weightlifting (101), Team Handball (210), Field Hockey (96), Judo (77), Wrestling (199), Swimming (222), Diving (31), Football (Rugby) (110), Equestrianism (34), Tennis (66), Table Tennis (72), Shooting (82), Archery (30), Volleyball (216), Water Polo (99), Yachting (83).

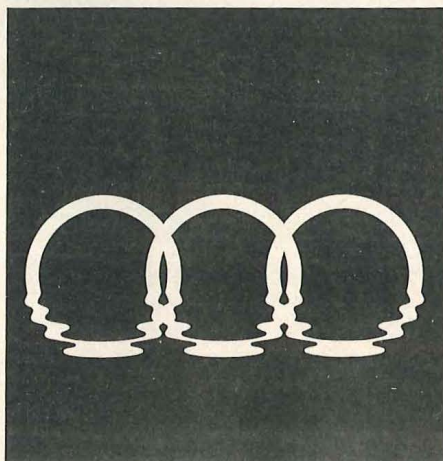
In addition to Split, eight other cities

of the Dalmatian Coast will play host to athletes in certain sports events. These cities are: Omi, Trogir, Sinj, Makarska, Sibenik, Hvar, Supetar and Zadar.

The seven hundred thousand tickets that were printed have been on sale since July 1st. Further information regarding any remaining tickets or travel to Split can be obtained from the Hellenic Olympic Committee (5, Kapsali St., Kolonaki, Athens, Tel. 710-031), or the Yugoslavian Embassy in Athens (106, Vas. Sofias Ave., Athens, Tel. 777-4344).

The official symbol of the VIIIth Mediterranean Games is represented by three interlaced circles emerging from the sea, symbolizing the friendship among athletes and the desire of all countries of the three Mediterranean continents to live in peace and friendly co-existence.

The mascot of the VIIIth Mediterranean Games is represented by the stylized figure of the Mediterranean monk-seal, *Monachus Monachus Hermann*, which can be found in the mythology and literature of all Mediterranean cultures. Specimens of this rare and little-known animal still live on isolated islands and cliffs, and their preservation by environmental groups has become a symbol of unity among Mediterranean nations.



—CONSTANTINE DIMARAS



## THE GUARDIAN

IN a bare and separate room of the Olympia museum stands the Hermes of Praxiteles. I saw him from afar and approached slowly, hesitating in the doorway. The room was empty and silent, but a god was there filling the space. The aura of serenity emanating from the statue was almost shocking; modern senses are not attuned to such balanced purity and I needed time to adjust.

I became aware of the guard watching me and wished him good-morning. He returned the greeting with a look of surprise. Then, raising his head to the statue, pleased, "The masterpiece." We both stared at Hermes.

"Where did they find him?" I asked.

"Here, in the Temple of Hera. The Germans found him."

"Dorpfeld?"

"Yes, Dorpfeld. The German. In 1877."

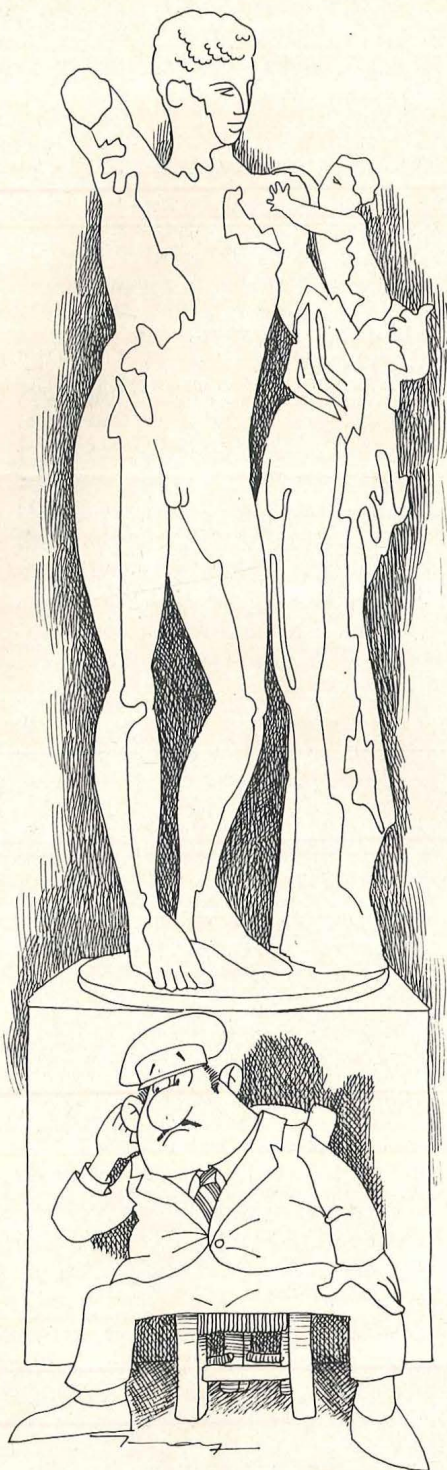
It was my turn to be surprised, for he was right, and guards are not supposed to give information — they are there to guard.

Suddenly, the room was full of tourists. Circling the statue, I tried to block them out, but their voices grated against the awesome sanctity of the herald from Olympus. The guard moved forward — alert, watching. Fingers pointed at Hermes' masculine beauty, at his gentle strength. A hand stretched out. "Don't touch!" shouted the guard in his one phrase of English, and we all drew back. When comments grew too loud he made appeals for quiet with a soft "Sss-t", and twice waved his arms to stop a focusing camera. Soon the strident, professional voices of the multilingual guides ebbed, and the waves of viewers receded. The guard looked relieved.

As we talked quietly, I learned his name was Spyros. "Come", he whispered. "See, parts of the legs are lost, that's plaster, but the right foot is original. Just look at that foot — the toes — Praxiteles made that." At once I felt his empathy with the statue, for he spoke softly and with reverence. "Like flesh," he said. "Sometimes I think he breathes." Startled, I stepped back. Hermes rose above me, supremely divine, yet supremely human. On the highly-polished chest I could see the sheen of perspiration.

"His right arm is lost, too. But, see, he's playing with the baby, Dionysus, his little brother. Another son of Zeus."

"Do you have children, Kyrie Spyro?"



"Three boys. Good boys." But his eyes returned to the Hermes. "He's hiding the baby from Zeus' wife. She's jealous and angry, because she's not the mother." He smiled knowingly, shaking his head, "She might hurt the baby."

I was quickly jarred back to reality by another wave of sightseers. It was only a statue, I told myself — cold stone. But I knew it was more than a masterpiece of carved marble to Spyros. Somehow, there was a strange communication between the guard and the god. "Executed by Praxiteles in 343 B.C. — reputed to be one of his minor works." The staccato, impersonal words of a guide cut off my thoughts.

"Proportions and anatomy admirable..."

Spyros spread his legs and clasped his hands behind his back, his eyes uneasy and listening. Did the messenger of the gods, accustomed to worship from mortals on earth, resent the confusion of barbaric tongues, the crowding, examining, photographing, measuring, probing of his immortal dignity? "The most beautiful *ephebos* representing the ancient Greek spirit. Probably held a cluster of grapes in his missing right hand," the cold voice continued. "He carries Dionysus. You can see the infant is trying to reach the fruit."

It was quiet again. Spyros adjusted the coat of his uniform.

"How long have you been guarding Hermes?" I asked.

"Nine years. Every day. Naturally, I have my vacations. Before that, the Central Hall of the old museum. Many years."

"Do you like this room better?"

Spyros laughed. "He's a member of the family." Then, "It's a good job. Easy job. But I have to watch very carefully, every minute. Protect. People do crazy things. I don't know what's happening, it's not the same any more. The whole world has changed."

We parted. Spyros went and sat on his little chair, folded his arms against his chest, and fixed his eyes on the doorway. I left him alone with his treasure.

What does the guardian of Hermes say to the guardian of souls in that private inner time when they are alone together? Does Spyros the Christian open his heart to the pagan messenger and pay secret homage to the god of his ancestors? Perhaps his blood-instinct remembers those Pelasgian stone phalli: the Herms of the primitive fertility cult pre-dating his classical charge. Has Hermes told Spyros how he, the deathless one, was supplanted in turn by the archangel Michael, who now wields a sword instead of the winged serpent-staff? The tradition of the *angelos* herald of god and escorter of souls is a long-linked, unbroken chain — does Spyros hear the beat of wings in the stillness? Who is watching in that bare and separate room of the Olympia museum? Who is guarding whom?

Outside in the lizard-slithering heat immense hills of buses loaded and unloaded the curious in noisy clouds of noxious fumes. The chorus of cicadas shrilled in the pines; it never took a breath, and I imagined a lost comedy of Aristophanes lampooning the hysteria of progress.

—TANAGRA SANDOR



# KOSMOS

**JULY 5**

Fire breaks out in the ultramodern garage of the new, still uninaugurated Foreign Affairs building on the corner of Akademias and Queen Sofia Avenues. Fortunately, the fire is quickly put out, as the hundred and some cars in the garage could have blown the edifice to bits. At the same time, it is discovered there was not a single fire-extinguisher in the building.

**JULY 6**

Physics and chemistry researcher Dimitrios Kapralos presents an invention to the Democritus National Research Institute which, it is claimed, can solve the energy crisis. The invention is a generator which multiplies energy and is based on the fundamental law regarding the indestructibility of energy.

**JULY 12**

The house of Countess Riantcour in Kifissia is thrown into confusion by the tantrum of a three-year-old. Filming a television serial of the well-known period novel *Those Who've Gone Astray* by Lilika Nakou, the National Television Company was preparing a crucial scene in the Countess' house when the child-actress threw a fit. The serial is being delayed while another young thespian is sought who will not go astray.

**JULY 13**

A printer who was served papers to pay a large tax-hike appears at the Kallithea tax office with a cleaver. As the new office, which has been widely publicized for its modern decor, is without barriers, the employee who is asked to reduce the printer's taxes is forced to flee the premises.

**JULY 15**

The Hadzikosta Foundation on Kifissia Avenue announces a Panhellenic meeting in September of pupils representing orphanages from all over the country. On the initiative of children of the Foundation, seminars open to all orphans will be held, devoted to theoretical and practical problems involving the protection of children.

**JULY 16**

Jewelry designer Ilias Lalaounis announces jubilantly that the first Greek shop on Fifth Avenue will soon open. After much hunting around, he has found premises at the corner of

Fifty-Seventh Street. Amid the glittering galaxy of Tiffany's, Harry Winston and Van Cleef and Arpels, Lalaounis expects to open his jewelry shop in October on the theme, it is presumed, of constellations.

**JULY 17**

Four more historic buildings have been declared national monuments. They are: The Capodistria School at Ermioni, opposite Hydra, the Ermoupolis Town Hall on Syros, the old Town Hall at Kymi in Evia, and the Bank of Greece building in Kalamata. The fate of the Capodistria Barracks in Argos remains controversial and undecided. The majority of local citizens want to demolish the complex, which occupies a central and valuable block in town, and the difficulties and expense of its restoration are great.

Minister of Civilization Dimitrios Nianias announces that a cache of ancient armour found in a tomb at Prodromi in Epirus is a major contribution to the study of Hellenistic military dress. It will soon be on exhibition at the National Archaeological Museum.

The taxi cab strike gives opportunity for 'pirate' taxi drivers to charge exorbitant fares: one thousand drachmas for a ride to the airport or the port of Piraeus, three hundred drachmas from the inner suburbs to the centre of town, and one hundred and fifty drachmas from Constitution Square to Omonia Square.

**JULY 18**

The Orthodox Church and the Ministry of Civilization, which are jointly preparing an inventory of the nation's Byzantine treasures, announce that episcopal museums will be established throughout the country to ensure the future safety of these works of art.

Ninety-eight persons receive nine hundred million drachmas from the government for handing over to the authorities antiquities which they discovered during the first six months of this year. Another twelve people are rewarded with over half a million drachmas for pointing out sites where antiquities could be found.

**JULY 19**

The Ministries of Public Works and of Culture, and the local town council agree to collaborate on a major restoration of the classical theatre at

Argos. The debris-covered site of this ancient theatre will be cleaned up, renovated, landscaped and modern lighting will be installed.

At the last moment an impending strike by metro workers is settled. The reason: the personnel of the Piraeus-Kifissia electric railway complained of the conduct of passengers who have been angered by the metro's deteriorating condition.

**JULY 21**

The Parliament Library, previously reserved for scholars, is now open to all. The library, founded in 1845, contains one million two hundred thousand volumes and unique archives. The Benaki Annex opened in 1928 when former Mayor of Athens and public benefactor Emmanuel Benaki purchased the thirty-two thousand volume private library of rare books collected by author Yannis Psycharis and gave it to the state.

**JULY 25**

Ten-year-old Christina Bertamini of Trikala in Thessaly wins the first gold medal in a children's exhibition of paintings sponsored by the Indian Government in observation of the International Year of the Child.

The Union of Accredited Architects petitions the government to reconsider the procedure for deciding on the site and the design of the new Acropolis Museum. The union believes that a detailed overall plan of the entire area should be agreed on first, and that the design of the museum complex must anticipate the discovery and future display of antiquities which will inevitably be found when the site chosen is excavated.

**JULY 28**

During a remarkable week in the cultural life of the Aegean islands, Ioanna Tsatsou opens the Eleutheriadis Teriade Museum at Varia on Lesbos. Besides works of Theophilos, Tsarouchis, Gounaropoulos and Ghikas, the museum contains a major collection of modern French lithographs. Several days earlier two Goulandris museums opened on Andros, one devoted to archaeology and the second to contemporary arts.

**JULY 29**

A monkey breaks into a flat in Pangrati causing neighbours to place emergency calls to the Police. As the 'riffifi's' owner cannot be traced and the monkey continues making mayhem at police headquarters, the culprit is put in a cell for the night.



# The Athenian organizer

The Athenian Magazine, Spetsippou 23, Athens, 139. Tel. 724-204

## TRANSPORTATION

### Airport Information

Civil Aviation Information,	
East Airport	979-9466
Olympic Airways only	981-1201
Olympic flights (recorded timetable)	144
International flights, except Olympic	
	979-9466 or 979-9467

### Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Allia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
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 - Anhiolos	831-7186
Recorded station numbers	142

### 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, and list of petrol stations open after 7pm... 104

### Trains

Recorded timetable (Greece)	145
Recorded timetable (Europe & Russia)	147
To Northern Greece	
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, Chrisanthemon 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), Rigillias 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, Aharnon 2	329-111
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine,	
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,	
Diikition, 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

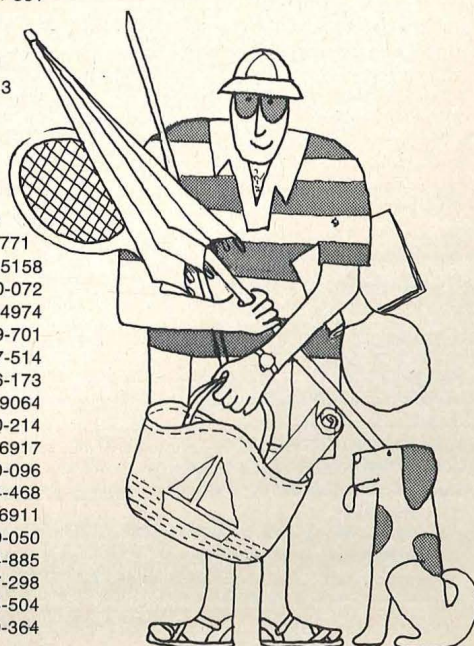
As the Athenian was going to press, banks were still negotiating with the Government regarding changes in hours, so telephone beforehand.

#### 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
<b>Investment Banks</b>	
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

### 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, Kithathineon.....	322-4633
Chrispiliotissa, Aeolou 60.....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308

### Other denominations:

Agios Grigorios (Armenian),	
Kriezi 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
Skandinavska 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
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.....	813-2685
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, King George II, 29.....	718-152
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

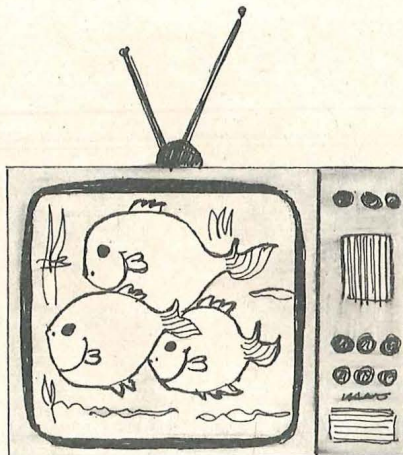
## EMERGENCIES

<b>For Information or Emergency Help</b>	
<b>Responding 24-hours a day in all languages</b>	
<b>For questions or problems of any kind</b>	
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<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 Family Hour ... 9:45 Theatre\*

**YENED** 7:00 The History of Surgery ... 8:00 Helen, A Woman Today ... 10:00 Film (usually in English)

## TUESDAY

**ERT** 6:05 Tom and Jerry (cartoons) ... 6:25 Music Program ... 7:15 Open University\* ... 9:30 Disraeli ... 10:25 Music Program ... 11:00 Hawaii Five-0 (cops and robbers in Honolulu)

**YENED** 9:45 Red Letters ... 10:00 Film (usually in English)

## WEDNESDAY

**ERT** 6:05 Fables of La Fontaine (French cartoon) ... 7:15 Sports\* ... 8:30 Aviation ... 9:30 Film ... 11:00 Music

**YENED** 10:00 Love Stories ... 11:00 Rookies

## THURSDAY

**ERT** 6:25 Charlie Chaplin Films ... 9:30 Film (usually in English) ... 10:30 Music ... 11:00 Project UFO

**YENED** 7:00 Little House on the Prairie (dubbed) ... 8:15 Battle Line (stories of World War II) ... 10:00 How the West was Won

## FRIDAY

**ERT** 6:05 Cartoon ... 7:35 Music Program ... 8:30 Benny Hill Show ... 9:30 The Money Changers (American series) ... 10:30 Classical Music ... 11:00 Armchair Theatre

**YENED** 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 series from Sweden) ... 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) ... 6:30 Warship ... 7:45 Music Program ... 10:00 Film\* ... 12:15 Randall and Hopkirk

## SUNDAY

**ERT** 2:30 Famous Singers ... 3:15 Sam ... 4:25 Film ... 6:00 Maya the Bee ... 8:00 The Waltons ... 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

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 <small>Open Sun 8-1</small>	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.



# STOP ENCOURAGING TURKEY: NATO'S MOST DISRUPTIVE "ALLY"

The Turkish Government presides over a financially crippled economy, yet it maintains a sizable occupation force in tiny Cyprus costing the Turkish people (and the American taxpayer) over one billion dollars per year.

Turkey is a member of NATO: Yet the Turkish Government objects to Greece's reintegration in NATO before securing changes in the Aegean Sea at Greece's expense. Greece has a standing offer to have the Greek Turkish Aegean disputes adjudicated by the impartial International Court of Justice. The Turkish Government systematically refuses this offer.

The Turkish Government unrealistically asserts that the 18% (120,000 people) minority of Turkish Cypriots merits separate statehood and the control of nearly half of the Cypriot territory. Yet the eight million Kurds of Turkey (also about 20% of the total Turkish population) are not even recognised as existing by this same paradoxical Turkish government.

**The United States should stop subsidizing a Government...**  
**...that sacrifices the welfare of the Turkish people in order to indulge in foreign aggressive adventures**  
**...that has undermined since 1974 the very foundation of the Southeastern flank of NATO**  
**...that refuses to settle its disputes with Greece through impartial adjudication**  
**...that has offered the Soviet Union veto rights over Turkish Territory in the SALT verification process**  
**...that constantly blackmails and threatens its friends and allies while constantly demanding financial assistance from them.**

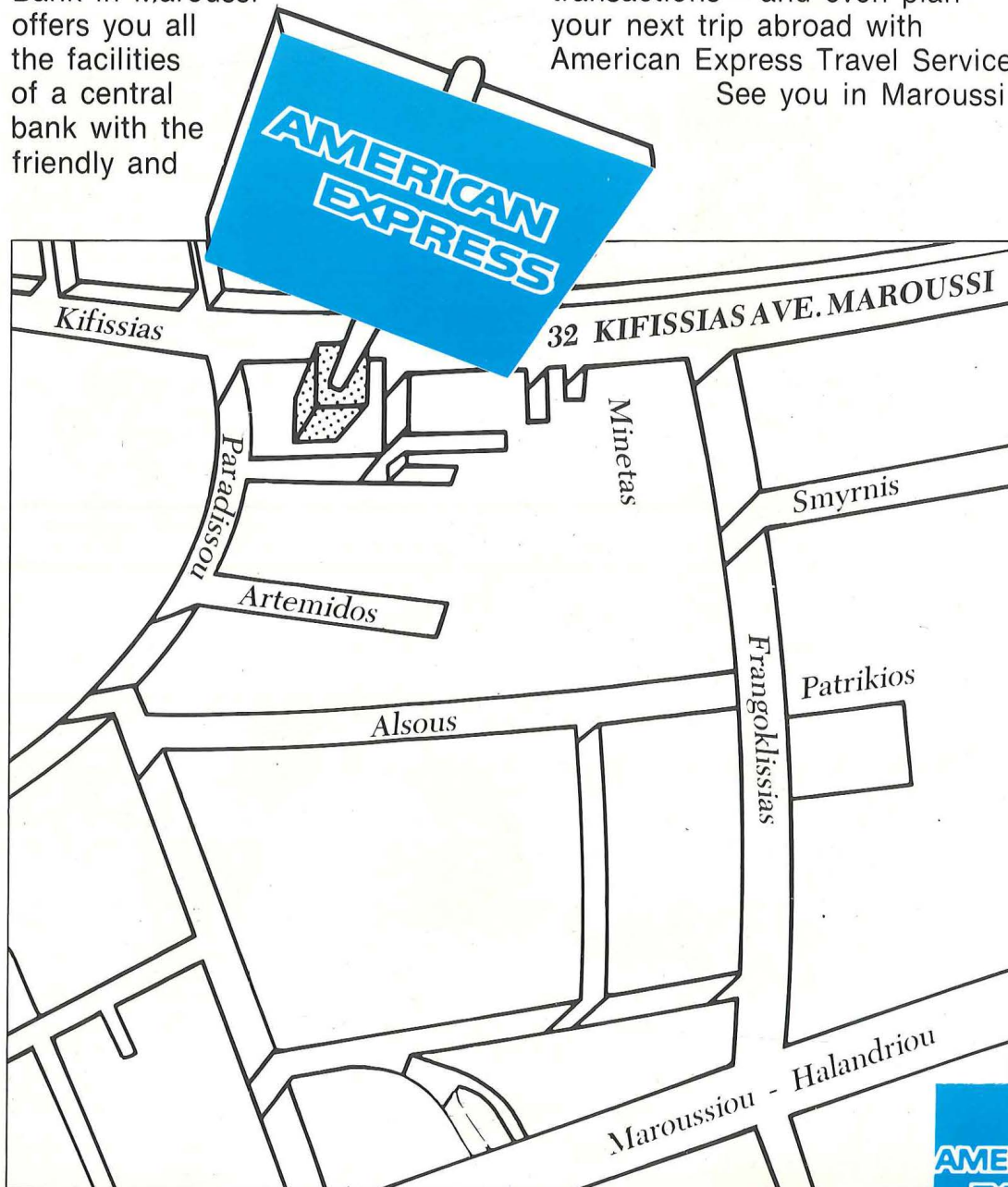
The Hellenic American Society is not asking for punitive measures against the Turkish people. It calls for sanctions against a disruptive and adventurist Government that has lost sight of its priorities. Once the Turkish Government reverses its self-destructive policies, the Hellenic American Society will join all those who support international financial assistance for the long-suffering Turkish people.



# A New Branch of American Express Bank in Maroussi!

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personal service of a neighborhood branch. With only one visit, you can complete all of your banking transactions – and even plan your next trip abroad with American Express Travel Service. See you in Maroussi!



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