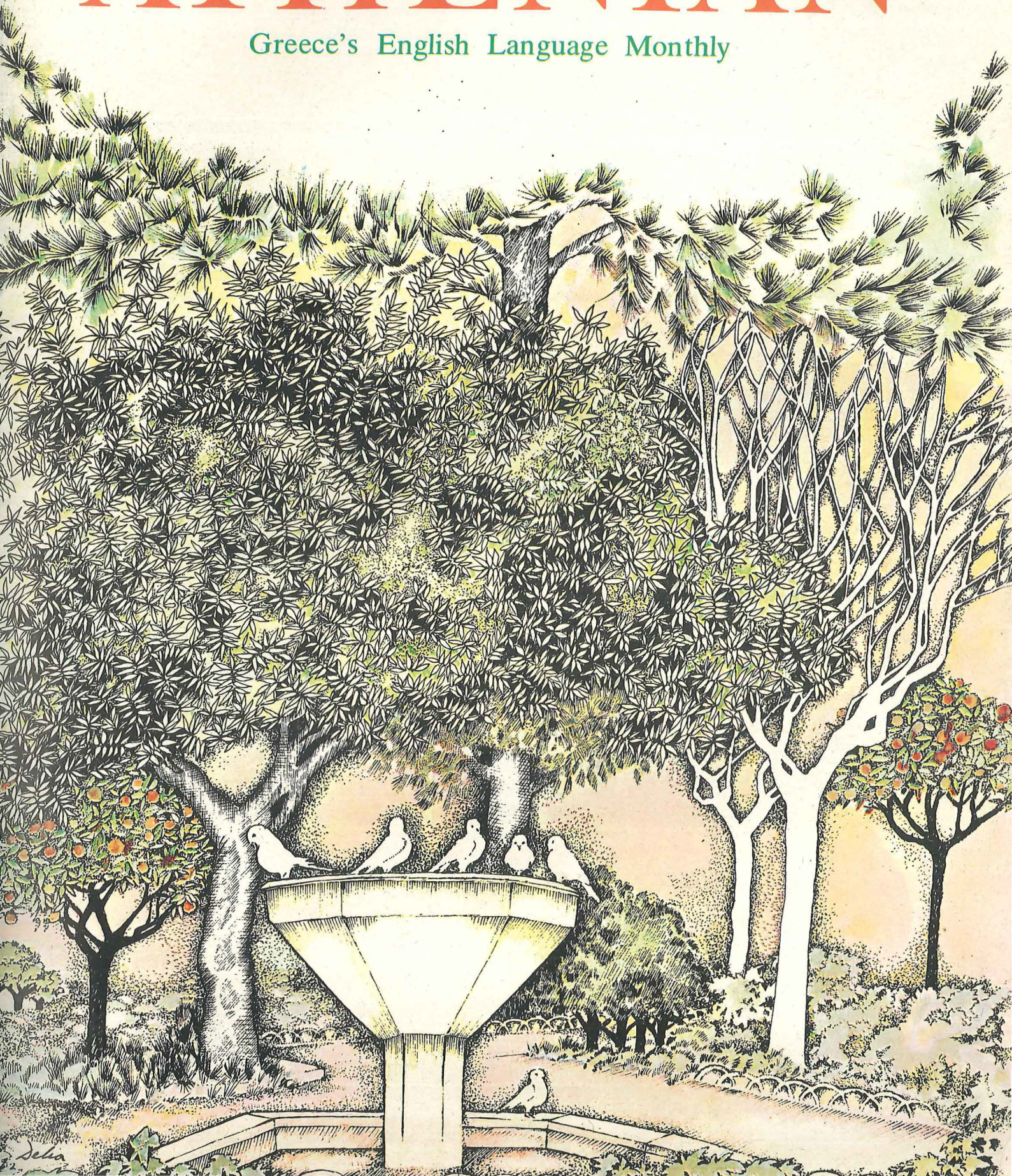


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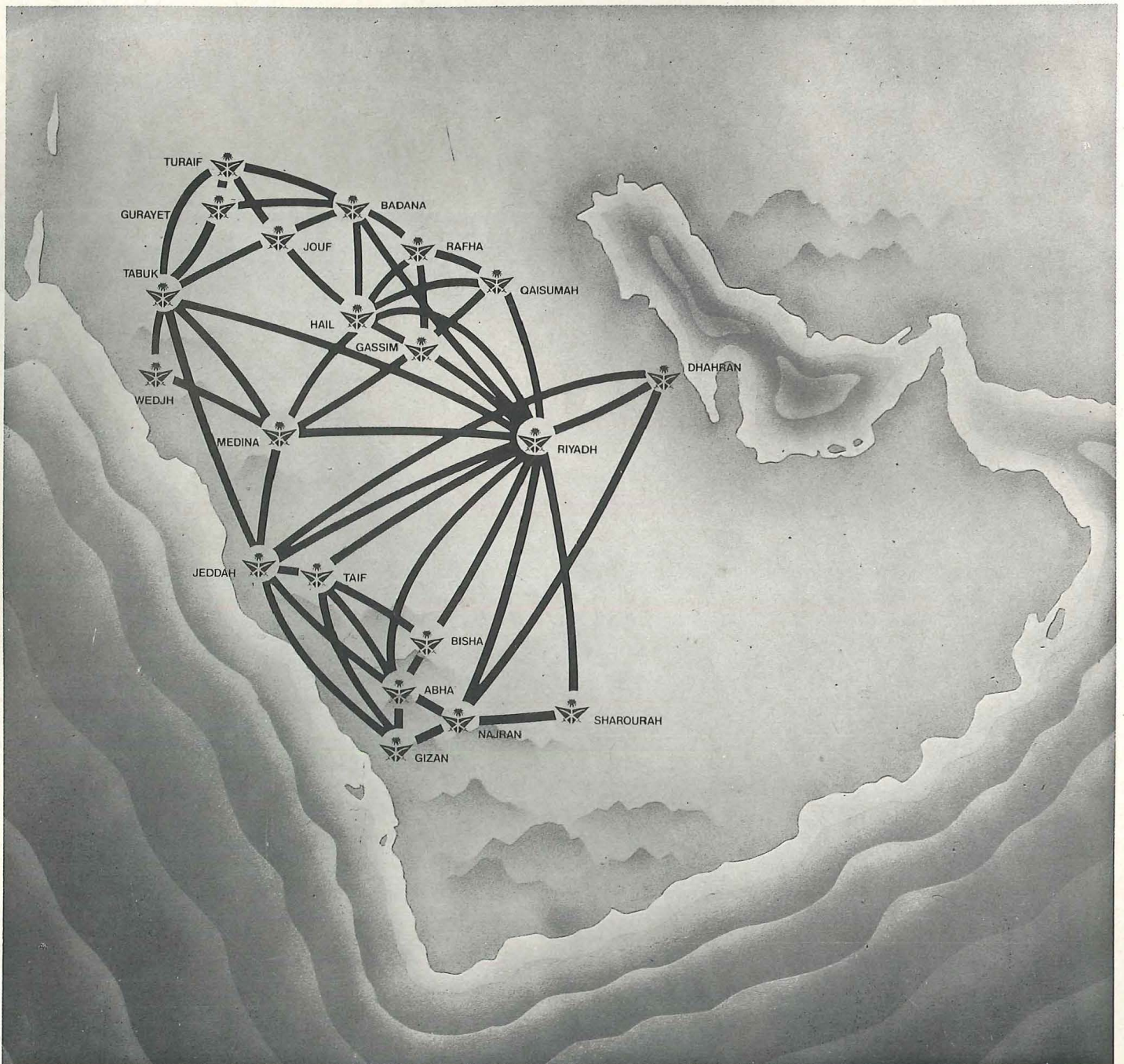
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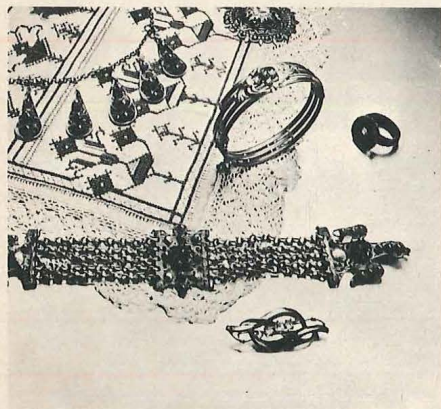
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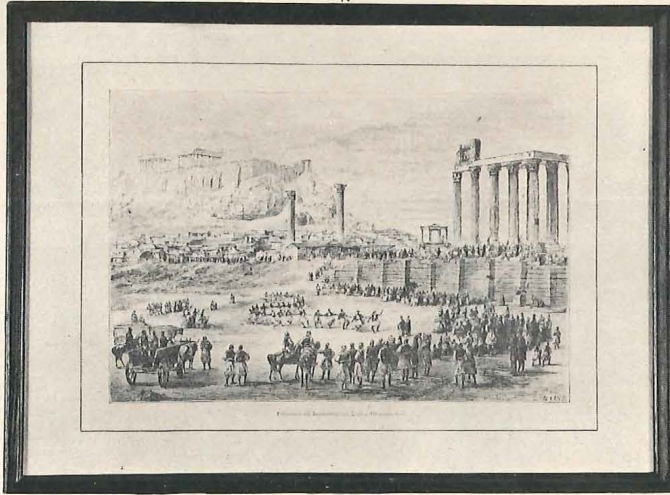
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Lanvin. 3 Anagnostopoulou. The sole agents of Lanvin, Paris.

Contessina. 6 Panepistimiou. A fine selection of gifts and ladies' fashions.

Gallery Lili. Levidou & i Kolokotroni - Shoppingland Kifissia. A selective collection of authentic antiques.

Kalitsis. 3 Voukourestiou. Fine selection of diamonds and gold.



La Chrysotheque Zolotas. 10 Panepistimiou. Beautiful and individual jewellery, gold necklaces in breathtaking designs.

Museum of Jewels. 25 Pandrossou. Choose from a variety of exclusive jewellery, classic and modern, handmade with diamonds and other precious stones.

Hermes Dracopoulos. 26 Pandrossou. Exquisite furs in the latest fashions with displays of jewellery.

Charles Jourdan. 10 Hermou. The best in men's and ladies' shoes along with top quality leather goods such as handbags, wallets and purses.

RESTAURANTS

Toscana. Thisseos 16, Vouliagmeni - Tel. 8962497. Italian and international cuisines served in a charming Mediterranean setting. Open noon and evenings.

Symposium House Restaurant. Nea Politia Square, Kifissia - Tel. 8016-707. Located on the slope of Mt. Pendeli with panoramic view of Athens. International cuisine appealing to gourmet lovers.

Tabula. 40 Pondou, - Tel. 779-3072. A quiet dinner in a lovely garden - choose from Greek, French and international specialities — and a well-stocked bar.

Aglamair. 54 - 56 Koumoundourou St., Mikrolimano, - Tel. 411511. A restaurant with local colour. Ground floor featuring Greek island decor. Piano music upstairs. Greek and international cuisine. Speciality fresh fish and seafood.

Mostrou. 22 Mnisikleous, Plaka - Tel. 3225558. Luxury taverna with live entertainment by famous Greek personalities. Daily from 9.30 pm. Closed Mondays.

Palia Athina. 4 Flessa - Plaka - Tel. 3222000. Floor show includes variety of singers, bouzouki music, Greek folk dances. Daily from 9.30 pm.

Moorings. Yachting Marina, Vouliagmeni - Tel. 8961113. Elegant atmosphere with soft stereo music overlooking a small picturesque bay. International cuisine. Open daily for lunch and dinner.

On The Rocks. At the 30th Km on the Athens - Sounion Road - Tel. 8971763. Restaurant with dancing to a live orchestra. Attractive view across the bay. Open daily from 10.00 pm.

Kuyu. 24 Akti Koumoundourou - Tel. 4111623.

Fish restaurant looks on to the famous Mikrolimano Port in Piraeus. Open daily for lunch and dinner.

Gerofinikas. Pindarou 10 - Tel. 3636710. Warm atmosphere and a wide variety of Greek and Oriental specialities. The desserts are exceptional. Open daily from 12.30 to midnight.

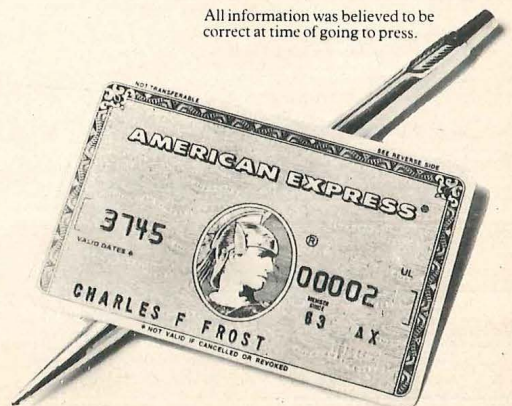


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Office hours: 7:15 am - 8:30 pm

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



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community calendar

COMMUNITY CALENDAR

Many clubs and associations will be holding their first meetings of the year during September. For information on the American Club, kindly contact Maria Calkos, Tel. 801-2998; the American Youth Center, Mr. Davis, Tel. 801-2556; the American Women's Organization of Greece, Sonja Dallas, Tel. 323-8268; the Canadian Women's Club, Georgia Louizos, Tel. 861-3895; the German Community Center, Mrs. Demopoulos, Tel. 361-2288; Propeller Club, Mr. John Santikos, Tel. 522-0623; Rotary Club, Mr. Zakeas, Tel. 362-3150; Helianthos Yoga, Bob Najemy, 671-1627 (afternoons); St. Andrew's Women's Guild, Martha Martins, Tel. 672-5780; Animal Welfare, Mrs. Stathatos, Tel. 643-5391; the Multi-National Women's Liberation Group may be contacted through the Pangrati Women's Center.

SEPTEMBER 1

Deree College (American College of Greece) — Advising (Pre-Registration) for Session beginning Sept. 8.

XEN (YWCA) — Enrollment begins for October-November classes in handicrafts, languages, dance and philosophy.

SEPTEMBER 3

Deree College — Pre-registration advising ends. Dörpfeld Gymnasium (German School) — Registration begins, continuing through Sept. 15.

SEPTEMBER 4

Deree College — Registration through Sept. 5. American Community Schools — First day of classes for grades 1-12.

SEPTEMBER 6

Athens College — Registration for elementary school through Sept. 8.

SEPTEMBER 8

Deree College — First semester begins.

SEPTEMBER 10

American Community Schools — Nursery school and kindergarten begin.

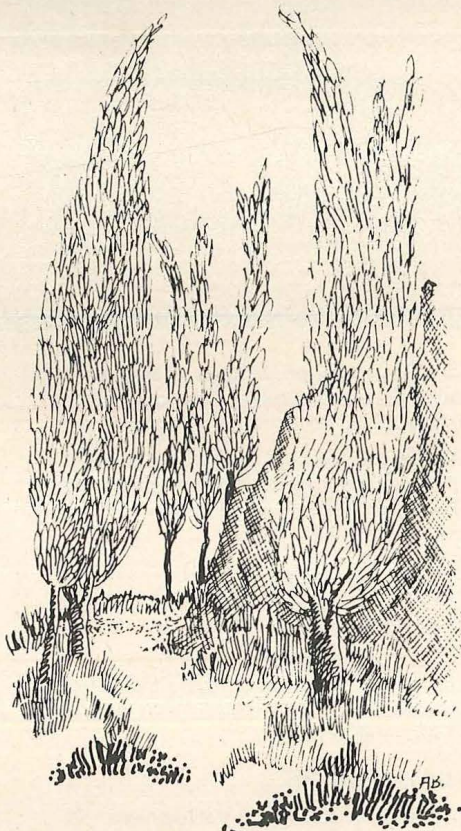
SEPTEMBER 12

Athens College — High School registration through Sept. 14.

TASIS-Greece-Hellenic International School — Last day of registration.

SEPTEMBER 15

University of La Verne — Orientation and registration for grades 7 and 8.



TEN ASPECTS OF ATHENS

The Benaki Museum has recently published a packet containing ten photographs of Athens taken by P. Moriates during the years 1870-1875. These photographs from the Museum's Photographic Archive are accompanied by an identifying text in Greek and English.

TEMENOS 1980 FILM SHOWINGS

On September 6th and 7th, in the village of Lyssaraia in Arcadia (near Tripolis), there will be special showings of films by Robert Beavers and Gregory Markopoulos, never before released for general distribution. The program has not been announced, but two different films will be shown every evening, after sunset. There is a local bus from Tripolis to Lyssaraia at 1:00 pm.

THESSALONIKI INTERNATIONAL TRADE FAIR

The 45th annual International Trade Fair will take place in Thessaloniki from September 7-21. It will be open daily from 10 am until 2 pm and from 6 pm until 10 pm. Free admission for buyers. This year, Thessaloniki is playing host to exhibitors representing more than fifty countries — twenty-eight 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.

SEPTEMBER 16

University of La Verne — Orientation and registration for grades 9 and 10.

SEPTEMBER 17

University of La Verne — Orientation and registration for grades 11 and 12.

SEPTEMBER 18

Campion School — Orientation for all new students.

University of La Verne — First semester begins. St. Catherine's British Embassy School — First semester begins.

SEPTEMBER 19

Campion School — First semester begins.

SEPTEMBER 20

Dörpfeld Gymnasium (German School) — First semester begins.

Athens College — First semester begins.

SEPTEMBER 22

Athens Centre for the Creative Arts — Registration begins for Oct.-Nov. classes.

SEPTEMBER 24

AWOG (American Women's Organization of Greece) — General Meeting Wednesday at 9:45 am. Tel. 801-3971.

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NAME DAYS IN SEPTEMBER

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

DATES TO REMEMBER

September 3 Labor 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 27

Summer Time ends officially. Set clocks back one hour.

SEPTEMBER 29

The Textile Arts Centre (formerly Fibreworks) — Registration begins for Fall classes.

Athens Cosmopolitan Lion's Club — Dinner-meeting, 9 pm at the Athens Hilton — Film show. For further information contact Mr. Baganis, Tel. 360-1311.

AUTUMN IS BACK

On September 27 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.

INTERNATIONAL MUSIC SEMINAR

An International Music Seminar on modern and classical music is being organized at Nauplia by the Mayor of the town and the Music Academy of Basel. The seminar will take place from September 2-14. Further information may be obtained at the Town Hall of Nauplia, tel. (0752) 27256, 27478.

THE WILDFLOWERS OF MT. OLYMPUS

The Goulandris Natural History Museum will be publishing, in September, a magnificent book on *The Wildflowers of Mt. Olympus*, by Arne Strid, Prof. of Systematic Botany at the University of Copenhagen. The book will include descriptions of 900 species of wildflowers, 465 color illustrations, easy-to-use guides and much more. Prior to publication the book will cost 3,500 Drs. (\$90 or £39) and afterwards at a cost of 30% more. To order or for further information contact the Museum at Levidou 13, Kifissia, Tel. 801-5870.

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publisher's note

Agrapha, in the mountainous province of Eurytania, is one of the most beautiful and least accessible regions in the country. It is also the poorest. While Greece has become a prosperous modern state, Agrapha has remained almost unaltered for centuries. The Swiss organization Terre des Hommes has been helping the children of the area since 1972. Later it joined forces with the British Friends of Greece Fund. Now a Greek-registered charity has been formed, hoping to raise funds in Greece. In "Agrapha - the Unwritten" Sally Mantoudis, who has often visited indigent families in the region, delves below the picturesque into the wretched conditions of local life. As for the future, reallocations of population, she believes, are not the answer, but local improvements - in roads, housing and medical care - since the people of Agrapha want to stay.

With much publicity and fanfare, the Alexander the Great Exhibition opened on July 19 in Thessaloniki and will close on September 29. It will then begin a grand tour of the United States. In her critique of the show, archaeologist Catherine Vanderpool sets the beauty and importance of many of the exhibits against an atmosphere of commercial promotion and theatricality.

While some regular contributors are on holiday, Barbara Stenzel writes on the impressive Turkish film "The Flock". On the art scene, the well-known painter Spyros Vassiliou gives a personal appraisal of the on-going thirty-ninth Venice Biennale, "a desert without human presence" set in a city which achieves "the perfect relationship between space and man".

The cover is by Wendy Beckwith.

goings on in athens

MISCELLANEOUS

DORA STRATOU DANCE COMPANY, Filopappou Theater (near the Acropolis), Tel. 322-4861, 922-6141 (box office). Folk dances, costumes and instruments from various parts of Greece, with Dora Stratou's explanations delivered in several languages. Performances nightly at 10:15 pm and on Sundays at 8:15 and 10:15 pm. Admission 220, 170 and 120 Drs.

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Performances in English every evening at 9 pm; in French on Mon., Wed., Thurs., Sat. and Sun. at 10 pm; in German on Tues. and Fri. at 10 pm. General admission 80 Drs., students 40 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 departs opposite the Tomb of the Unknown Soldier.

MUSEUMS

Museum hours and closing days often change on short notice, so please call ahead to verify times listed below.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terra-cotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 8 pm daily and Sun. 10 am to 4:30 pm. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was

reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic centre of ancient Athens. Open 9 am to 8 pm daily and Sun. 10 am to 4:30 pm. *Closed Tuesdays.* Admission 25 Drs., students 10 Drs. Free on Sundays.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 417-9711. 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 designs for the Fourth Act of *Carmen*, a classic reference in the theater to this day. Open Thurs. 9 am to 1 pm.

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. Guidebooks in English, French and German. There is a coffee shop on the top floor and a fine gift shop. Open 8:30 am to 2 pm and 4:30 to 7:30 pm daily, Sun. 8:30 am to 2 pm. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

BYZANTINE MUSEUM, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 9:30 am to 3 pm daily. *Closed Sundays.* Admission 50 Drs., students 20 Drs.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 808-0254. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 9:30 am to 1:30 pm and 5 to 8 pm daily, including Sun. *Closed Fridays.* Admission 25 Drs., students 10 Drs.

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G. GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Once the artist's studio, this newly opened museum now houses some thirty paintings, materials, books and personal belongings of Gounaropoulos. The museum was donated to the municipality of Zografou by the artist's son, Elias G. Gounaropoulos. Open daily 9 am to 1 pm, and reopens Wed. and Fri. 5 pm to 8 pm. *Closed Mondays.*

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. from 9 am to 3 pm.

PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 8 pm daily. *Closed Mondays.* Admission 25 Drs., students 10 Drs.

KERAMIKOS MUSEUM (Oberlaender Museum), located in the Keramikos Cemetery (148 Ermou St., below Monastiraki), Tel. 346-3552. The permanent collection includes Athenian graves and grave sculpture from the Archaic, Classical and Hellenistic periods. Fine collection of terra

festivals

ATHENS FESTIVAL

The Festival continues through September 21. All performances take place at the second-century A.D. Odeon (theater) of Herodes Atticus at the foot of the Acropolis. Tickets may be purchased approximately fifteen days in advance of the performance at the Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, or at the gate. Program is subject to change.

Due to a continuing labor dispute between the direction of the Athens State Orchestra and the Panhellenic Musicians Association, it was unknown at the time of going to press whether or not any musical performances would be taking place at the Athens Festival.

BREMEN PHILHARMONISHES STAATSORCHESTER, September 1, 2: Dimitris Agraftiotis, conductor, with soloists Michel Beroff, piano and Sylvia Marcovici, violin (300 to 100 Drs., students 50 Drs.).

ENGLISH CHAMBER ORCHESTRA, September 5: Soloists Black Neil, J.P. Rampal and Maurice Andre (200 to 60 Drs., students 30 Drs.).

STATE THEATRE OF NORTHERN GREECE, September 6, 7: Aristophanes' *Ecclesiazusae* (250 to 100 Drs., students 50 Drs.).

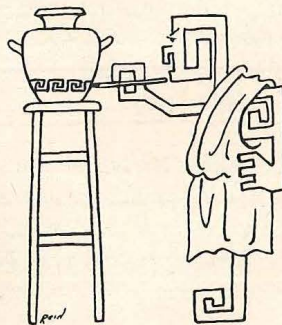
SALONICA STATE ORCHESTRA, September 8: George Thymis, conductor (200 to 60 Drs., students 30 Drs.).

MAURICE BEJART'S 20TH CENTURY BALLET, September 10, 11 (600 to 200 Drs., students 100 Drs.).

INTERNATIONAL SOCIETY OF CONTEMPORARY GREEK MUSIC, September 13, 15: Concerts of contemporary music in memory of Yannis Christou (200 to 60 Drs., students 30 Drs.).

ATHENS CHAMBER ORCHESTRA, September 16: Byron Kolassis, conductor (200 to 60 Drs., students 30 Drs.).

NATIONAL THEATRE OF GREECE, September 19, 20, 21: Aristophanes' *Lysistrata* (250 to 100 Drs., students 50 Drs.).



PIRAEUS

Performances take place at the Veakio Amphitheater, Kastella and begin at 9:30 pm. No performances on Mondays. Special buses leave from the Amalia Hotel, Amalias 10 (near Syntagma) every evening at 8:45 pm. Tickets for the performances and the special buses may be purchased in Athens at the Pallas Cinema, Voukourestiou 1 (Tel. 322-4434) from 9:30-1:30 and in Piraeus at the Municipal Theater, Korais Square (Tel. 417-8351) from 9:30-1:30 and at the Veakio (Tel. 412-5498) from 6-10.

VIRSKY UKRANIAN FOLK ENSEMBLE, through September 7.

LOLA TATZIKISTAN FOLK BALLET, from September 9: An ensemble from the USSR.

THESSALONIKI FESTIVAL

Performances are held at the Dasos Theatre. For information and tickets telephone EOT: 031-225-770 or 031-271-888.

MAURICE BEJART'S BALLET OF THE 20th CENTURY, Sept. 7, 8 (400 to 200 Drs., students 100 Drs.).

THESSALONIKI

GREEK SONG FESTIVAL, September 14-21.

INTERNATIONAL FILM FESTIVAL, September 7-21. A great many countries have submitted the best of their films (full length and short feature). The organizing committee will select which films will be shown to the public. Prizes will be awarded by the organizing and selection committee to the winners of the short feature films only. Many Greek and international stars will be present. Tickets are available to the general public at Thessaloniki.

GREEK FILM FESTIVAL, Sept. 22-28. Will follow the International Film Festival. 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 7. Daily from 7 pm to 1 am. (70 Drs., 50 Drs. group rate).

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Here is just a small selection of the many fine shops in Athens where the American Express Card is welcome.

Ilias Lalaounis. A fine exhibition of modern and classic jewellery. Also antiques, both authentic and replicas. 6 Panepistimiou.

Anagnostopoulos Dionissios. Choose from a wide selection of exquisite jewellery, silverware and precious stones. 19 Voukourestiou.

Zolotas. Here the jewellery and silverware is handmade to exclusive designs – both classic and modern. 19 Stadiou.



La Chrysotheque Zolotas. Beautiful and individual jewellery, gold necklaces in breathtaking designs, and the best in men's watches and lighters. 10 Panepistimiou.

Hydra. A beautiful collection of high-quality furs. Also jewellery, both modern and classic, and selected handicrafts. 3 Metropoleos.



Mihalis. Browse amongst a large collection of exclusive jewellery, modern and classic. 2 Voukourestiou.

Pandrossos. Choose from a variety of exclusive jewellery, handmade with diamonds and other precious stones. 30 Pandrossou.

Christian Dior. The sole agents of Christian Dior, Paris, have exquisite dresses imported from France. 7 Kriezotou.

Contessina. Beautiful gifts in silver, alabaster and copper, as well as ladies' dresses imported from Europe. 6 Panepistimiou.

Acropolis Gift Shop. Fine examples of highly individual designs in alabaster, pottery and jewellery, as well as a wide range of handicrafts and embroideries. 5 Metropoleos.

Sinani S.A. A wide selection of gifts and handbags; local and imported ladies' clothing. 9 Hermou.

Ritsi Boutique. The best in high fashion in imported menswear, with matching accessories for your inspection. 13 Tsakalof.

Katrantzios Sport. One of the largest department stores in Athens, offering almost everything you'll need in sportswear. 53 Stadiou.

Mitsakou Voula. Exquisite furs in the latest fashions, with displays of jewellery and ceramics to compliment the furs. 7 Metropoleos.

Ascot. The leading boutique for menswear in Athens, offering high quality men's suits, shirts and ties, as well as a variety of leather jackets. 29 Nikis.

Nitsa Furs. Exclusive fashions in ready-made or made to measure fur coats and jackets. 4 Othonos.

Charles Jourdan. The best in men's and ladies' shoes, along with top quality leather goods such as handbags, wallets and purses. 10 Hermou.

John Andy. Exclusive designs in women's shoes and other leather accessories. 24 Kanari.

Nicos and Takis. Impeccable ladieswear in the latest fashions, together with matching accessories. 10 Panepistimiou.

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

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community calendar

OCTOBER 2
Duplicate Bridge — American Club, 10 am.
Bingo — American Club, 8 pm.
Rotary Club — Mr. Konstantakatos will speak on China in the Year of Mao, King's Palace Hotel, 9 pm.

OCTOBER 3
German Community Centre — Coffee afternoon for elder members, 5 pm.

OCTOBER 4
Duplicate Bridge — American Club, 7:30 pm.

OCTOBER 5
St. Andrew's Women's Guild — Monthly meeting with Greek travel films, American Community Schools Conference Room, 9:30 am. For information or transportation, Tel. 672-5780.
American Club — Reno Night, 6 pm.

OCTOBER 9
Duplicate Bridge — American Club, 10 am.
Bingo — American Club, 8 pm.

Rotary Club — Lecture by Mr. Economopoulos and a film by Prof. Andronicos on the archaeological finds at Vergina, King's Palace Hotel, 9 pm.

OCTOBER 10
German Community Centre — Coffee afternoon for younger members, 4:30 pm.

Republicans Abroad Committee — Meeting at the home of Mr. Max Spore, Lytra 1, Paleo Psycho, 6:30-8 pm. For information, Tel. 681-5747 or 671-3200.

OCTOBER 11
Duplicate Bridge — American Club, 7:30 pm.
Hellenic American Union — Orientation for students interested in studying in the USA, 7:30 pm.

OCTOBER 12
German Community Centre — Excursion to Parnis, 2 pm.

MUSIC FUND BAZAAR

The Hellenic International School is sponsoring a bazaar in aid of their Music Fund on November 10, from 2 pm at the high school (Xenias and Artemidos, Kifissia). For further details telephone 692-9884.

INTERNATIONAL YEAR OF THE CHILD

The Athens Business and Professional Women's Club is holding a round table discussion on "The Child in the Big City" on 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 October 15-22 at the Gallery Hydrohoos, Anapiron Polemou 16, Kolonaki. For further information, Tel. 718-152.

ROUND THE WORLD WITH THE J.T.C.

The Joint Travel Committee has organized a three-day coach excursion to north-eastern Greece. October 6-8. Adults approx. \$150, with price reduction for children. For further details contact Linda Flickinger (Tel. 801-9913) or Diane Philips (Tel. 671-7826). Two trips have been organized for November, the first to India on November 11-19. Price includes full-board luxury class accommodation and all flights. Visits will be arranged to Khatmandu, New Delhi, Varnasit, Jampur and the Taj Mahal, and will include an elephant ride. Price \$1,100. For further details contact Diane Philips. Egypt is the venue for the second trip, November 21-28. The price of \$680 includes hotel accommodation full-board basis, and a trip to the pyramids. For further information contact Scharlene Franks (Tel. 813-4254).

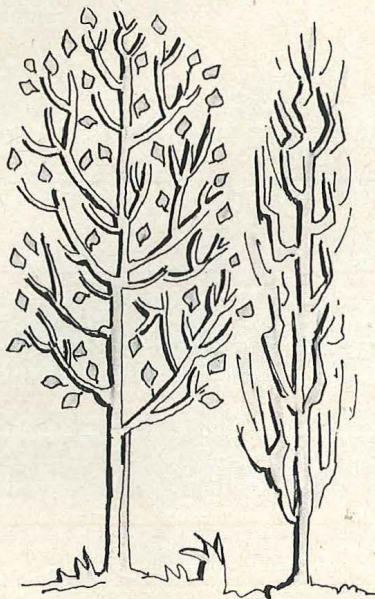
OCTOBER 15
British Council — Lecture by P.G. Lloyd: "Mistaken Identity in Shakespeare's Plays", 8 pm.

OCTOBER 16
Duplicate Bridge — American Club, 10 am.
Bingo — American Club, 8 pm.

Rotary Club — Lecture by Mr. Efremoglou, President of the Chamber of Commerce: "Role of the Greek Chamber of Commerce in the EEC", King's Palace Hotel, 9 pm.

OCTOBER 18
American Women's Organization of Greece — General meeting, Hellenic American Union, 9:45 am.

Duplicate Bridge — American Club, 7:30 pm.



Hellenic American Union — Orientation for students interested in studying in the USA, 7:30 pm.

OCTOBER 19
Hellenic American Union — Round table discussion (with film) with Michael Moutzoulas and an official from NASA: "New Frontiers in Space", in the evening.

OCTOBER 23
Duplicate Bridge — American Club, 10 am.
Bingo — American Club, 8 pm.

Rotary Club — Honorary meeting for Prof. Moschonas with guest speaker, Mr. Daskaratos, ex-president of the Rotary, King's Palace Hotel, 9 pm.

OCTOBER 25
Duplicate Bridge — American Club, 7:30 pm.
British Council — "Anthology Evening" with Lord and Lady Miles, 8 pm.

OCTOBER 30
Duplicate Bridge — American Club, 10 am.
Bingo — American Club, 8 pm.

Rotary Club — Lecture by General Tsakalotos on *Oh*i Day, King's Palace Hotel, 9 pm.

OCTOBER 31
German Community Centre — Concert, with Mrs Klar, Christos Kirche, 8 pm.

NOVEMBER 1
Duplicate Bridge — American Club, 7:30 pm.

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NAME DAYS IN OCTOBER

In traditional Greek circles one's name day (the day of the Saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

October 18 Loukas (Luke), Loukia
October 20 Gerasimos (Gerald)
October 23 Iakovos (Jacob, James)
October 26 Dimitrios, Mimis, Dimi, Dimitra, Mimi

DATES TO REMEMBER

October 1 Yom Kippur — Jewish holiday
October 12 Columbus Day — USA
October 22 Veteran's Day — USA
October 24 United Nations Day
October 31 Halloween — USA, Canada
UNICEF Day — USA, Canada
November 1 All Saints' Day

PUBLIC HOLIDAY

October 28 *Oh*i Day — anniversary of the Greek rejection of the Italian ultimatum in 1940.

MISCELLANEOUS STUDIES

BALLET LESSONS. The following schools use the London Royal Academy of Dance method (for children ages 3 and up, grades Primary to IV). The syllabi have been devised by Margot Fonteyn and Rudolf Nureyev and examinations are administered by representatives from RAD in London: Diana Theodoridou, Patisision 75, Athens, Tel. 821-3535... Sofi Katsouli, Mikras Asias 19, Ilissia, Tel. 777-9052 and Theofanous 33, Ambelokipi, Tel. 642-6782... Maya Sofou, Alex. Soutsou 4, Kolonaki, Tel. 360-2965... Carol Hanis, Tsouderou 27, Kalamaki, Tel. 981-6310.

FIBREWORKS. Iperidou 5, Tel. 322-9887. Courses in spinning and dyeing, basic and intermediate weaving, tapestry, and batik. First session begins Oct. 1. Fees: approximately 2,000-3,000 Drs. for eight lessons. Registration for second session throughout Oct., classes begin Nov. 1. All are welcome to drop by and take a look around.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek language courses (all levels). Classes begin Oct. 1. Call for further details. Hustle lessons for beginners. Registration (for couples only) Oct. 15-22. Classes begin Oct. 22. Fees: 1,000 Drs. for eight one-hour lessons.

YMCA (XAN), Omirou 28, Tel. 362-6970, 361-4944. Dressmaking and tailoring lessons in the Italian Sitam method. Classes begin Oct. 1. Call for further information.

XEN (YWCA), Amerikis 11, Tel. 362-4291. Greek language courses, held three times a week for four months. Fee: 4,000 Drs. Conversation classes, held twice a week for four months. Fee: 3,000 Drs. Classes begin Oct. 1.

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publisher's note

The major aim of the present administration's reform in education is to combine the preservation of national traditions with the needed adjustments to modern life. In "Free Education for All" Antony Economides reviews the present conditions in education, comparing them with those of recent years, and with those in other European countries today.

In 1960 Francis Walton accepted a three-year appointment as Librarian of the Gennadius Library, and he has been there ever since. Assembled by the distinguished diplomat John Gennadius, the Library was donated to the American School of Classical Studies in 1921. Brenda Marder's "Francis Walton at the Gennadeion" describes the remarkable vicissitudes of Gennadius' private collection, the foundation of the Library, and how, under Walton's careful and affectionate tenure, its unique collection of books on all facets of Greek culture has acquired a position of international repute.

Richard Birrer's curiosity to explore the silver mines at Lavrion was aroused by reading ancient history. It was further stimulated by the difficulty of finding them and the perilous adventure of threading his way through them. "The Underworld of Lavrion" describes the first of his frequent visits.

The Thessaloniki Film Festival which takes place in October is the major annual event of the modern Greek film industry. In "Filmmaker Agonistes", Pan Bouyoucas interviews three directors who won recognition at last year's festival and enumerates their tribulations and their hopes.

Kotopouli, Paxinou, Kyveli, Veakis, Vassiliadis, are among the great names of the past whose legends are enshrined today in the Theatre Museum which is housed in the Pnevmatiko Kentro on Akadimias Street. Tanagra Sandor and her parents have been active in the performing arts in Greece for over fifty years. She describes the unique memorabilia which this museum exhibits from over a century of vital theatre history.

The cover is by Delia Delderfield.

goings on in athens

MUSIC

LYRIKI SKINI (National Opera Company), Olympia Theatre, Akadimias 58, Tel. 361-2461. Performances are usually at 8:30 pm on Tuesdays, Wednesdays and Fridays and at 7 pm Saturdays and Sundays. Call for program information.

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. A full program of lectures and musical events will resume this month, including regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Call for program information. The hall is near Syntagma Square, just below Kolokotronis' statue off Stadiou Street. Admission free.

CONCERTS AND RECITALS

The addresses and phone numbers of the cultural institutes are listed in the Organizer. Call for ticket and reservation information.

THE BAND OF THE ROYAL MARINES OF THE HMS INTREPID — Concert of military music. Oct. 10 at 8 pm. British Council.

COLA HEIDEN — Piano recital, program to be announced. Oct. 10 at 8 pm. Hellenic American Union.

ISMENE ECONOMOPOULOU — Piano recital, with works by César Franck, Schubert, Aaron Copland, Solon Michaelides, and Brahms. Oct. 16 at 8 pm. Hellenic American Union.

GALLERIES

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

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Group exhibition, paintings, by Greek artists (through end of Oct.).

ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 322-4618. Group exhibition of tapestries and graphics by Greek and foreign artists (Oct.).

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

ATHENS, Glykonos 4, Tel. 713-938 French surrealist artist Jean -Paul Claren (Oct.).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Hours: Mon. 6-9 pm, Tues.-Fri. 10:30 am-1:30 pm and 6-9 pm, Sat. 10:30 am-1:30 pm. Marisa Merz (through mid-Oct.). Paolo Colombo (from end Oct.).

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Call for exhibit details.

DESMOS, Akadimias 28, Tel. 360-9449. Exhibition of childrens' paintings (Oct. 4-7). Rena Papaspiro and art critic Asi Strousa in an exhibition entitled 'Action' (mid-Oct.). Kostas Tsoklis, paintings (end of Oct.).

DIOGENES INTERNATIONAL, Nikis 33, Tel. 323-1978. Bulgarian artist Dimiter Kazakov (through Oct. 10). Dimitrios Anthis (Oct. 12-27).

DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture with additional items from last season's exhibitions.

EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Call for exhibit details.

NIKOS HADJIKYRIAKOS GHIKAS

October 17 is the publication date for a book on the painter Nikos Hadjikyriakos Ghikas. This first volume will include a catalogue of his work. To Trito Mati will present the edition at their gallery, Loukianou 21b, Tel. 714-074. There will be a small exhibition of the artist's work, which will continue through October. During this period the artist will be visiting the gallery to sign editions.

GALERIE GRAVURES, Plateia Dexameni 1, Kolonaki, Tel. 363-9597. Permanent exhibition of nineteenth-century Greek engravings.

KREONIDES, Yperidou 7 (at Nikis St.), Tel. 322-4261. Call for exhibit details.

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Lydia Sarri, mosaics and sculptures (Oct. 3-18). Yiannis Michaelides, paintings (Oct. 19 - Nov. 5).

GALERIE O, Haritos 8, Tel. 717-669. Call for exhibit details.

ORA, Xenofontos, 7, Tel. 323-0698. Call for exhibit details.

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

ROTUNDA, Skoufa 20, Tel. 362-2945. Call for exhibit details.



STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. George Paidakis, exhibition of paintings entitled 'Old Houses in Greece' (through Oct. 13). John Clonaris, paintings of Macedonia and Thrace (Oct. 15 - Nov. 3).

THOLOS, Filellinon 20, Tel. 323-7950. Hours: Mon. -Sat. 6-10 pm, and Wed. 11 am-1 pm. Yanna Persaki, watercolours from 1945-1955, (Oct. 5-30).

JILL YAKAS, Mitropolitou Iakovou 19, Kifissia, Tel. 801-7069. Call for exhibit details.

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Closed Mondays. Chryssa, paintings and sculpture (Oct.).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Call for exhibit details.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Korean artist Han Chong Yop, paintings, and by his wife, ceramics (Oct. 1-10). Nikos Zervos, oils, and Olga Marmarizou, watercolours (Oct. 12-26).

EXHIBITS

The addresses and phone numbers of the institutes are to be found in the Organizer. Exhibitions may be visited during the institutes' and museums' hours.

BRITISH COUNCIL — "The British at Play", an exhibition of photographs showing the British in recreation and in observance of traditional

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The programs for the following institutes were not available at the time of going to press, but their full schedule of cultural events will resume this month: Italian Institute (Oct. 10), Goethe Institute (mid-Oct.), French Institute (end of Oct.).

customs and ceremonies by three British photographers (Oct. 5-19).

HELLENIC AMERICAN UNION — Exhibition of paintings by Dominikos Valdakostas (Oct. 25-Nov. 9).

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Exhibition from the Metropolitan Museum in New York (through Jan. 7, 1980). Exhibition of photos of Greek archaeologists at work (Oct.).

SCULPTORS' UNION — Group exhibition of photos of sculptures suitable for town squares and halls. At the Athens Odeon (through Oct. 10).

ZAPPION, next to the National Gardens, Tel. 322-4206. Exhibition of toys and visual educational aids (through Oct. 7). Modern House Exhibition (Oct. 7-31).

MUSEUMS

The hours given will be in effect only until October 15, when they will change for the winter. Please call the museums for their new schedules.

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

EXHIBITION

Alison Clarke and Emilia Cole are holding an exhibition of their paintings and drawings at the Athens Centre for the Creative Arts, Archimidous St. 48, Pangrati, through October 4.

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. 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. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 9 am to 1 pm daily. *Closed Mondays.* Admission free.

MUSEUM OF GREEK FOLK ART-CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open from 9 am to 1 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 pm 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 Dalí. 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 Peloponnese, 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 Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou 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

Hours at sites in and around Athens will change on October 15. Until then summer hours will be in effect, but in some cases abbreviated slightly to close at sunset.

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

PROTONEKROTAPIO (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.

MONASTERIES

Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.

DAFNI. An eleventh-century church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery on the lower slopes of Mt. Hymettus. The church has seventeenth- and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalia St., take bus 39/52 to the terminus. It is then a 35-45 minute uphill walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

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

ROUND AND ABOUT

Panigiria (religious folk festivals) and other happenings in various parts of Greece where you may find yourself during your travels. Some dates may vary so make enquiries at the Local Tourist Police.

THESSALONIKI: "Dimitria", cultural and artistic events, including theatrical performances, operas, ballet, and concerts (Oct.).

HANIA: Chestnut festival in the village of Elos of the Kissamos area. (Oct. 21).

KOMOTINI: Revival of "Tziamala", which is presented by a group of mimers in the village of Arsakeio (beginning of Nov.).

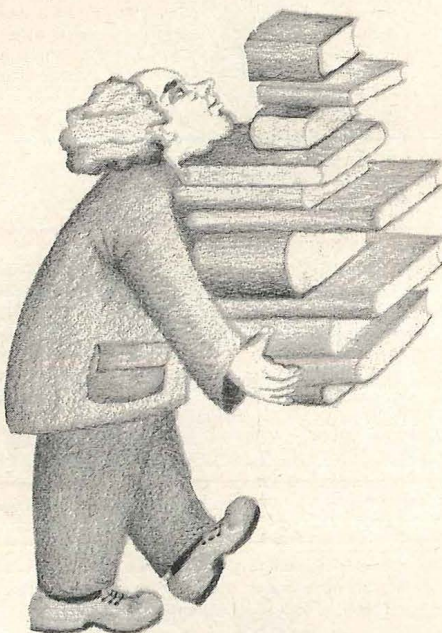
LIBRARIES

- 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 Mon. through Thurs. 5:30 to 8:30.
- ATHENS COLLEGE, Psychico, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 6.
- 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.
- 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 9 to 2, Tues. and Wed. 4 to 7.
- FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Sat. 9 to 1 and Mon. through Fri. 5 to 8.
- THE GENNADIUS, American School of Classical Studies, Souidias 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 1:30 and 5 to 8. 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.
- 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.
- ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1 and 5 to 7:30.
- 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, Mon. through Fri. 4 to 8:30.
- PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 8 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 8 to 1 and 5:30 to 8, Sat. 8 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 and Wed. and Fri. 5:30 to 8:30.
- POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 7:30 and Sat. 8 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. 9 to 2.

SHOPPERS' GUIDE

Among the items sought by visitors to Greece are handicrafts, jewelry, flokati rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.

- BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.
- GREEK WOMEN'S INSTITUTION, Voukourestiou 13, Tel. 362-4038. Exquisite embroideries, handwoven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.
- LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, hand-



- woven fabrics sold by the metre, etc. Some special orders accepted.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patission, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.
- NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.
- NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.
- XEN (YWCA), Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

SPECIALTY AREAS

- KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.
- MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square)

with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

RECREATIONAL

SPORTING CLUBS

- AOK, Tatoiu, Kifissia, Tel. 801-3100. Five tennis courts. Sponsorship required for regular membership. Six month membership also available. Annual fee: 6,000 Drs. (4,000 Drs. for six months); 2,000 Drs. for minors (1,500 Drs. for six months). Open daily 8 am to sunset.
- ATHENS TENNIS CLUB, Vas. Olgas, Athens, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Initial fee 20,000 Drs.; 5,000 Drs. annually. Open daily from sunrise to sunset.
- ATTICA TENNIS CLUB, Filothei, Tel. 681-2557. Seven tennis courts, restaurant. Initial membership fee: 7,500 Drs. for adults, 3,750 Drs. for minors. Annual fees: 6,000 Drs. for adults, 3,000 Drs. for minors. Open daily 7 am to 11 pm.
- EKALI CLUB, Ekali, Tel. 813-2685. Five tennis courts, two swimming pools, sauna and gym room. Restaurant open from 1:30 to 3:30 pm and 9 pm to 1 am. Initial fee: 30,000 Drs.; annual fee 10,000 Drs. (Tel. 803-4284 Tues. - Sat. 10-2 for information).
- GLYFADA GOLF CLUB, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 metres. Clubhouse with restaurant. Sponsorship required for regular membership. Visitor's fees: weekdays 500 Drs., weekends 750 Drs. Rental of golf clubs, cart, and caddy additional.
- PARADISSOS TENNIS CLUB, Paradissos, (off. Leaf. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis courts, bar, snack bar, swimming pool, pro shop, rentals. Temporary residents of Greece may acquire special membership. Open daily from sunrise to sunset.
- POLITIA CLUB, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground, restaurant. Initial membership fee 20,000 Drs., monthly fee 500 Drs. Open Mon.-Sat. 8 am to 1 pm. Closed Sunday.
- SPORTS CENTRE, Agios Kosmas (across from the old airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), mini-golf (20 Drs.), ping-pong (10 Drs.), tennis (court fee 40 Drs. an hour, rackets 15 Drs. an hour). Open daily from sunrise to sunset.

RIDING

- GREEK ZOOPHILIC SOCIETY, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Rates: 250 Drs. per hour, daily rates available. Lessons and trekking offered. Boarding for dogs also available: 150 Drs. per day.
- THE HELLENIC RIDING CLUB (Ipiikos Omilos Tis Ellados), Paradissos, Tel. 681-2506, 682-6128. Initial fee: 10,000 Drs. Annual membership fee: 4,500 Drs. plus 1,800 Drs. per month. Non-members: 300 Drs. per hour.
- VARIBOPI RIDING SCHOOL, Varibopi, Tel. 801-9912. Annual membership fee: 4,000 Drs. Monthly fee: 800 Drs. Hourly fees for non-members: 350 Drs.

SAILING

- HELLENIC SAILING CENTRE, at Glyfada Marina, Tel. 894-2115 (for adults), and at Posidonos 19, Falco Falro, 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, Papadamanti 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.

ART THEATRE

The Art Theatre plans to produce a play by Dimitri Kehaidis on the main stage and at the Veaki Theatre a set of plays by Marios Pontikas, Kostas Moursellas and Petros Markaris.

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

A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabout. There are usually 6 pm matinees on Wednesdays and Thursdays and always on Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

ACH! — Marietta Rialdi is the director, playwright, producer and star of a new off-beat musical with Angelos Andonopoulos, Takis Miliadis, Katy Lambropoulou. Music by Mimis Prekas and choreography by Maria Gouti. (*Minoa*, Patission 91, Tel. 821-0048)

ANNA KARENINA — Tolstoi's novel adapted and directed by George Michaelidis and starring Kasia Dandoulaki, Vassilis Diamantopoulos, Despo Diamantidou. (*Dionyssia*, Amerikis 10, Tel. 362-4020)

BEDROOM FARCE (Farsa Krevatokamaras) — Written by Alan Ayckbourn, it is adapted and directed by Kostis Tsonos. Sets by Yannis Karydis and starring Dinos Iliopoulos, Kostas Rigopoulos, Kasia Analyti, Jenny Rousseau and George Siskos. (*Moussouris*, Platia Karytsi, Tel. 322-7748)

ENEMIES (I Echthri) — Maxim Gorki's play directed by Stavros Doufexis and starring Katerina Vassilakou and Thanassis Mylonas. (*Orvo*, Voukourestiou 1d, Tel. 323-1350)

EVENING OF ACQUAINTANCE (Vradia Gnorinias) — An autobiographical play written by and starring actress Jenny Karezi. It alternates with *Mama, Mother, Mom* (Mana, mitera, mama) by George Dialemenos and directed by and starring Kostas Kazakos. (*Athineon*, Akadimias 3)

FILOMENA MARTURANO — Eduardo de Filippo's smash hit of last year. Starring Elli Lambetti. (*Super Star*, Agiou Meletiou and Patission, in the Broadway Stoa, Tel. 840-774)

FIVE FINGER EXERCISE (Askissi pente daktilon) — Peter Shaffer's play, directed by and starring Dimitri Potamitis. Also starring Lili Papayanni. (*Erevna*, Ilission and Kerassountos, Tel. 778-0826)

FORBIDDEN COPYBOOKS (Apagorevmena Tetrada) — Last year's success of the Alma de Cespedes play will continue this autumn. Starring Voula Zoumboulaki and Dimitri Myrat. (*Athinon*, Voukourestiou and Panepistimiou, Tel. 323-524)

GHOSTS (Vrykolakes) — Henrik Ibsen's memorable play, directed by Stamatis Fassoulis and starring Yannis Fertis and his cast. Sets by Despina Bebedeli. (*Athina*, Derigny 10, Tel. 823-7330)

I DON'T, DON'T PAY (Den plirono, den plirono) — A Dario Fo comedy translated by Anna

Varvaressou, with Stefanos Lineos and Elli Fotiou. (*Alpha*, Patission 37, Tel. 523-8742)

IPHIGENIA IN LIXOURI — An old parody of the Commedia dell'Arte style written in 1720 by Petros Katsaitis and presented for the first time. Performed by Spyros Evangelatos' Amphitheatre with sets by George Patsas and music by Stefanos Gazouleas. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)

THE LADY AT MAXIM'S (I Kyria tou Maxim) — Sardou's famous farce, directed by Kostas Bakas with Zoe Laskari in the principal part. Songs by Manos Hadjidakias. (*Diana*, Ippokratous 7, Tel. 362-6956)

LETUBE (HIT) — Written by Françoise Dorin, it has been translated by Marios Ploritis and stars Dimitri Horn. Directed by George Economou, a young director, with sets by Panos Papadopoulos. Also starring Smaro Stefanidou, Stavros Xenidis, Vyron Pallis and jeune-premier G. Kimoulis. (*Kappa*, Kypselis 2, Tel. 883-1068)

LOCAL NEWS (Essoterikes Idissis) — Written by Marios Pontikas, with Thanassis Papageorgiou, actor and director, and his cast. (*Stoa*, Biskini 3, Zographou, Tel. 770-2830)

LYSISTRATA '79 — Written by George Skourtis and directed by Yannis Dalianidis, it stars Rena Vlachopoulou and Vassilis Bouyouklakis. Music by George Katsaros. (*Rex*, Panepistimiou 48, Tel. 361-4592)

MEN AND LITTLE MEN (Anthropi ke Anthropakia) — Nikos Tsiforos novel adapted for the stage by N. Kambanis and V. Makridis. Directed by D. Nikolaidis, with sets by Manolis Maridakis and music by G. Theodosiadis. (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248)

OH! MAMA HELLAS (O Mama Ellas) — Or "Twenty Years of Theodorakis' Songs", the summer hit will continue during the winter season. (*Vebo*, Karolou 18, Tel. 522-3453)

PIT OF SINS (O Lakkos tis amartias) — Last year's production of the George Maniotis play by Leonidas Trivizas and his Popular Experimental Theatre Group. (*Poreia*, Trikorton 3 and Tritis Septemvriou, Tel. 821-9982)

SUNDAY IN NEW YORK (Mia Kyriaki sti Nea Yorki) — Norman Krasna's hit adapted by Kostas Stamatou and directed by Michael Bouchlis. Sets by Manolis Maridakis and starring Kostas Djivilikas and Vera Krouka. (*Akadimos*, Ippokratous 5, Tel. 362-5119)

WITNESS FOR THE PROSECUTION (Martis Katigorias) — Agatha Christie's play, with Nonika Galinea and Alekos Alexandrakis, who also directs. (*Acropol*, Ippokratous 6, Tel. 361-4481)

CINEMA

New releases expected to appear this month at first-run theatres where they are often held over for several weeks before moving on to second-run neighbourhood theatres where programs usually change on Mondays, Wednesdays, and Fridays. Some downtown cinemas begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30. Among the re-runs, one finds these three notable films: Walt Disney's Fantasia (with stereophonic sound); Milos Forman's One Flew over the Cuckoo's Nest (with Jack Nicholson); and Roger Vadim's La Ronde (with Jane Fonda).

ALIEN (Allian o Piratis tou Diastimatos) — And now after a very successful series of lovable SF movies, a voyage of pure terror in space where the crew of a spaceship encounters a carnivorous organism. Directed by Ridley Scott, and starring Sigourney Weaver and Tom Skerritt.

BEYOND THE POSEIDON ADVENTURE (I Peripetia tou Possidona No 2) — The sequel of the money-making Poseidon thriller (about the capsizing of an ocean liner), directed by Irvin Allen, and starring Michael Cain, Telly Savalas, Peter Boyle and Karl Malden, among many, many others.

BLUE COLLAR (Thanassimi Apili) — A thriller by writer-director Paul Schrader whose films depict with an extraordinary authenticity life in Middle America. Starring Richard Prior and Harvey Keitel (*Mean Streets*).

COMES A HORSEMAN (Eleftheros Kavalaris) — A western directed by Alan Pakulah (*All the President's Men*), and starring Jane Fonda, James Caan, and Jason Robards.

NATIONAL GREEK FILM FESTIVAL

The Festival will be held at The Society of Macedonian Studies (adjacent to the State Theatre and opposite The White Tower), in Thessaloniki. Greek directors have submitted approximately twenty feature films and sixty short films which will be judged by a committee. Prizes will be awarded to best director for each classification, best actor and actress, music, montage, photography. The Festival will run from October 1 to 7. Many screen personalities will attend as invited guests, but tickets may be purchased by the general public from the theatre box-office.

GOING SOUTH (Stavrodromi tou Notou) — Jack Nicholson portrays (and directs) a Texas outlaw in a comic western romance where he ends up marrying a frigid but respectable spinster (Mary Steenburgen) who protects him from the law.

THE MAIN EVENT — A comedy with the money-making silver screen couple of *What's Up Doc?* — Barbra Streisand, who portrays a boxing manager, and Ryan O'Neil, who plays the boxer. You can guess the rest.

MIDNIGHT EXPRESS (To Treno tou Mesonihitou) — Based on the true story of an American youth (played by Brad Davis) sentenced to thirty years in prison in Istanbul for carrying hashish, and his escape five years later from a notoriously tough Turkish jail. Directed by Allen Parker.

NOSFERATU (O Komis Drakoulas) — A remake by the talented German director Werner Herzog (*Aguire, The Wrath of God*) of the Friedrich Murnau 1922 classic horror film — the first, and perhaps most interesting, vampire prince of the silver screen. Starring Claus Kinski, who also played in *Aguire* (and many spaghetti westerns), and France's new *femme fatale*, Isabel Adjani.

QUINTEET (To Quinteto) — After *A Wedding*, and before *A Perfect Couple* and *Health* (which will be coming later this year), writer-director Robert Altman has made this SF movie set sometime in the future when the earth freezes over and life has died out — except for a small group of survivors (among whom Paul Newman, Bibi Andersson, Fernando Rey and Vittorio Gassman), who spend their time playing an incomprehensible board game and slitting each other's throats.

THE WARRIORS (I Mahites) — Its producers-distributors have advertised it as: "These are 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." Should we say more?

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulianou 42 (near Victoria Square), Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Square), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. Call for membership details.

AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Harold Pinter's *The Caretaker*, with Alan Bates, Donald Pleasence and Robert Shaw (Oct. 4 and 8)... Oscar Wilde's *The Importance of Being Earnest*, with Michael Redgrave, Dame Edith Evans and Margaret Rutherford (Oct. 18)... Three films on the "Age of Shakespeare": *Moods of Love*, *The Elizabethan Ambassador*, *A New Heaven*, *A New Earth* (Oct. 22). All showings at 8 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Orson Welles' *The Magnificent Ambersons*, with Joseph Cotton. Introduction by Pan Bouyoucas (Oct. 9). *The Gold Rush*, starring Charlie Chaplin (Oct. 17)... Billy Wilder's *Some Like it Hot*, with Marilyn Monroe, Tony Curtis and Jack Lemmon (Oct. 23)... *Inserts*, starring Richard Dreyfus (Oct. 30). All screenings at 8 pm.

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, Evzouon 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 I 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.

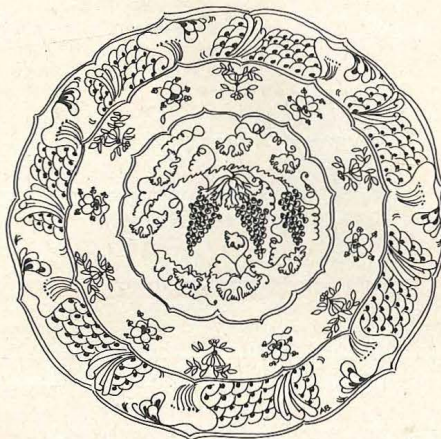
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympic Zeus), Tel.

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. Papananou'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. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's older international restaurants where dinner is graciously served by candlelight. Though not spacious there is dining inside (which is air-conditioned) and outside, and a small bar with taped music. The accent is on French cuisine and good service. Open from 12 to 3:30 pm and 7 to 1 am. Closed Sundays.

Balthazar, Tsoha and Vournazou 27, Tel. 644-1215. The Paleologoi (she is the writer Kay Cicellis) preside at this gracious, converted mansion not far from the U.S. Embassy. The spacious garden is cool and quiet in summertime. The menu offers a change of pace with such fare as chilled almond or yogurt soups, curries, and a nice selection of sweets. If you call the day before, they will prepare a special curry dinner for four. Moderately expensive. Dinner served from 8 pm to 1:30 am. Closed Sundays.

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

Chryso Elafi, on the 20th km. to the right on the way to Mt. Parnis, Tel. 246-0344. Enchanting atmosphere. Chalet-like with a terrace for outdoor dining. Mainly game and steaks. Calf's feet soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.

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

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

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

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

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

Golden Ox, Iofontos 29 (between Hilton and Caravel), Tel. 747-452. Rustic decor and attractive floral garden for outdoor dining. Specialties 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

NEW ADDITION!

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this warm and cosy taverna, is its speciality. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but goat and quail, accompanied by pasta, Greek salad and roast potatoes, are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

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

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

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

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

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

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

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

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

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

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

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. The serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music, is an unexpected surprise in the Plaka. The menu *yakitori*. (Take-out service and catering for large groups.) Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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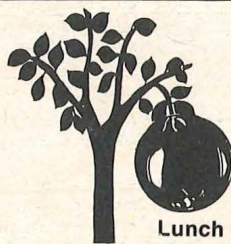
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DINNER 7 P.M. TO 1 A.M.

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

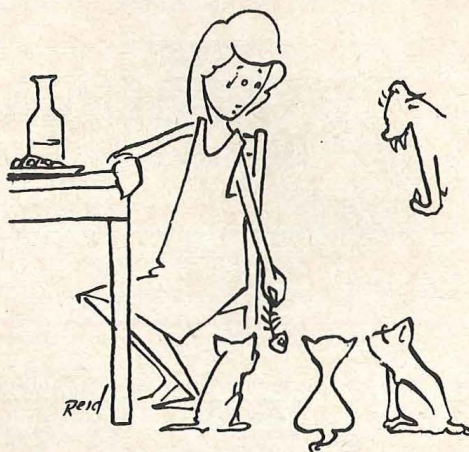
Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and

international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

Tabula, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. The varied menu retains the same Greek, French and international specialities and a well-stocked bar. The onion soup, *pita* Tabula (zucchini and cheese wrapped in crust) and *plat du jour* are always delicious. Moderately expensive. Open 9 pm to 1 am. Closed Sundays.

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

MIKROLIMANO (TOURKOLIMANO)

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

MAINLY GREEK CUISINE

Traditional restaurants where the emphasis is on Greek dishes and the menu begins with mezzedakia 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 working 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 miu-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 excellent 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 Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ kilometres after the Koropi junction.) Seemingly in the middle of nowhere, these old stables have been transformed with imagination into a charming restaurant, bar and nightclub complex with a village atmosphere. During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open daily from 9 pm; the nightclub from 10 pm.

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

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sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

TAVERNAS

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

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

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

Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna known for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good *retsina*. Daily 7 pm to 1:30 am.

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

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Tables are set out under the trees in a spacious garden. Good service. A great variety of Greek appetizers: *gardoumba*; *melitzanosalata* (eggplant salad); fried squash; *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.

OUZERI

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

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

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

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

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

TAVERNAS WITH MUSIC

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

Belle Maison, Fokeas 6, Platia Victorias (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere where The Troubadors of Athens settle themselves at a table midst the customers, sipping their *retsina* and singing a variety of well-known hits from the past and present to the accompaniment of guitars. It's a must for the music. The food is only so-so, but improving. Moderately priced. Open daily after 10 pm.

Embati, on the 18th km. of the National Road in Kifissia, Tel. 801-1757. Light bouzouki and current Greek music from Tsiknis, Oris, and Diamandopoulos. Dinner from 10 pm. Closed Sundays.

Epestrefe, Nea Kifissia (west of the National Road; follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming, gracious luxury-taverna atop a hill. Rustic and cosy, with a large

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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.

Mamly'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.

MUSIC AND DANCE

With the recent outbreak of 'disco-fever', discotheques have mushroomed throughout the country. Entrance is free but drinks are expensive; approx. 150 Drs. to 200 Drs. minimum charge. Opening nightly at around 8 pm until 2 am. You may wine, dine and boogie the night away, but gentlemen don't forget the ladies; unaccompanied males are not allowed to enter the majority of discos in Greece.

Karyatis, 11 Flessa St., Plaka, Tel. 323-3286. The owner of this disco believes in reinvesting his profits with the result that this disco has some of the most modern lighting and sound equipment on the market today. The tropical decor is most attractive and creates a lively atmosphere. With two D.J.s the content of the music program caters for all tastes, rock, soul, and anything you can dance to.

Mekka Discotheque, 9 Flessa St., Plaka, Tel. 323-2112. Situated in the heart of the Plaka, surrounded by boites and restaurants, it is one of the first discotheques in Athens. Although the decor has changed very little over the years, the lower floor with its metallic shelled-patterned ceiling and modern lighting effects creates a true disco atmosphere. The second floor (open Sat. and Sun. nights only to accommodate the overflow of patrons) should be given a miss. This disco is popular with all ages

Olympic Aquarius, Drossia (off the Kifissia-Drossia Road, turn right at Drossia Sq. and follow the signs), Tel. 813-2108. This disco-restaurant opened this season with the most modern light show to be seen in Greece. Luxurious classical decor, long bar, triple diamond-shaped dance floor which pulsates with coloured lights and a swimming pool. Mirror balls, neon, sealed beam coloured spots and rotator are just part of the light show. Main program commences after 11 pm, with soft music for dining from 8:30 pm.

Olympic House, Glyfada Square, Glyfada, Tel. 894-2141. The discotheque is situated above the restaurant and patisserie. Modern decor with straight disco music for real enthusiasts. A good and experienced D.J.

Olympic Venus, Ag. Glykerias 7, Galatsi, Tel. 291-9128. Modern decor with brick and stone relief walls and a circular bar, with a mirror-backed dance floor. Snacks are available. The friendly and efficient service, and a good D.J. have made this a popular discotheque, particularly with the younger set.

On the Rocks, at the 30th kilometre on the Athens-Sounion road, Tel. 897-1763. Restaurant with dancing to a live orchestra. Attractive view across the bay. Opens daily from 10 pm.

Pinocchio, Adrianou 117, Plaka, Tel. 323-7333. A disco with a difference. Here certain alcoholic and soft drinks are free but you pay 160 Drs. admittance and are charged (reasonable prices) for beers, whisky and wine. This system has proved to be highly popular with tourists and foreign residents. There is a cafeteria on the ground floor which serves snacks.

Tiffany's, Adrianou St., Plaka. A disco-rock club, which features live rock groups most nights of the week. Although the decor isn't as attractive as many discos in Athens, this is the only one which caters souly to rock music enthusiasts, and is extremely popular at weekends with the younger set.

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. Some of the more popular: Fantasia, Agios Kosmas (across from the West Airport), Tel. 981-0503. Mostrou, Mnisikleous 22, Plaka, Tel. 322-5558. Neraida, Vas. Georgiou 2, Kalamaki, Tel. 981-2004. Palea Athena, Flessa 4, Plaka, Tel. 322-2000. Coronet (King's Palace Hotel), 4 Panepistimiou St., Tel. 361-7397.

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 nations's assets.) For information, Tel. 322-9412. For reservations, Tel 246-9111.

OUT OF TOWN RESTAURANTS

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.

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

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

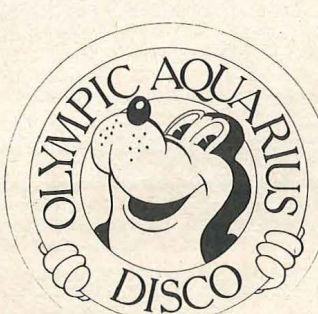
Paradisos, Aretsou, N. Plastira, Tel. 411-682. Very fresh seafood and good service are guaranteed at this sea-side restaurant.

Pipers' Night Club (in Capsis Hotel) Monastiriou 28, Tel. 521-321, 521-421. A roof 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, Proxenos 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.



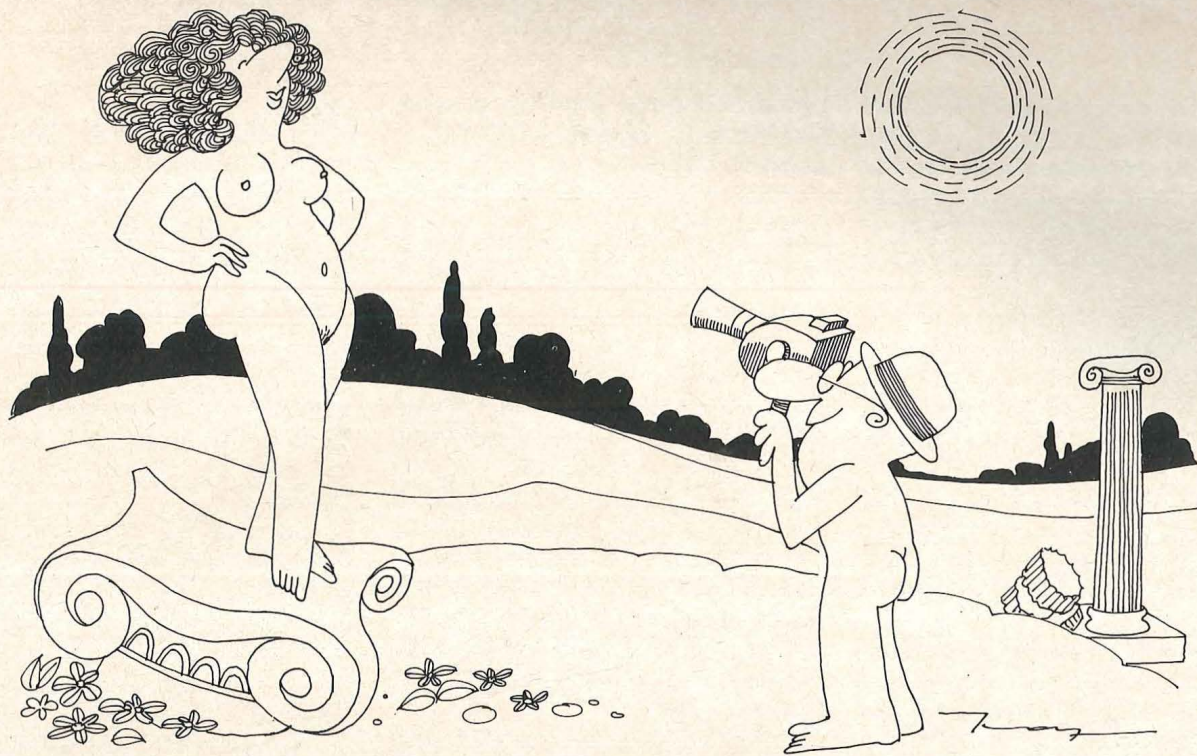
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THE BEACH PHOTOGRAPHERS

IN line with the Government's policy of improving services to tourists and educating the Greek people on how to behave towards visitors from abroad, a circular has gone out from the Ministry of Education to the headmasters of all secondary schools in the country. It instructs them to devote at least one hour per week to lecturing their young charges on how to be polite to tourists and how to make their stay in this country even more pleasant than it normally is.

So when the schools opened in mid-September Sotiris Sfaliaras, headmaster of the State Demotic School at Kato Vothros (a prosperous community in the Piraeus-Aegaleo area), had prepared his first lecture on the subject. Being of a somewhat poetic nature, Mr. Sfaliaras began thus:

"You will all have noticed that every summer we are visited by large numbers of people who come from abroad. They come like swarms of migratory birds from the north. Fleeing the cold and seeking the warm sun, the beautiful blue sky and the crystal-clear sea, they come to our country for a few weeks of leisure and relaxation and to gather new strength to face the rigours of another icy winter in their homeland."

Mr. Sfaliaras paused, rather pleased with his introduction, and ran his eye over the class to gauge its effect. Mimi Mikroulis, a bright-eyed twelve-year-old, had his hand up. Mr. Sfaliaras sighed. Young Mikroulis could be very troublesome at times, but since his father was the only sewage disposal contractor in Kato Vothros and since

Mr. Sfaliaras had to empty the septic pit in his small villa on the outskirts of the community at least once a fortnight, Mr. Sfaliaras often had to restrain a very strong inclination to cuff Mikroulis smartly on the ear.

"What is it, Mimi?" he asked, patiently.

"I didn't see any visitors from abroad in Kato Vothros this summer," the boy said.

"And why should you expect to see visitors in Kato Vothros," the teacher replied, "when we have no beach and no ancient ruins that might interest them?"

"We have one ancient ruin," the boy said.

Mr. Sfaliaras searched his memory quickly for any antiquity that might exist in Kato Vothros but he drew a blank. "And what is that?" he asked.

"Kyra Eleni," Mikroulis said and the class broke out in raucous laughter.

Mr. Sfaliaras sighed again. Kyra Eleni was a wealthy, seventy-year-old woman with a coquettish disposition who lived in a large house in Kato Vothros. She claimed to be the widow of a shipowner, but it was common knowledge that she was a retired bordello madam.

Mr. Sfaliaras decided to ignore the interruption. He would be needing the services of Mr. Mikroulis senior very soon.

"However," he went on, "the tourists do not come here only to enjoy the physical features of our country, but to visit as well the monuments of our great cultural heritage which is the root of their own culture as well."

Mikroulis' hand was up again.

Mr. Sfaliaras sighed a third time and looked enquiringly at the boy.

"Sir, is it true that tourists bathe naked on our beaches?" Mikroulis asked. A titter ran through the class. Mr. Sfaliaras was beginning to get angry.

"That is not possible, my boy," he said sternly, "since there are strict laws in this country against offending public decency. Wherever did you get that idea?"

Another boy broke in: "It's true, sir, it's true. My big brother is a steward on one of the cruise ships and he told me there are two beaches on Mykonos where people bathe naked, one for ordinary people and another for queers. He said he saw a whole row of white bottoms on the beach and that he had never been photographed so much before in his life." (Ed. Note: There is a popular saying in Greek that when someone accidentally exposes his bottom to you he is 'taking your photograph'.) There was a roar of laughter from the class and Mr. Sfaliaras had great difficulty in restoring order. When he finally did so, he noticed that young Dimitri Spasilas, a serious bespectacled boy who was always top of his class, had his hand up.

"Yes, Dimitri?" he said.

"Sir, I spent a few days at my uncle's house in Skopelos during the summer holidays and I went for a long walk, collecting specimens of wild plants for my botanical collection. At one point, I came to a rocky height and looked down at a secluded beach below. I saw a lot of tourists there, lying on the beach or

bathing in the sea and all stark naked, men and women together. I ran back and told my uncle about it. He seemed very surprised and I expected him to go and tell the gendarme to have them all arrested. But, instead, he opened a cupboard, took out a large pair of binoculars and after asking me to describe to him exactly where the place was, he told me to stay in the village and not tell anyone else about it. He then set off and didn't come back until several hours later, looking rather tired but very pleased with himself." There were loud jeers and laughter at the end of Dimitri's narrative and Mr. Sfaliaras had to call the class to order by threatening dire punishment.

"The subject of nudism is closed," he said sternly. "I will go on with my lecture and I want no more interruptions from anyone.

"Now, as I was saying, tourists do not come to Greece only to enjoy the sun and the sea but also to gaze with awe and respect on the monuments of our ancient civilization and works of art that have remained unsurpassed to this day."

He was rather pleased with that turn of phrase and stole a glance at the class over his spectacles to see what effect it

had had. Mikroulis' hand was up again. Mr. Sfaliaras shuddered. "I said no more interruptions."

"Just one question, sir, please," Mikroulis begged.

"All right, what is it?"

"Sir, are there any monuments of ancient civilisation in Crete?"

"Certainly," the teacher replied, "the remains of the Minoan civilization which is the most ancient of all," he said.

"Sir, I read in the newspaper about two young tourists from England who were not looking at our monuments with awe and respect but were making love in the street in Neapolis in broad daylight and were sentenced to one month in prison."

The class broke out in cheers. After he had restored order again, Mr. Sfaliaras said:

"Well, that only goes to prove that such indecencies are not tolerated in our country and that the culprits must have bitterly regretted their erotic incontinence."

"I don't think so, sir," Mikroulis said, "I heard from a friend of my father's who is a journalist that they were each paid two hundred and fifty pounds for their story by a British Sunday newspaper when they got out of

jail."

"A disgraceful affair," the teacher snorted. "Well, I'm afraid that does it, boys," he said with finality. "You obviously know much more about tourist activities in this country than I do, so I see no point in going on with my lecture. We shall do History instead, and since we seem to be dealing so much with bottoms today, you will kindly bring out your history books and open them at page ninety-eight where you will find the chapter on Theodore Kolokotronis."

Later that day, Mr. Sfaliaras wrote a long report to the Minister of Education giving the reasons why he did not think it was a good idea to devote an hour a week to teaching his charges how to behave with tourists. He concluded his report with the following sentence:

"In view of the incidents mentioned above, which were described to me in all innocence by the young children in my class, I respectfully submit that in future, proper measures should be taken by the authorities concerned to make sure that if foreign tourists in our country engage in photography, they should be constrained to doing it with cameras alone."

—ALEC KITROEFF

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Daily Post

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FREE EDUCATION FOR ALL

THE Athenian orator Isocrates, in his *Panegyric*, defined Greeks as those who partook of Greek culture and education. Pericles, in his famous *Funerary Oration*, listed education among the qualities that distinguished Athens from Sparta. In contrast to the Spartans' tough military training, the educational system of Athenian democracy created free citizens who at the same time could ably defend their country.

The 1975 Greek Constitution lists education among the citizens' individual and social rights and describes it as "a basic mission of the state" aiming at "the moral, intellectual, professional and physical training of Greeks, the development of national and religious conscience and their formation as free and responsible citizens."

An educational reform undertaken and implemented by the present Karamanlis administration aims at combining national traditions with the requirements of modern life in this country so that a responsible, free citizen might be able to contribute to the prosperity of modern Greek society. The principal features of this reform have been the introduction of "demotiki" Greek at all levels of education, the institution of nine-year compulsory education (instead of six years prior to the 1975 Constitution), career selection from the secondary school level and expansion of technical and professional education. To pay for all these reforms, the state budget for 1979 provides for ordinary outlays of Drs. 39 billion (or 13.2% of total ordinary budget expenditure), in addition to Drs. 9.2 billion earmarked out of public investments, principally for the erection and equipment of new school buildings.

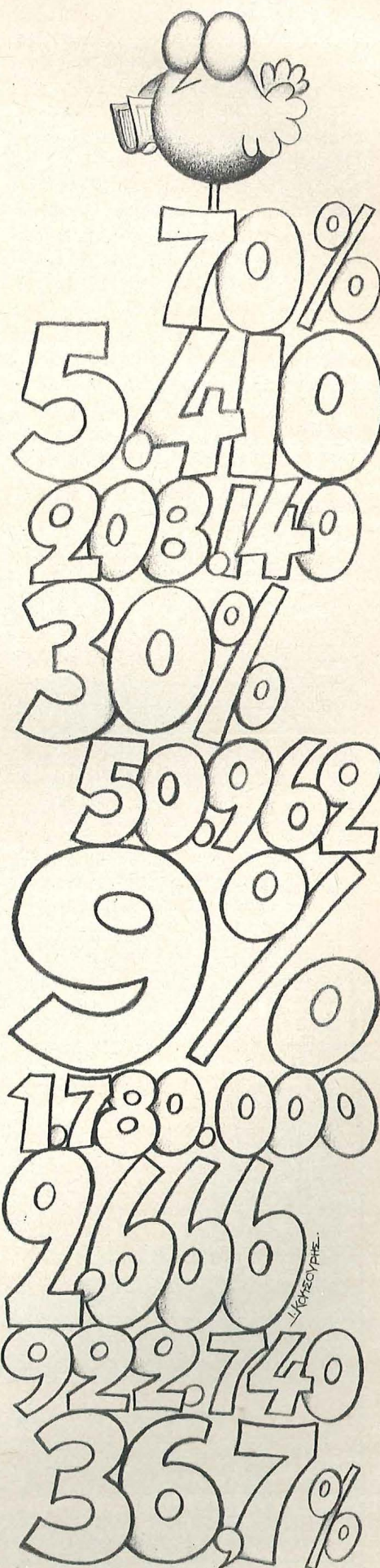
As a new school and academic year gets under way, it is estimated that a total of about 1,780,000 young people of both sexes, or approximately 19% of the entire population, will attend classes at some level of education, a percentage rising from year to year. The vast majority of them are benefiting from public education, which is provided free of all charges (including both tuition and textbooks) from nursery to university level. The percentage of students attending fee-paying private schools is believed to be declining gradually in view of mounting fees, the high cost of technical education which few private institutions can afford, and the low

grades registered by many private school students at nation-wide examinations.

Pre-school (nursery) education is provided on a voluntary basis, though it is highly recommended. Usually children aged 4-5 attend nursery schools for one year, though a few younger ones attend for two years. Last year (that is, the school year 1978-1979), there were 133,706 children (69,161 boys and 64,545 girls) attending 4,417 nursery schools. Of these, 118,711 or 88.8% of all children went to public nursery schools and the rest to private schools. The teaching staff totalled 5,410. The ratio was 24.5 students per teacher at public schools and, slightly less favourable (27 students per teacher) at private schools. The Greater Athens area, incidentally, had 791 nursery schools or 17.9% of all such schools in the country with 24.9% of all children and 20.4% of the teachers.

Primary education, which runs for six grades, has been compulsory and uniform throughout the country for several decades. In 1978-1979, there were 922,740 students (478,075 boys and 444,665 girls) attending 9,654 primary schools, making up 9.87% of the country's estimated population. The number is only slightly higher than the 921,106 primary school students (or 10.32% of the population at the time) registered in 1973-1974, indicating a possible drop in the school-age population. It is astonishing, in fact, that 172,976 students had registered in first grade in 1973-1974 against only 154,807 in 1978-1979, while 139,988 went to sixth grade in 1973-1974 and 158,099 five years later.

Primary school students going to public schools made up the overwhelming majority of the total (93.2%), while only 6.8% of them went to private schools. The total number of teachers at all primary schools was 32,638. The ratio was 28 students per teacher at public schools but 32.1 students per teacher at private schools. Also, 9.9% of all primary schools with 28.6% of all students and 24.7% of all teachers were operating in the Greater Athens area. Furthermore, statistics reveal that out of all primary schools last year, 20 were described as "evening" schools attended by a total of 432 students, against 27 such schools with 639 students the previous year. Presumably evening schools for small children are



disappearing rapidly as the law against employing children under 14 is being universally enforced.

Secondary education, which also runs for six years, is divided into two sections, the first being the "gymnasium" and the second the "lyceum", each covering a three-year period. Education at the "gymnasium" is general and common to all pupils and is now compulsory. However, students attending the "lyceum" are entitled to select general, classical, or technical professional education, in preparation for possible higher training.

In 1973-1974 there were 503,962 students attending secondary schools throughout the country, but the number had risen to 586,692 in 1978-1979, indicating a substantial increase as secondary education becomes more and more compulsory and generalized. Gymnasium students last year totalled 378,552 (197,347 boys and 181,205 girls), 95.2% of them attending 1,122 public schools and the rest attending 171 private schools. Teachers totalled 15,581, the ratio being 26.4 students to a teacher in public schools but only 9.4 students in the relatively fewer private gymnasia. Lyceum students last year numbered only 208,140 (101,754 boys and 106,386 girls) but the number should rise from year to year. Of these, 91.4% went to 744 public schools and the rest to 177 private schools. Teachers totalled 10,865 and the ratio was 20.8 students per teacher at public lycea and only 10.5 students at private ones.

An estimated 26.5% of all gymnasia in the country are in the Greater Athens area; these have 32.8% of all students

and 33.2% of all teachers. The proportion of lycea in Athens is even higher; 30.5% of all lycea with 38.3% of all students and 37% of teachers are in the greater capital area. As a number of teenagers work in the daytime, 55 of all gymnasia in the country, with a total of 5,402 students and 58 lycea with 6,711 students, operate in the evenings.

With the massive population influx from the countryside to the cities, and particularly to the Greater Athens area, noted in the past three decades, the number of school children in the countryside has inevitably diminished while those in Athens have appreciably increased. One sees many empty classrooms in small towns and villages in contrast to the crowded public schools in the capital, most of which function in two shifts — morning and afternoon—to accommodate everyone. Thus the ratio of students per teacher given above is only statistically accurate; in actual fact, classrooms in Athens primary and secondary schools are more crowded than the figures would indicate.

Tertiary or higher education in Greece includes intermediate or non-university training (known as "anoteri" in Greek) and full university-level training (or "anotati"). The former turns out technicians, foremen and managers, and the latter university graduates fully qualified for the professions. All told, tertiary education students numbered 117,246 (of whom 37% were women) in 1975-1976, the latest academic year for which detailed data have been published. This was a 36.7% increase in the student popula-

tion in five years, indicating an increasing number of students in higher education.

Of the total, 21,861 students were enrolled in "anoteri" schools and 95,385 in university faculties. Most of the former "anoteri" or intermediate schools are organized in nation-wide Centres of Technical and Vocational Education (known as KATEE in Greek), specializing in technical design, food technology, public health, social welfare, business management, etc., as well as in schools for nursery teachers, domestic economy, etc. All these are state-run institutions, though there are also seven private schools specializing in electronics, shipbuilding and related trades. "Anoteri" education is a relatively recent development to fill the need for secondary school graduates who want higher training, particularly in much-needed trades and supervisory jobs, but cannot meet the stiff requirements of university education. That is why the number of students attending this "intermediate" level has been rising at an annual rate of 13-15%.

University-level education is provided exclusively at state-run institutions. The Constitution excludes the establishment of private universities in Greece. The oldest institution in this category is the University of Athens (with an estimated total of 43,000 students at present). There are also the Universities of Thessaloniki (with 32,000 students), Patras (4,200 students), Yannina (3,500 students), Thrace (1,300 students) and a recently founded one in Crete (with 200 students so far). Other institutions or faculties of

WHAT TERTIARY STUDENTS PREFER TO STUDY AND WHERE

(In Percentage of Student Body)

COUNTRIES	Teachers training	Humanistic sciences — Fine Arts	Law and Social Sciences	Physical sciences	Engineering Agricultural sciences	Medicine	Miscellaneous training
Greece	3.8	15.0	41.0	11.2	16.2	12.8	—
United Kingdom	20.3	14.0	24.0	12.8	15.5	6.3	7.1
Austria	12.6	25.5	23.6	8.3	15.8	12.3	2.0
Belgium	5.3	14.2	27.2	10.5	10.5	31.8	0.5
Bulgaria	13.5	13.2	18.2	6.6	39.7	8.8	—
France*	—	31.1	24.0	15.7	—	23.2	6.0
W. Germany	12.6	33.3	21.3	8.6	17.1	6.9	0.2
Spain	13.1	22.2	21.9	10.3	15.1	17.1	0.4
Italy	6.3	23.8	25.1	10.7	12.3	21.8	—
Poland	15.7	10.2	21.3	5.4	37.4	10.1	—

* Refers to university education only.

Source: National Statistical Service of Greece.

full university level though administratively independent are the National Metsovion Polytechnic (with 5,800 students studying to become engineers), the Pantios School of Political Sciences, the School of Economic and Commercial Sciences, the Agricultural School of Athens, the Industrial Schools of Piraeus and Thessaloniki and the School of Fine Arts.

In 1975-1976, 4,806 students (of whom 1,979 were women) had graduated from intermediate or "anoteri" schools and 13,793 (of whom 4,853 were women) from universities and other faculties. In addition, 107 others obtained post-graduate diplomas and 308 more received doctoral degrees.

The 1971 Greek population census revealed that there were 58,600 men and 22,840 women holders of technical-vocational training diplomas while 152,420 men and 58,100 women were listed as university-level graduates. These figures are believed to have increased substantially in the past eight years.

International comparative data indicate that the 6.6% annual rate of increase in the number of students in Greek tertiary or higher education as a whole compares with corresponding rates of 4.2% in Belgium, 5.3% in France and Bulgaria, 6.8% in the U.K., 7.3% in Italy, 7.7% in Denmark and Poland, 9% in West Germany, 10.1% in Austria, and 11.5% in Spain.

Also, the proportion of tertiary education students per 10,000 inhabitants, which was 131 in Greece in 1975-1976, compares with 128 in the U.K. and Austria, 136 in West Germany, 146 in Bulgaria, 152 in Spain, 162 in Belgium, 170 in Poland, 178 in Italy and 196 in France.

The proportion of women to the total tertiary education student body, which is 37% in Greece, compares with 34% in West Germany, 36% in the U.K. and Spain, 38% in Austria, 39% in Italy, 41% in Belgium, 48% in France, 54% in Poland and 57% in Bulgaria. About 70% of all tertiary education students in Greece are in the 18-22 age bracket (the rest being older). This same age group contains about 55% to 79% of the student population in Belgium, Spain, Ireland and the Netherlands. In Austria, Bulgaria, France, Poland and Portugal, the 19-23 age group makes up 52% to 64% of the student population.

Statistics finally indicate that in 1975-1976 there were 10,049 foreigners studying in Greek tertiary educational institutions. Most of these were citizens of Cyprus (6,648), followed by

Jordan (1,068), Turkey (659), U.S. (261), Albania (199), Sudan (179), Syria (170), U.K. (76), Ethiopia (68) and other countries with fewer students.

At the same time, there were 23,214 Greeks studying at foreign tertiary educational institutions. The bulk of them were studying in Italy (10,418) and others in West Germany (3,395), France (2,666), U.K. (2,301), U.S. (1,880), Austria (1,011), Canada (443),

Switzerland (361), Belgium (307), and others.

To round out the picture, one should mention the existence of about 35 foreign schools in Greece attended mostly by children of foreign communities and an undetermined number of Greek schools in many countries abroad attended by an estimated 140,000 children of Greek emigrants.

—ANTONY M. ECONOMIDES

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“MADE IN GREECE”

UNTIL a few years ago, Greek fashion meant folklore. The garment industry consisted mainly of cheap items, such as cotton dresses and T-shirts. Even the well-known designers Jean Dessès, the forties’ “Master of Chiffon”; George Stavropoulos, a contemporary of Dior; and Jimmy Galanis in the United States today, have been unrecognized as Greeks. But all that is changing. A growing industry, fashion consciousness and talented designers combine to make a promising future in Greek fashion.

“It is primarily a summer market, and a good one, although young and unsophisticated,” says Leslie Fletcher of John Lewis Department Stores of England. Fletcher was one of more than seven hundred and fifty buyers who attended the 10th Hellenic Fashion Fair held in Athens in June. In three days, the eighty-five Greek exhibitors re-

ceived more than \$20 million worth of orders, making the fair “one thousand percent successful” in the words of George Koutsoubelis, President of the Hellenic Fashion Centre, organizer of the fair. In 1978 Greece exported \$752.5 million worth of textiles and garments (198,000 tons). Four-fifths of this went to Common Market countries, with Germany’s 50,000 tons topping the list. Other European countries, Eastern Europe, the USA and the Arab world made up the other fifth. As a new market, sales to the USA in 1978 were \$8 million, double the sales of 1977.

At the beginning of the 1970s, many European countries began looking for other manufacturing sources. Encouraged by the success of some Greek designers, the Greek manufacturers shifted from cheap items into fashion garments, while the Far Eastern countries, with cheaper labour costs, began

to steal the T-shirt market. Imported machinery and technological improvements boosted the change. Since then, in the words of designer Yannis Tseklenis, “Most Europeans have been wearing garments made in Greece, but under another label.”

Fifty years ago there were only ten companies, primarily family businesses, and most of the several thousand companies in Greece today started less than ten years ago. Since 1970 profits and investments have increased as much as ten times. Garment and textile factories employ more than 125,000 people — or forty percent of all industrial workers. The two industries account for one-fourth of all Greece’s exports, and contribute more than five percent to the GNP. It is one of the most dynamic industries in Greece today.

There are thousands of boutiques in Athens, and the prices give an indication of the value of fashion to the modern Greek. Garments are sold at four to five times the export cost. Due to better world-wide communication, the change in fashion consciousness from ten years ago is “like night and day,” according to designers. “People don’t like cheap clothes any more,” says Takis Tsirozidis, Athenian knitwear manufacturer. “They want better articles and they don’t mind about the price.” In 1977 Greek people spent 12.8 percent of their income on clothing. Piraiki-Patraiki, a top cotton manufacturing company, has an annual turnover of \$200 million, in thirty-eight million metres of fabric. Only one-seventh of that is exported. The internal market is good. And, a representative added, they get better prices from Greek buyers.

But there are some peculiarities. Many manufacturers import fabric for their export garments. Fabric manufacturers, on the other hand, prefer to export rather than sell to local buyers because foreign markets are larger and more reliable. “And the industry which is making the money hasn’t encouraged Greek design talent,” adds Tseklenis.

“Cotton prices in Greece are too high because of bad organization and the production is on too small a scale,” says George Iliopoulos of Ilco. “They’re behind on fashion, and they can’t deliver on time,” says Nick Candiotis of Gakis, S.A. Gakis is an example of a company seeking to stabilize itself with advertising and marketing techniques, and the assistance of a Paris fashion consultant, Dominique Peclers. The company had a 67 percent annual growth rate for four years without marketing. Now they sell one million pieces a year for \$5 million.

"There's no connection between production and marketing," says Elias Mourtoutsos of Bieten. "They just go to the exhibitions and expect to get business." Bieten is exclusively an export company, and its fashion consultants include Juan Coty of USA. "Greek fashion has a good international reception, yet maintains something Greek," continues Mourtoutsos. "Unfortunately, many Greek products are sold under foreign labels, because that's what the foreign buyers want."

Yannis Tseklenis, a Greek designer with licensing offices in New York, is working to make 'Greek Fashion' known. He says Greece has wasted a billion dollars of goods without getting the Greek image across. His own spring 1980 showing will be held in New York in October. "Those who come to Greece now come because they get a good price, they don't care about brand names, or they steal the product and relabel it." In addition to basing his operations in Greece, and despite the added trouble and expense to his international clientele, Tseklenis was instrumental in organizing the first fashion showing of Greek design in Athens, in 1970. He is also undertaking the management of a Greek Design Centre in order to combine Greek talent with the manufacturer's needs. Fashion products — fabrics, accessories, decorative objects — will take their inspiration from traditional Greek culture. The result? 'Greek Design' will become known wherever Greek products are sold. In addition, there will be a coordination among products, and international promotion can be improved. "It's not only out of sympathy for the struggling Greek designer (most of whom work out of a little room, with a boutique around the corner) but also to create a better flow of buyers in Greece," says Tseklenis. It also prepares Greece for the days ahead when labour costs will increase prohibitively. But if the Greek Name is known by then, manufacturers here can import their garments from other countries and put on their own label. "Gucci wouldn't be making a penny if the name were not well-known," he says. Examine all the Name Garments in the United States (where labeling laws are stricter) and you will find all the different countries they come from.

What about Greece as a future fashion centre? "It can become an important place for fashion, though not a centre like Paris or Milan," says Tseklenis.

—SARA MAZUMDAR



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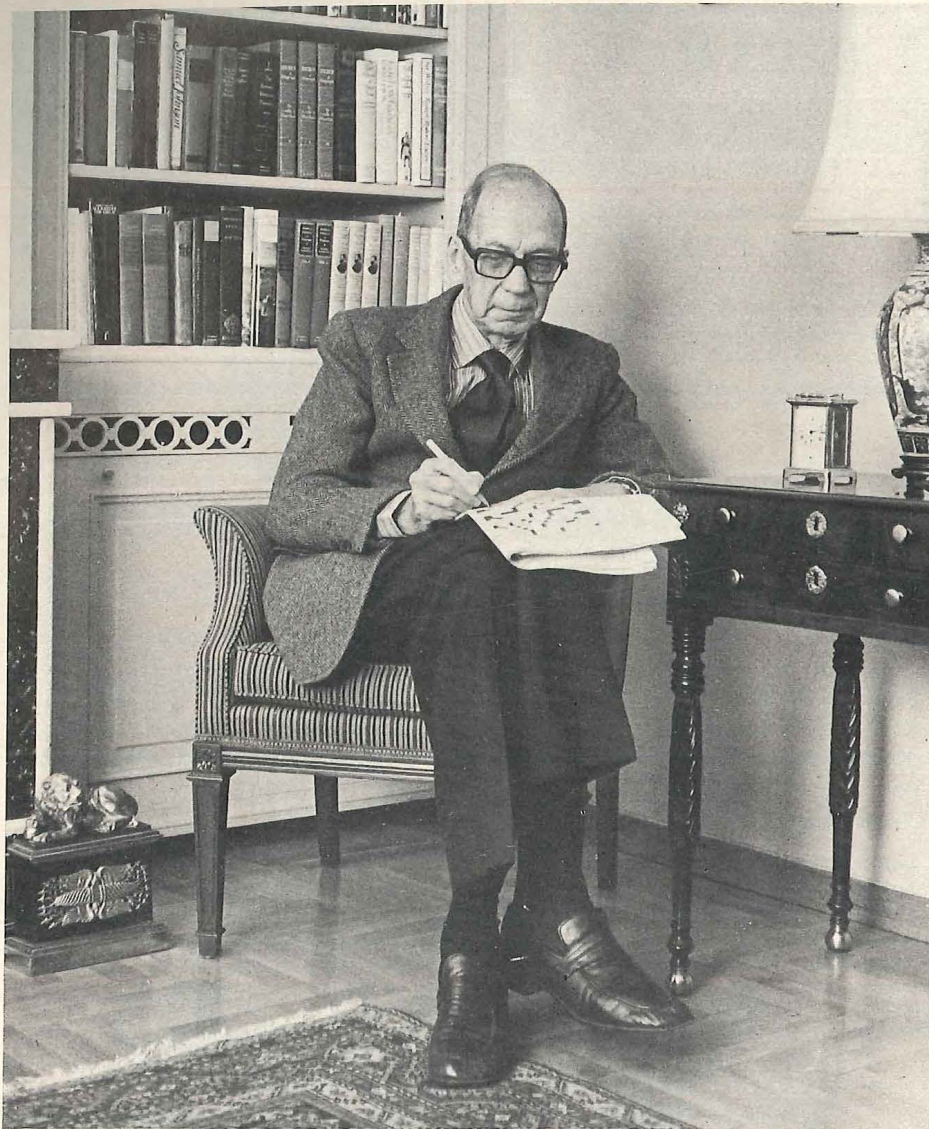
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Francis R. Walton

FRANCIS WALTON AT THE GENNADEION

ON November 15, 1978, the Ministry of Culture and Science invested Francis R. Walton with the Order of the Phoenix, in recognition of his contribution to the cultural life of Greece. The handsome medal of gold and white enamel symbolizes the culmination of a life devoted to Greece: as a student of antiquity, as a professor, and finally as a librarian. In the splendid Gennadius Library in Athens, Francis Walton's versatile talents have merged, and it is in this library that he intends to remain.

It is hard to imagine Dr. Walton retiring. Although he has been Director Emeritus since his official retirement in 1976, he still carries out a full range of activities at nearly the same pace that he has maintained since coming to the

Library seventeen years ago. A tall, wiry man, his eyes dance with enthusiasm and cordiality as he describes with broad gestures the latest Gennadeion acquisition which may be a rare incunabulum (a book printed in the latter half of the 15th century) or the replacement of an item that the Library's founder, John Gennadius, sold in a time of poverty in 1895.

The Gennadius Library bears the imprint of Walton's active personality. Of the twenty-seven thousand books which have been acquired since the Library's dedication in 1926, half were donated or purchased during his tenure. Dr. Walton's guiding philosophy is in harmony with that of the founder, the great Greek bibliophile, John Gennadius. Gennadius' own ambition when

he started his book collection in the 1870s was, according to Walton, "to form a library that represented the creative genius of Greece at all periods, the influence of her arts and sciences upon the Western World, and the impression created by her natural beauty upon the traveller." Likewise, it is Francis Walton's specific goal for the Library that it contain within a Greek context as complete a collection as possible, in every given category of book. Such a sweeping goal could easily lead the undisciplined collector to make indiscriminate purchases. Indiscriminate, however, is the least appropriate adjective to characterize Walton's selections. He is by nature and training an impeccable, cautious, and systematic scholar.

He was born in Philadelphia in 1910. At Haverford College he majored in Latin and Greek and received his M.A. and Ph.D. degrees in Classics from Harvard. While a Fellow of the American Academy in Rome, he first visited Greece in 1936 and fell under its spell. From that moment it was his dream that he might some day return to Greece. It was not until twenty years later, however, that an opportunity arose, when he received a Fulbright Research Grant for the academic years 1956-57 in Greece. By then he had a wife and two children. When he was offered a three-year appointment as Librarian of the Gennadius Library in 1960, he accepted with alacrity and the enthusiastic support of his family, resigning from his position as Chairman of the Department of Classics at Florida State University. In this sudden uprooting the family sold all of its possessions except for treasured books and some furniture.

He freely admitted that he knew little or nothing about running a library, but traditionally the directors of the Gennadeion had been scholars in some field of Greek culture, rather than professional librarians. Miss Eurydice Demetracopoulou was a trained librarian and had been handling the more technical aspects of the Library for years. Walton's first task, therefore, was to familiarize himself with the collection, which comprised books dating from 1470 to 1961, all of them in some way related to Greece and many of them, in magnificent bindings, which had belonged to kings, popes, cardinals and bibliophiles. When he assumed the directorship, the Library contained one of the richest collections on Greek subjects in the world.

John Gennadius (1844-1937) had conceived of Greek civilization as a

unity from antiquity to modern times. He realized that neither geographically nor culturally could Greece be limited by any definite boundaries, and thus his collection included works on the Balkans, Anatolia, Egypt, the Near East. He understood, too, the value of ephemeral materials and therefore gathered pamphlets and newspaper clippings on the early state of Modern Greece. He built a collection of particular strength in the early editions of classical, patristic and Byzantine authors. The religious section, to which he devoted special care, included the Greek Bible in editions beginning with the Psalterion (Milan, 1481) and the first printed edition of the New Testament (Basel, 1516). His valuable collection of Greek grammars is crowned by one of the most precious books in the Library, the Lascaris Grammar (Milan, 1476), the first Greek book with a given date. The total list of distinguished holdings would dazzle even the most knowledgeable bibliophile. Thus, the Library has a double distinction: it serves as an invaluable research library where Greece can be studied in its entirety and at the same time it holds a superb collection of valuable and rare books.

Gennadius, who first assembled these treasures, was one of Greece's most brilliant diplomats. For over sixty years he served his country, principally in London. Walton has written of him:

Affable, energetic, and purposeful, he fully enjoyed the social and intellectual life of the English capital, and participated actively in both. Words came to him easily. As a speaker he was much in demand, and despite his official duties a steady stream of publications in English and Greek poured from his pen. Always Greece was the focus of his thought, and he was equally at home in any aspect of the subject: literary, historical, religious, or economic. With all this activity he still found time for the avocation that engaged his affections throughout and that will keep his memory fresh long after his other achievements are forgotten.

When Gennadius went to the United States in 1921 as Greece's representative to the Naval Disarmament Conference on his last diplomatic mission, he made the decision to donate his magnificent collection of twenty-four thousand volumes to the American School of Classical Studies in Athens. The Greek Government gave the land opposite the American and British Schools on Souidias Street at the foot of Lycabettus. A grant from the Carnegie Corporation supplied the funds to construct a marble edifice. On their last journey to Greece in 1926, Gennadius



A French binding originally from the library of Henri II and Diane de Poitiers



A sixteenth-century Italian binding of the works of Josephus

and his English wife took part in the ceremony which marked the opening of the Gennadius Library, named by him in honour of his father who had been instrumental in the founding of Greece's National Library.

In the gift of deed to the American School of Classical Studies in 1922, Gennadius stipulated that a catalogue of his collection be published. When Walton was appointed librarian, only the catalogue of the travel collection had been printed. He was urged to find some section to catalogue and publish.

During his year of absence (1963-64), when he went to Harvard as Visiting Professor of Classics full of enthusiasm for his new career as Librarian, Walton decided to publish the entire catalogue. During the first

two years at the Library, he had studied the card catalogue, noting the many incomplete and unsightly entries. His assistant, Miss Demetracopoulou, warned him that the cards were in no condition to be published. "I was undaunted by her sound advice," he admits today, and signed a contract with the publisher. Back in Athens and faced with the condition of the cards, he wrote to the publisher for a year of grace to tidy up and complete the cards. Finally in 1969 the *Catalogue of the Gennadius Library* appeared. It had taken not one but five years of frantic effort. Walton, Miss Demetracopoulou and two assistants made fifty-five thousand new cards, six thousand during the ten weeks when the publisher's photographer was microfilming them. The catalogue,



The Gennadeion

ΒΑΣΙΛΕΥΣ, Ο
ΡΩΔΟΡΕΙΝΟΣ
 ΤΡΑΙΩΔΙΑ ΣΥΝΘΕΜΕΝΗ.
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Title-page of the Cretan tragedy 'King Rodolinos' (Venice, 1647). The only known copy.

published in seven folio volumes, included 116,700 cards, photographically reproduced. In 1973 a first supplement volume appeared, which is available in most major libraries around the world, thus bringing the holdings of the Library to international attention.

Dr. Walton's year at Harvard was also productive in other ways. When he first came to the Library, rare books lay outside his ken, but his contact with them during his first two years had whetted his interest. It was in Boston as a guest member of the Club of Old Volumes that he became acquainted with a lively and erudite group of bibliophiles. As a visitor, he was invited to give the first talk of the season. Fortunately, he had brought with him an ample selection of slides. His talk was favourably received and later in the course of the year he repeated "The Treasures of the Gennadius Library" before twenty different audiences up and down the eastern seaboard of the United States. Through his contact with the bibliophiles he was gradually developing an expertise in rare books and became excited by the possibility of expanding the precious collection of the Gennadeion. The limited budget, however, prevented such a project. Although the Library's total number of books had been increased, through gifts, since its founding, its distinctive rare book collection had remained almost static.

By the end of his stay at Harvard, Walton had found a solution for some of his budgetary problems. He organized "The Friends of the Gennadius Lib-

rary" and by 1965 he was able to publish an impressive list of charter members who had donated a total of \$26,000. A new era had begun for the Gennadeion. The steadily increasing membership of "The Friends of the Gennadius Library" had enabled the Library for the first time to purchase rare books on a systematic basis. It was with the income from these donations that Francis Walton began his detective work of tracking down and replacing a portion of the books lost in the Gennadius sale in 1895.

The reasons for this sale hark back to 1892 when Greece suffered a financial crisis and had to recall three of her envoys in the West. Gennadius, who in 1890 had been promoted to the top post as Envoy Extraordinary and Minister Plenipotentiary at the Court of St. James's, and accredited also to The Hague and Washington, was among those recalled. Gennadius had never been a wealthy man. When three years had passed without his being reappointed, he decided to liquidate his only

capital — his books. Through Sotheby's, he sold a large portion, about three thousand items, of his remarkable collection.

The breadth of the auction was stunning. The sale catalogue, containing a long prefatory letter by Gennadius which notes in detail the outstanding features of the items, includes over sixty incunabula, one hundred and fifty-four lots of Byroniana, eighty New Testaments in Greek, Queen Elizabeth's copy of Aesop's *Fables* (1570), and a host of other rare and unique items. The catalogue from Sotheby's which Gennadius fashioned for himself is interleaved and annotated. It scrupulously documents the sale data, listing not only the purchaser, the price for each lot from the Sotheby sale, but also the date, price, and source of the original purchase made by him. Moreover, in red ink Gennadius noted in the catalogue subsequent repurchases he made at later dates when his financial circumstances had improved. It is this, Gennadius' own personal catalogue,



Portrait of John Gennadius by de Lazo, 1925

that Dr. Walton keeps within arm's reach of his desk in his office.

How does Walton track down lost items from the 1895 sale? He scans all of the current sale catalogues; When he spots a lost title he purchases it. So far he has acquired about three hundred replacement copies. Of these only ten are the very copies owned formerly by Gennadius. How does Walton know which were actually held by the great Greek bibliophile? Gennadius had written in red ink on the fly leaf of each book the catalogue number of the Sotheby sale. When Walton orders a book he has no way of determining whether it is a Gennadius edition. He says that it is a great thrill to open the book cover and find the notation in red ink written by Gennadius' hand.

Dr. Walton makes it clear that he selects replacements of the books which were sold at the Sotheby auction only if they are relevant to the present-day collection. He is not sentimental about passing up a purchase if it is not absolutely germane.

The purchasing of rare items is not restricted to the lost collection of 1895. The Library during Walton's tenure has become a great repository for notable archives. Other categories such as early Greek grammars, travel books dating from the sixteenth century, documents, autograph letters and manuscripts of historical worth have been given special emphasis by Walton. In 1962 the Library acquired the main body of Heinrich Schliemann's papers. Some time later, it was able to add the papers from his Athenian period (1870-1890) when he excavated Troy and Mycenae. It was from the Gennadeion's Schliemann Archives that Irving Stone wrote his best-seller, *The Greek Treasure*. A great source of pride to the Gennadeion is the George Seferis Archives which Greece's only Nobel Prize Laureate willed to the Library. His diplomatic and literary papers, catalogued by Theofilis Frangopoulos, are available to scholars. Professor John Rexine will use the Seferis Papers this autumn to write the poet's biography. In addition, the purchase of the archives of diplomat Constantine Mousouros which cover the years 1836-1874, has provided a rare historical source for research on the Crimean War and the reign of King Otto.

One of the most important events to occur during Walton's tenure was the construction of the two new wings added to the original structure. The Trustees of the American School of Classical Studies decided in 1970 to build two extensions in the form of



The last portrait of Byron sketched at Missolonghi in 1824

L-shaped wings to provide space for the Helen Stathatos Macedonian Room, an exhibition hall, new offices and five stories of book stacks. Every care was taken by the architect, Paul Mylonas, to preserve the original symmetry of the building. The reopening was commemorated with an exhibition by the famous Greek artist Nikos Hadjikyriakos Ghikas, who donated some of the works on display.

Among Dr. Walton's significant activities at the Gennadeion have been his numerous publications. Among them is *The Griffon*, named for the four stone creatures which adorn the upper corners of the building. Appearing first in 1965, it is the medium through which he keeps "The Friends of the Gennadius Library" informed. It is written in a delightful but erudite style which reflects his humour, scholarship and deep involvement with the Library. Intended as an annual publication, it has, however, not always appeared with scheduled regularity. Walton now refers to it wryly as "an occasional publication".

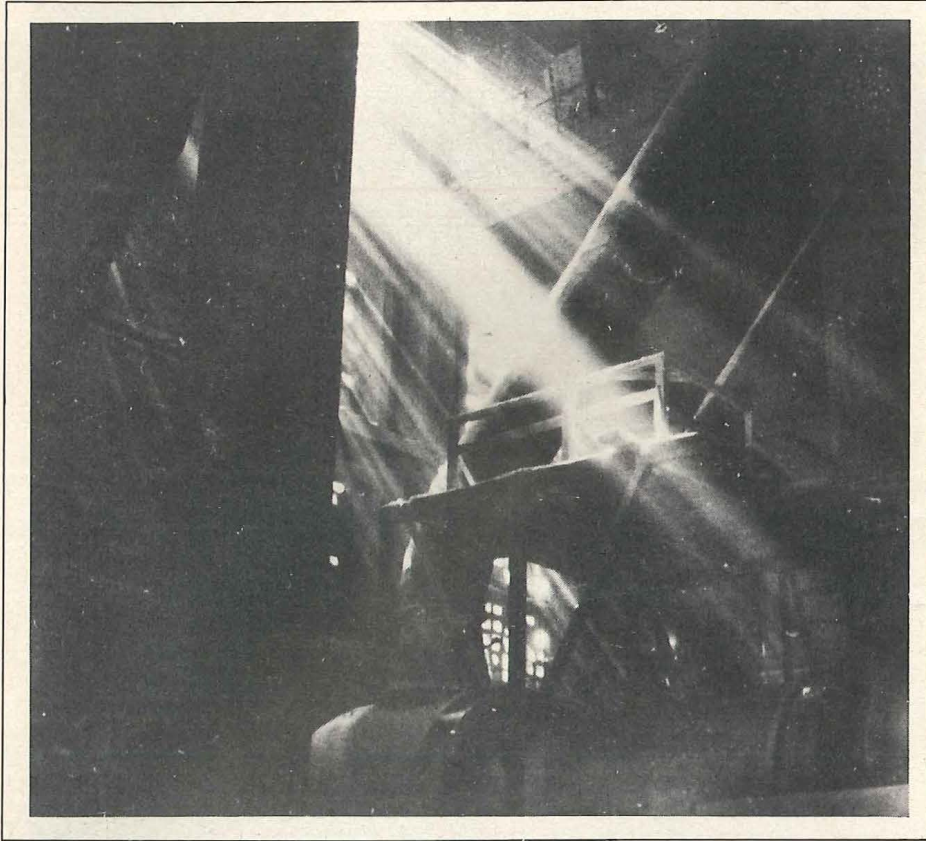
A promising innovation at the Library is the publication of books. The new project was inaugurated in 1976 with a facsimile of a book owned by the Gennadeion, *Basileus, O Rodolinos*.

Since this tragedy in verse printed in Venice in 1647 had never been reprinted and survived only in this copy, the publication and distribution of facsimiles make this gem of the Cretan Renaissance available to the interested reading audience. The contribution was made possible by a fund established in memory of Eurydice Demetracopoulou whose devotion to the library was life-long. Another reprint from the Gennadeion Treasures is scheduled to appear late this year.

It is not only through publications and the giving of lectures, but also through the lending of the Gennadeion possessions to worthy international exhibitions that Walton gives the Library wide exposure. The gathering of bibliophiles from all over the world in the autumn of 1977 at the Tenth International Bibliophile Congress was held in Athens. Two sessions were held at the Library where Dr. Walton had arranged displays of some of the rare and unique items.

The Gennadeion is open to the public. The Greek words carved into the marble frieze over the Library's entrance tell much about its spirit. Translated into English, they read: "Whoever studies Greek culture is called Greek."

—BRENDA MARDER



THE UNDERWORLD OF LAVRION

HIDDEN in the foothills of the Berzeko valley near the town of Lavrion lie the vestiges of vast riches, toil, and ruthless exploitation. Among gnarled pine trees and mounds of rubble there exist today endless black corridors carved into the bleak landscape by the muscle of thousands of men. Their labour contributed directly to the successful Athenian resistance to the Persians in 480 B.C. and to the miracle of Periclean Athens that followed.

I first became interested in the silver mines of Lavrion from references I came across in history books. Although Xenophon wrote that they had been worked since "time immemorial" and poets described their discovery as a gift of the gods, little evidence has been found that mines existed in the area before 1,000 B.C. During the Early Iron Age the area was worked sporadically for lead and there are still some traces of these activities at the nearby site of Thorikos. However, it was not until the time of Solon, when the method of extracting silver from lead ore became generally known, that the first attempts were made to organize the mining of silver. The industry was intensified during the tyranny of Pisistratos, who himself had studied mining techniques

on his family's estates in Thrace. This may have led him to buy extensive lands in the area around Brauron and Lavrion. Even so, the activity remained commercially limited until the sudden discovery in 483 B.C. of an extraordinarily rich vein of silver under the second limestone crust at Lavrion. From

then on it became the chief economic base for Athenian expansion.

At first it was proposed that the bonanza be paid off by granting ten drachmas each to every adult Athenian citizen. Themistocles, however, persuaded the Assembly of Athens to use a hundred talents of this silver to build a hundred triremes. Two years later the investment in naval development paid off at the Battle of Salamis in which the Greek Forces completely triumphed over the Persian navy. Thereafter the silver derived from the mining operations was incorporated into coinage (drachmas and tetradrachmas) particularly the famous "owls of Lavrion" which enabled Athens to furnish buildings for the Acropolis. The mines of Lavrion remained state-owned for centuries, although they were leased out to private entrepreneurs at a very low rate of interest.

The work, initially done by free citizens, became increasingly dependent on slaves as the demand grew. Conditions became so deplorable that during the Peloponnesian War some twenty thousand slaves revolted and entered the Spartan ranks. The mines flourished sporadically after the Peloponnesian War, being worked by the Macedonian kings and later by the Romans. According to Pausanias, work essentially ceased at the beginning of the Christian era.

In modern times, the mines have been reworked by Greek and French companies for lead, manganese and zinc. Much of the current mineral yield is not from new mine shafts but from reworking the ancient tailings.

My first attempts to discover the



A view of the mines at Lavrion

location of the mines afforded little information except that they were located near the present-day town of Lavrion, which lies some thirty miles east of Athens. Talking with some of the local people there, I was taken to a shack or two in the vicinity which contained numerous iridescent mineral specimens. Further questions only produced curious smiles. At most, the farmers would point vaguely to the west towards the Berzeko valley indicating the source of the finds. Intrigued, I began my search by following the first dirt track to the south.

It was not long before my hopes were partially fulfilled, for I came upon hill after hill of tailings. Looking closer, I found small openings hidden here and there in the rocky hillside. With a light on my head and one in my right hand, I crept into the first shaft that was accessible. It was plain and simple, of no particular geometric configuration and rather roughly hewn. Since I was a neophyte I learned as I went along, trying to absorb any and all details from my dark and silent surroundings. There were no tracks on the floor—only a fine ashen dust which had fallen from the roof of the shaft over many years. My biggest problem was trying to determine whether this particular shaft was indeed an ancient one for there was nothing to guide me. While puzzling over the problem, I caught sight of a glitter of light from a small crack in the solid rock wall. On closer inspection I found an object which looked something like a wire, which I pried out with my knife. To my surprise it was a rusted nail of unknown age. Once again baffled, I proceeded, noting that the shaft was damper and warmer than the out-of-

doors. I tediously studied the ceiling and the walls, looking for some markings which would indicate their age.

I soon came to a five-way intersection and decided to follow the most "ancient" looking tunnel. Just as I crossed its threshold, there lay above me an answer to part of the riddle. A bore-hole diagonally incised into the multicoloured strata proved that the shaft was a modern-day working. Somewhat dismayed, but hoping to learn more, I pushed into the hidden recess ahead of me. The somewhat dull brown lacklustre walls began to yield the more vibrant colours of greens, pinks and soft whites. I became progressively more enchanted by the variegated colours and forms located in numerous niches, crevices and cracks along the shaft wall. My pace picked up as a result, and I hurried forward in a bent-over position in eager anticipation of exquisite hexagonal quartz crystals, radiant azure schists and perhaps even that evanescent mineral—silver.

All of a sudden, however, the resplendence and designs vanished into a monotonous grey and there before me vertically transecting my shaft was another smaller one which came from above and passed into oblivion below. It was about one metre by one metre, perfectly square, and its walls contained thousands of small chip marks. I concluded that indeed this shaft was an ancient one. It was a masterpiece of careful workmanship and I was in awe to think I had stumbled upon it.

I was uneasy about exploring the shaft passing into the floor below me, but I noted that there were holes in one of its four walls. I used these holes as one uses stairs and so was able to descend



Skeletal remains, probably of a slave

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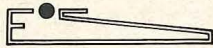
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CRUISE CAPERS...

It may be fall elsewhere, but it is still summer in Greece. And, people from all corners of the globe still converge on the historic port of Piraeus to embark on a cruise of the Greek islands...According to statistics taken from participation in the MTS OCEANOS cruises, the average cruise counts as many as 25 nationalities aboard ship. This, of course, helps make the leisurely exploration of the Aegean even more enjoyable. Where else might your neighbor be from Singapore, Caracas, Mexico City, Rio de Janeiro, London, Paris, Hong Kong, Johannesburg, Berlin, Madrid, Bogota, Amman or Riyadh, and maybe as well from Los Angeles, Niagara Falls and New York?... Among these happy people are some whose names are rather well known. Popular singer Nancy Wilson cruised on the MTS OCEANOS, as did Judith Chalmers, presenter of the British TV program "Wish You Were Here". And, Dorothea Bennett, best-selling authoress of such as "Dry Taste of Fear", "Under the Skin", "Jigsaw Man" and "Maynard Hayes Affair". Dorothea is the wife of famed film director Terence Young... From another sector, the ambassador from South Korea to Athens, and the Consul General of the U.S.S.R. were also aboard during a cruise.

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rapidly and safely. To my delight it gave onto several other corridors and also a large gallery some twenty metres in height. It was incredible to look at this huge expanse supported by stone pillars deliberately carved for the purpose. There were numerous mineral specimens strewn here and there as well as pottery shards.

When I emerged some four hours later from what had seemed the dark bowels of the earth, I felt I had shared a oneness with time gone by. Far below me deep within the earth time had carefully preserved life which had ceased thousands of years ago. My trance was broken as a man in a tractor rattled past me on the stoney road.

I returned to these hallowed shafts over six times; each time seeing and learning something new. I concluded that many of the old mines had been reworked by modern methods and hands and, while the newer shafts had already rapidly aged, the old ones remained unchanged. With every visit I was left breathless by the picture of history frozen, as it were, underground.

Today if one visits this remarkable area of over two thousand mines one can almost hear the sound of a thousand hammers and chisels beating against the slate-grey walls. One has only to gaze over the vast hills of slag and rubble heaps to understand the adventure and toil that occurred here. Scattered here and there are cisterns and ore-washing areas used by the ancient miners. In addition, the location of smelteries and forges can be identified, as well as the

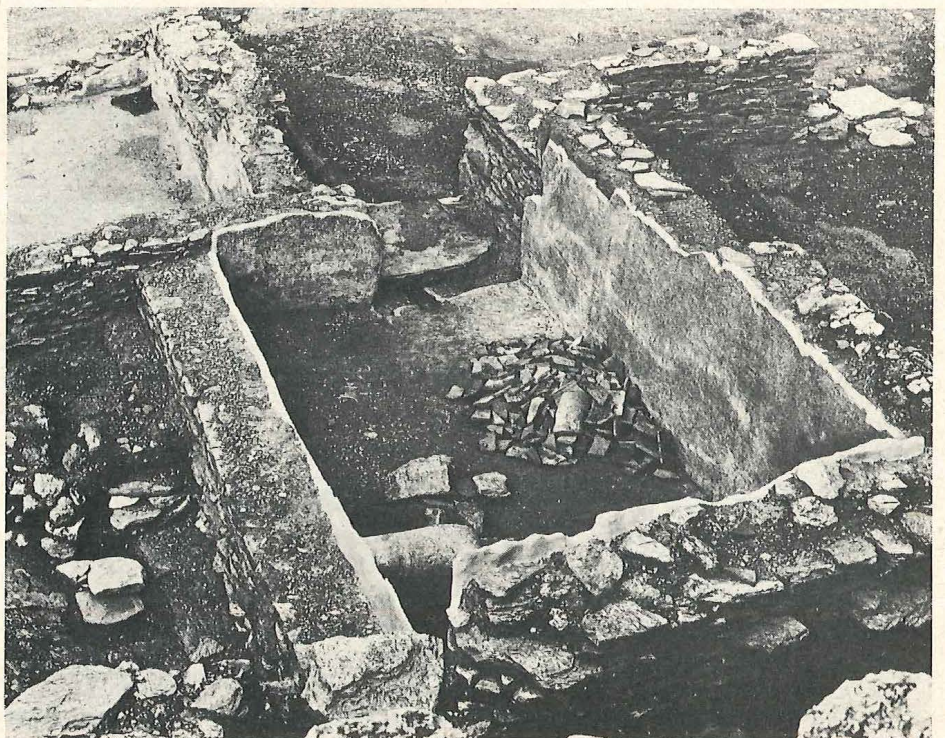
foundations of living quarters, for these mines were cities complete with streets, wells, shops and dwellings where slaves worked most of their lives.

It is a curious experience to walk in crouched position the endless corridors of some of the shafts. The ancients cut them with perfection — each of the tunnels is large enough to admit a human body, though no more, and they are all chipped smooth. Occasionally you can find some artifact *in situ*; perhaps an oil lamp, amphora or spike.

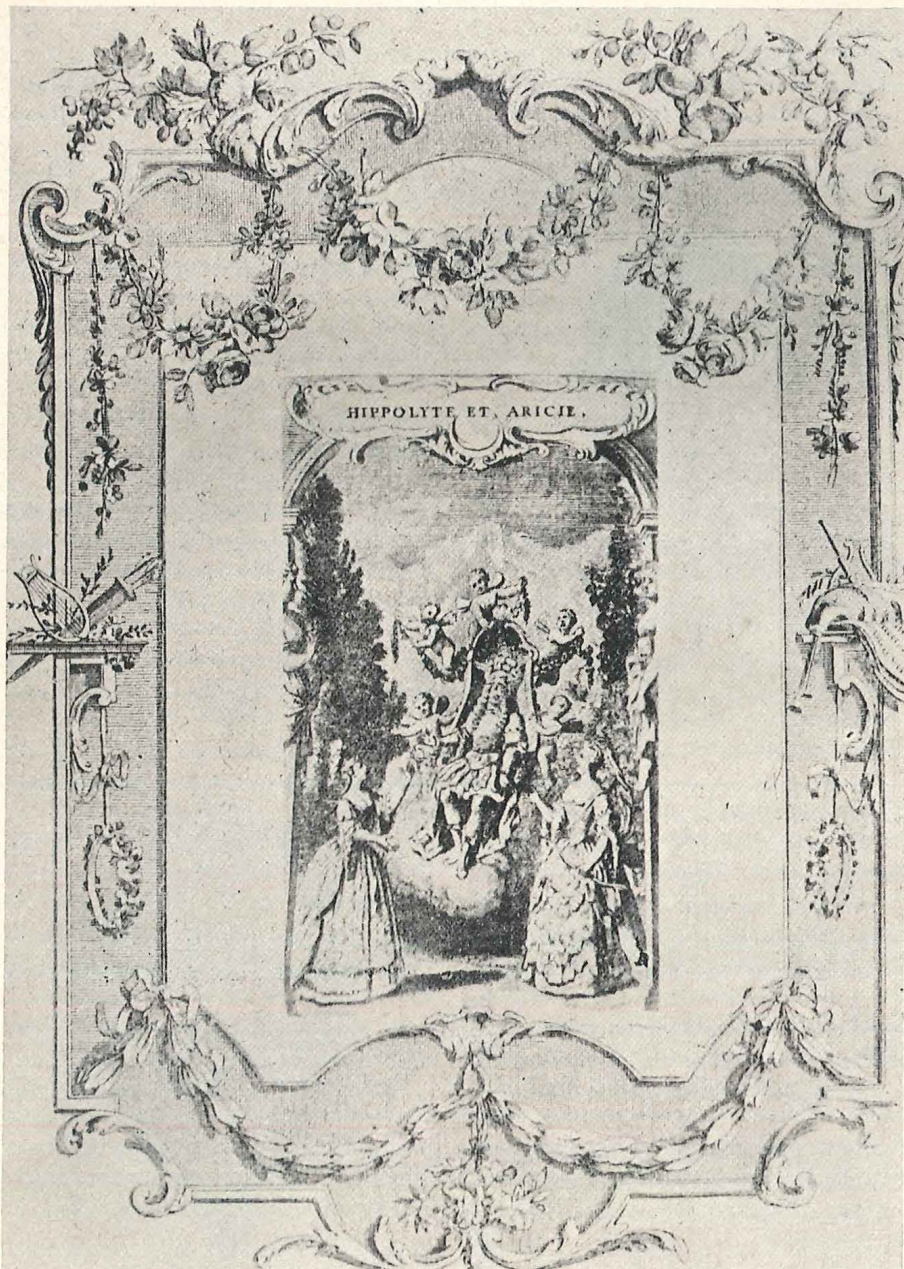
Some of the shafts stop abruptly, perhaps denoting that the silver vein was exhausted; others go off at unusual angles, suggesting the pursuit of the rich metal. Still others end in a vertical shaft straight down for fifty to a hundred metres. Though breath-taking today, they were not meant to be so, for stair-holes and grips are conveniently built into the sides of the walls.

It is said that the Orphic cult was introduced into Athens through Thracian slaves who worked here. In this subterranean world it is easy to believe, as scholars have suggested, that the Myth of the Cave, immortalized by Plato to describe the human condition, originated in the slave-culture of the Lavrion mines because they rarely saw the light of day. Apart from the historical importance of these mines, the many beautiful and interesting mineral deposits remaining in the dark solitude of these shafts have a fascination of their own. One can only wonder how many people they have seen come and go.

—RICHARD BIRNER



Ancient ore washery



music

Rameau Opera Crowns '79 Festival

ONE might wonder what an English chamber group devoted to the performance of music by Johann Sebastian Bach and conducted by an Australian, is doing performing an eighteenth-century French opera in Greece. But whatever incongruities may appear, the end result was splendid. The production of Jean-Philippe Rameau's opera *Hippolyte et Aricie* by the English Bach Festival Chorus, Dancers, and Baroque Orchestra was

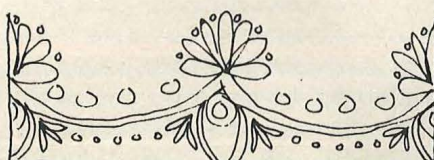
originally mounted for performance at London's Covent Garden Opera. Perhaps in anticipation of the performance out-of-doors at the Herod Atticus Theatre, the staging was austere, with the traditional eighteenth-century love of the lavish reserved for costuming, an embellishment of the music itself.

The plot of Rameau's opera is familiar to anyone with a basic knowledge of Greek mythology. Styled

by the composer as a "Tragedie-Lyrique" in five acts, it is taken in large part from Euripides' "Hippolytus" and Racine's "Phèdre", and is in essence the story of Phaedra, wife of Theseus, King of Athens, and her love for her step-son, Hippolytus, who rejects her in favour of Aricia, daughter of the former king of Athens, Pallas, whom Theseus has slain. Composed in 1733, it follows very closely the French operatic tradition established by the great Lully. But where Lully was predictable, Rameau proved innovative and exciting. When asked what he thought of Rameau's music, André Campra, the link between Lully and Rameau in the chain of French operatic development, replied, "In this opera there is enough music for ten; this man will eclipse us all."

The bulk of the singing is given to the ladies, especially Aricie (Linda Russell) and Phèdre (Carolyn Watkinson). Both are fine sopranos, beautifully attuned to the requirements of eighteenth-century style. Carolyn Watkinson was particularly successful as Phèdre, her rich mezzo soaring to rapturous heights in a role which transcended the stilted convention of Baroque opera. Ian Caley, tenor, as Hippolyte, and Neil Howlett, bass, as Theseus, also gave excellent performances. Only some of the minor parts suffered from second-rate talent. The orchestra was a delight to hear once one became accustomed to the lower pitch of eighteenth-century tuning, and the rich sonority of original instruments added greatly to the entrancing mood of the overall performance. The outstanding feature of the opera, however, was the chorus — one of England's finest — which sang the lovely choral passages with gusto and exquisite style. The choreography, always a key factor in Baroque opera where the principal singers are almost motionless throughout, was most interesting and cleverly done. The costuming was uniformly beautiful and in good taste. Sir Charles Mackerras conducted with the fine sense of Baroque style for which he is renowned. In a Festival season not noted for outstanding performances, the Bach Festival production stands out as a splendid exception and one for which we should be very grateful.

—ROBERT BRENTON BETTS



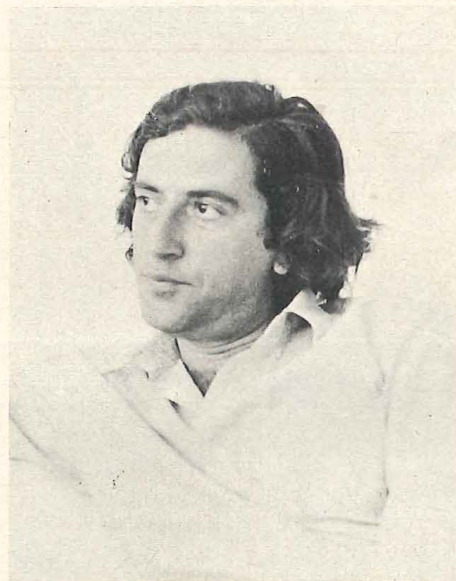
FILMMAKER AGONISTES

AFTER last year's Thessaloniki Greek Film Festival, the outlook for 1978 was far brighter than I had been led to expect. During the ensuing year, my optimism increased.

Among the twenty top-grossing films of the 1978-79 Greek cinema season, all of which sold more than one hundred thousand tickets, four were Greek. Three were run-of-the-mill comedies, but the fourth, although eighteenth on the list, was Nikos Panayotopoulos' *I Tembelides tis Evforis Kiladas* (The Sluggards of the Fertile Valley), a winner at both the Thessaloniki and Lucarno Festivals last year. It sold some 117,000 tickets, or as many as *Close Encounters of the Third Kind*. Among those that sold between fifty and one hundred thousand tickets were three more Greek films from last year's Thessaloniki Festival: Dionysios Grigoratos' documentary, *Parastasis yia ena Rolo* (A Performance for One Role); Kostas Ferris' *Dio Fengaria ton Avgousto* (Two Moons in August), a poetic or, as Ferris insists, a counter-poetic drama; and Dimitris Makris' *I Kangeloporta* (The Iron Door), a political drama. In order to get a shot of renewed optimism for the coming season, I decided to call on these filmmakers. I could not reach Makris, but I did talk to the others.

All three men have arrived at film-directing in a natural sequence: first through a love for the silver screen, and then by reading about film, by taking courses in cinema here and in France, and finally by working up through the film hierarchy onto the set itself. Although the television commercial has been and still is their main source of income, filmmaking has been the centre of their lives for many years. Another thing they have in common, like all self-respecting Greeks, is a weakness for threnody. Now, after having talked to them, I agree, without despairing, that there is more to their grievances than meets the eye.

That the motion picture industry is going through a crisis is neither new nor particularly Greek. It is the most expensive art to produce, and seeking proper financial backing is today more than ever a filmmaker's worst nightmare, especially the independent filmmaker's, because he works outside the established commercial milieu. Why? Mainly because he is not interested in what Grigoratos calls "the old trilogy of



Nikos Panayotopoulos

bathos, sex and big star." And because he wants to explore new grounds, to find a new cinematic language. Today, most Greek filmmakers belong to this breed, and they refuse to compromise. As Panayotopoulos points out, if yesterday's cinema was a studio's cinema, today it is a director's. But where does such a director go looking for money?

Grigoratos, who is thirty-nine and whose *Parastasis* is his first feature film, did not even bother going to the Greek Film Centre, now part of the Ministry of Culture, because he knew that its high-handedness conflicted with its official intent, which is to help the development of the Greek film industry. The political context of his script would have met with outright rejection. Panayotopoulos and Ferris did apply, however, for a subsidy, but their requests were turned down for reasons which at best were vague. So, like Grigoratos, they began looking for money on their own, and this took them several years.

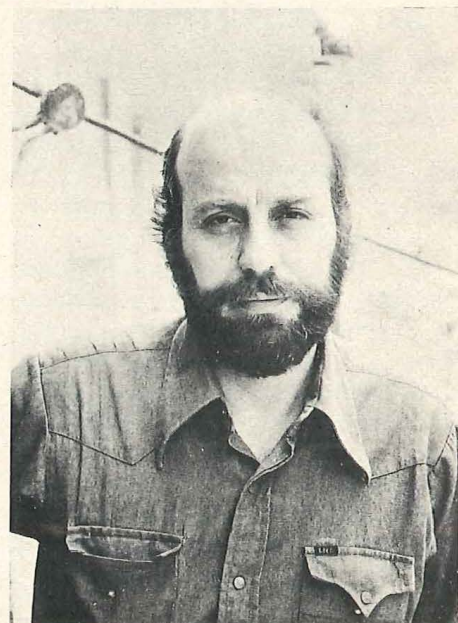
"There are hardly any producers left," says Ferris, who is forty-four and whose *Dio Fengaria* is his third feature. "Most of the older ones have turned to television or they have become distributors. Those who remain are not interested in our films even if these were to make millions. And if they were, they would try pulling every string to impose their own backward tastes, and their own decrepit stars on us. Panayotopoulos, who is thirty-eight and has two full-length films to his credit, adds, "Perhaps our films have no commercial value in the traditional

sense. But look at France. A producer there will finance ten or twenty commercial films. Yet every now and then he will back a Bresson or a Godard although they have never brought in a profit. It is only for the prestige and the publicity their films bring to his company. In Greece, however, the producers are in it only for the money and their ego. Deep down they don't give a damn about cinema."

So if you are a Greek filmmaker, you have to spend most of your time finding money: you save here, you hustle there, and a few years later you may end up with a final print. And then what? Well, there is the Thessaloniki Festival where you may pick up an award, and there are foreign festivals where you can send it, if you get an export visa and if you can afford an extra print and the shipment costs.

"The Turkish press," says Ferris, "raved about the Greek entries, saying how they could improve the relationships between our two countries. In New Delhi, the Greek ambassador told me that in a few days our films achieved more than other Greek products could achieve in five years."

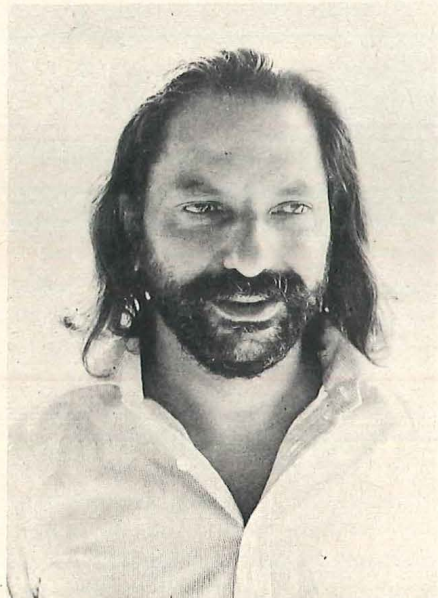
Aside from festivals, the foreign market is very tough to break into because of world-wide preference for American and, to some extent, Italian and French films. There is also, as Grigoratos points out, "the tremendous expense of dubbing, and of making and distributing several prints. The individual filmmaker simply cannot afford



Dionysios Grigoratos

them. As for the local market, it is comparatively small. Films like ours have little chance of playing in the suburbs or outside large cities. When they do, the rewards are ridiculously small — about fifteen hundred drachmas. Besides, such films have to compete with some ten to fifteen new releases every week which relegate to oblivion any film trying to make it into a second week."

On the other hand, how often and in how many countries does one find seventy thousand people paying to see a three-and-a-half hour long documentary like *Parastasis*? Although Grigoratos agrees that the response was indeed extraordinary, he attributes the reaction to its being the first time that his film and those of Ferris and Panayotopoulos were brought out of the traditional "ghetto" of the two art cinema houses, the Studio and the



Kostas Ferris

Alkyonis, and shown in several commercial cinemas simultaneously.

"Yes, it was a pleasant surprise," says Panayotopoulos, "but let us not delude ourselves into believing that we have finally broken the ice. The public that paid to see our films would have watched any film playing at those commercial cinemas. The question is, how did the public feel? Gyped? Satisfied? Will it come back again? And will the distributors take other such gambles in the future?"

Having to work against such odds seems at best Sisyphean, especially when filmmakers, despite their talent and credentials, know that with every new film they will have to start from scratch all over again. Yet one cannot quite give in to the threnody of these young filmmakers, particularly when one hears

that all three of them are already preparing a new feature film.

Ironically, the contemporary Greek cinema has earned a more solid reputation abroad than here. What looks to insiders like an anarchistic movement (and it often is, in style, in content, and in production), to outsiders is one of the liveliest, freshest, boldest and most diversified film movements around. So what can be done to help it develop and consolidate, so that everyone will profit, including the Government?

"The first thing to do," says Ferris, "is to keep costs down." This may be so, but with the current rate of inflation something will give and this is most likely to be quality. Can a filmmaker be asked to commercialize his product in the hope that the public may buy more tickets? Some people complain that it was the overly political context of Greek films in recent years that has alienated the audiences which would rather forget about the past altogether. "Yes, it is true in a way," says Grigoratos, "although the Greek audience is generally more politically oriented than many others. There has been so little effort on the part of the filmmaker to get closer to his audience, to understand its needs and aspirations, that the culture or the ideology which the film artist wanted to promote has been in the past highly individualistic and often arrogant. But knowing that hardly anyone would ever leave his television set to go and see his film, the filmmaker shut himself up in his ivory tower. And the gap became wider."

It is a vicious circle which the Government has wanted no part of. "But because every film is political in the general sense," says Ferris, "the political film *per se* is dying, along with the skin flick. So it is high time the State exorcised itself from its communist-inspired phobia."

Another question that arises is, which public should a filmmaker keep in mind when writing his script? "Who is my film supposed to tickle?" Panayotopoulos asks. "The concierge? My mother? The college student? And at what personal sacrifice? Since I'm the one who goes through all the hassle of raising the money, why should I smother my own tastes and ideals to please those of others?"

In Canada the state offers tax incentives to encourage private investment, it helps finance local productions, and forces foreign distributors to reinvest part of their profits in those productions. In Germany the state-run television networks pay in advance and

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offer filmmakers free use of their studios, laboratories and equipment. In Greece, too, the state can and should help, but it does not. "It could easily give us back some of those taxes it collects from our films," says Panayotopoulos, "so we might reinvest in future productions."

The private sector cannot be forced to interest itself in local productions. At Cannes this year, for example, the local distributors could easily have promoted local films. "There wasn't a Greek stand," says Grigoratos, "not even a Greek brochure. And since Greece imports more films per capita than most countries, about three hundred this year, the bargaining power of the local distributors, who must be some of the best customers in the world, is tre-

mendous."

As the state and the private sector are not interested, there remains only one solution which begs the question: Do the filmmakers help or want to help each other?

One thing that struck me during those three conversations was how little each filmmaker knew what the others were doing or planning to do. Of course, nowhere is it said that artists have to hold hands, and generally speaking they do not. But when a situation like the present one in Greece develops, is there an alternative? All three filmmakers seemed to have little faith in any common cause or front or fight. Without fail, they all said in about the same words: Yes, I would have liked us to unite but every time we tried, someone


blew the whole thing. It was a waste of time and energy, and very demoralizing.

What revived the German cinema during the sixties after three decades in limbo was the will and the wish of some young filmmakers (who had to fight against greater odds than the Greek ones have now) to unite regardless of personal tastes or ideologies. They formulated a joint plan and founded their *Kuratorium* which, in its first three years, fully or partially financed some twenty features (see *The Athenian*, October, 1978). What helped revive Hollywood a decade ago was the will and desire of a few directors who had just produced a hit (such as Peter Fonda and Dennis Hopper with *Easy Rider* and F.F. Coppola with *The Godfather*) to help their friends or ex-college mates (like Jack Nicholson, Bob Raffelson, George Lucas, Steve Spielberg and many others) to make, in turn, their own films.

In Greece there was a similar *esprit de collaboration* during the early sixties. However, incidents like the Ford Foundation grants (which split the filmmakers into two cliques — those who got grants and those who didn't) and the coming of the Junta put a stop to it. Although the Ford Foundation has stopped giving grants and the Junta is long gone, the enmities they helped foster continue. Today it is irrelevant and definitely counter-productive to try to place the blame on anyone. According to Grigoratos, there is a kind of anxiety within the film community, with each individual wishing to assert himself, thus naturally handicapping any common front from the outset. Attempts to form a cooperative have always broken down the moment one member found enough money to make his own film.

The State should realize the cultural and financial potential of film, and if it has not yet done so, it is up to the filmmakers themselves to make it open its new Common Market eyes. In the meantime they should also think of a cooperative mode of production and distribution. Being the developing art that it is, it would be a pity not to help the Greek film reach its full potential. If the fifties belonged to the Italians, as the sixties belonged to the French and the seventies to the Germans, why should not the eighties belong to the youngest members of the European film community? Far-fetched? Well, go and see their films and keep in mind the odds their producers had to work against. It is not impossible.

—PAN BOUYOUCAS



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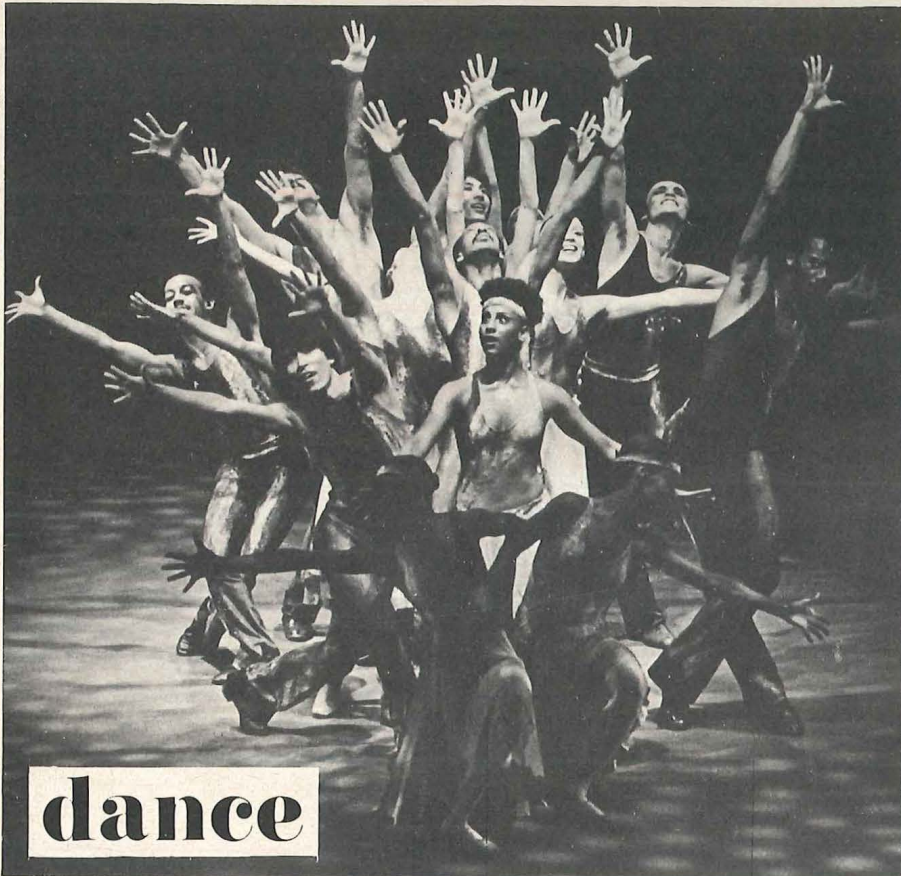
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dance

ALVIN AILEY — RHYTHMS

A MERICAN it is, but only the unique environment of New York could produce choreography such as Alvin Ailey's and the dancers to execute it. The stimulating forces of competitiveness, ferment, and cross-currents of energized despair and striving have created a dance company that could only have been shaped in New York.

The heritage of Isadora Duncan, Mary Wigman, the Denishawn School, Doris Humphrey and Martha Graham has influenced this third and fourth generation of choreographers and dancers, freed to inspiration, in a special way, a way different from other parts of the world — in continental Europe, for example, as expressed in the work of Béjart — and even from other parts of America.

One sees fleeting glimpses of this heritage in Ailey, but that is expected in the great melting-pot of modern dance, for the companies of New York have inspired and stimulated one another for many years in an aura of experimentalism and controversy.

Seeing Alvin Ailey's work again, away from home in the alien atmosphere of the Herod Atticus, one is surprised by the fact that he has transcended the elements that are the basis of his work and has taken off from the springboard of his roots into the

universality of Man. The forward-flowing currents of individual freedom stream rapidly around the world, and Ailey has helped create a new, young audience for the dance, for out of his rhythms of vitality, anxiety, grief and hope have come a vocabulary and body language expressive of all peoples.

Man is the theme of Ailey, and Man is the theme of the Parthenon, glancing over the incline of rock to nod approval to *Streams*, the first work on the program. For here is a flow and ebb of line, order, clarity, precision and clean linear development. The Ailey dancers excel in modern and classic dance idioms. Obviously ballet-trained, each finger and bare toe under perfect control, they are ready to express freely, with a gut impetus that communicates instantly.

Behind Ailey's choreography one always feels a positive upward thrust, a belief in the future of Man. *Streams* has a ritualistic quality, but is straightforward and vital — free, but intensely disciplined in creation and execution by the company. Dedication and incredibly hard work are behind this, yet each dancer somehow manages to be an individual in the group. *Streams* is the most classical work of the evening in its patterning and intent. One of the characteristics of Ailey's choreography, often repeated, is the high movement of

arm into extended hand, circling the body from the shoulder joint, directly affecting the head, neck and torso. The use of the music of Miloslav Kabelac, and the continuing flow of movement into silence, and beyond, are masterly.

In George Faison's choreography the Ailey dancers change to an African rhythm. Hunters stalk the delicate *Gazelle*, superbly danced by the lovely Sarita Allen. The killing of the animal is a choreographic peak. The effect of shocking, bloody slaughter is achieved by an understated simplicity of line and pattern — and the result is absolutely hair-raising. The image of the pale, translucent body hanging lifeless from its carrier of crossed spears — the meat being dragged off in mindless triumph — is unforgettable. It is done in a totally lyrical way, with great restraint and beauty, and one shudders at the sight.

Then, divine retribution — the punishment inflicted on the village for killing the free spirit of a living creature and ravaging its helpless body — brings chaotic turbulence, frenzied disease, and finally, awareness.

In *Cry* that astonishing emotional dynamo called Donna Wood dances the anguish and strength of the black woman — and she becomes all women — the primeval force, the rhythm of the earth. She is that especially female, maternal dynamism that breaks down barriers — destroys despair. Upbeat, vital, fighting, loving, tragic, all-conquering. In a vibrating white dress she dances Ailey's choreography with ultra-controlled abandon to the ringing-singing voices of Alice Coltrane, Laura Nyro and The Voices of East Harlem in a full-throated cry to the world.

Revelations, the last work on the program, created by Ailey almost twenty years ago to traditional Negro music, remains an exciting and many-faceted theatre experience. Unexpected starts and stops, a startling and very realistic river-water effect, solemnity and fun, all dazzle. From choreographed songs of sorrow to songs of repentance and hope to soaring spirituals, the audience was captivated and caught up in the company's joyous exuberance of verve and good spirits. During the delicious "Rocka My Soul", the effusive finale by the company, one felt that every member of the audience longed to get up and dance with them, and indeed, the entire, packed theatre rose to its feet in a shouting, standing ovation to the Alvin Ailey American Dance Theatre and its celebration of Man.

—TANAGRA SANDOR



books

ANGELOS TERZAKIS

Angelos Terzakis died on August 3 and was buried at Nauplia, where he was born in 1907. Along with Myrivilis, Karagatsis, Venezis, Theotokas and Prevelakis, he belonged to the so-called Generation of the 1930s which saw the revival of a vigorous prose literature. Terzakis' first published works were short stories set against a background of drab bourgeois life, as were his first novels. His third novel, *Violet City*, published in 1937, showed a considerable development in his dramatic gifts. This led him to his first major stage success, the Byzantine drama *The Cross and the Sword*, first produced in 1939 by the National Theatre, and later revived in a revised form at the Herod Atticus Theatre in 1966.

In 1946, Terzakis turned to an entirely new genre with *Princess Ysabeau*. Considered the finest historical novel in modern Greek literature, it was enormously popular, and for a younger generation who had been brought up during the German Occupation it brought the vague period of Frankish domination vividly to life. It was subsequently translated into many languages. As an example of Terzakis' unique ability of making the past contemporaneous with the present but within a frame of historical exactitude, *Princess Ysabeau* is a masterpiece which will be always cherished. His later novels *Without God* (1951) and *Mystic Life* (1957),

which returned to a portrayal of bourgeois life, were increasingly gloomy in tone.

Although a distinguished essayist and critic, as well as an accomplished novelist, Terzakis' greatest contribution was to the theatre. His Byzantine tragedies, *The Emperor Michael*, *Theophano*, and *The Cross and the Sword* have dramatic intensity, powerful characterization and an immediacy rare in modern historical theatre. His *Thomas with Two Souls* was successfully produced in America and Germany. For over forty years Terzakis was closely associated with the National Theatre, at first as a writer, and later as artistic director, teacher of dramaturgy, member of the council, and as director of the Theatre School.

As the son of a politically committed public figure who was Nomarch of Argolis and a Venizelist deputy in Parliament, Terzakis transformed his own a-political belief into a personal philosophy. Although a tormented man, deeply distressed by modern life, Terzakis sought and found solace in the spirit of tragedy. His last book, *Homage to the Tragic Muse*, is a worthy testament to this pessimistic but undaunted soul, who felt an unconsummated anguish for the world, because (as was said of Sophocles whom he so dearly loved) "he suffered greatly from an Overpassionateness of Mind."

Angelos Terzakis HOMAGE TO THE TRAGIC MUSE

Translated by Athan Anagnostopoulos, foreword by Cedric H. Whitman.

Boston: Houghton Mifflin Co., 1978. 206 pages.

There are so many fine books on tragedy in existence that one feels skeptical about reading one more treatise on this subject. However, the late Angelos Terzakis' personal homage to Melpomene, the ancient Muse of Tragedy, comes as an enriching experience to the reader who will forego his initial skepticism and will have the patience to share the author's observations and comments.

I stress the word personal for the following reasons. Mr Terzakis' achievements as a creative artist and scholar are impressive. He was a distinguished and prolific playwright, novelist, critic; and an expert who worked for decades teaching drama and dramatics and even presided over the National Theatre of Greece. He was also a life member of the Academy of Athens. Because of his commitment to the art and lore of the living stage, Terzakis has some very profound and challenging things to say about the genre and meaning of tragedy.

Most of his beliefs developed in the course of his interaction with young drama students, an audience whose reactions he learned to admire and respect. Some derived from his research into primary and secondary sources in several languages. The scholar will recognize many universal truths in the essays of Mr. Terzakis, but even more significantly, he will be impressed by the manner in which the author arrives at his conclusions. This is not the manner of a bookworm, the person who quotes, alludes, and paraphrases the opinions of august professionals and professors. Mr. Terzakis' wisdom is the result of his having felt and lived — in Francis Ferguson's aptly coined terms — the essential dynamics of drama, the pulse and rhythm of tragedy. Indeed, this late American expert would be the closest equivalent to Angelos Terzakis in the wide English-speaking world.

Homage to the Tragic Muse consists of a Prologue and ten suggestively titled chapters: The Tragic Spirit, Savior Delian Paean!, The Impure Root and the Perfectly Pure Light (I and II), An Everlasting Death, The Tragic Error, The Tragic Ecstasy, Beneath the Star of Death, Blood-stained Freedom, and The Tragic Age. The book is completed by Notes, with additional explanatory

statements. In his discussions, the numerous passages which appear in standard translations are given in Greek in the appendix. Thus, no Greek or English scholar may challenge him as having misinterpreted the spirit, or the letter, of the texts. Harvard Professor Cedric Whitman has provided the Preface, which is an excellent introduction to the author's approach to his subject; and Professor Athan Anagnostopoulos, translator of much of George Seferis' prose, has rendered the original into precise and elegant English. The book has no index of names and titles, and that is its only obvious shortcoming.

In the sequence of these chapters Mr. Terzakis concentrates primarily on highly individual readings of *Oedipus Tyrannus*, *Dr. Faustus*, *Julius Caesar*, *Romeo and Juliet*, *Antony and Cleopatra*, and *King Lear*. Allusions to other celebrated dramas by Shakespeare and

Also, in analyzing the presuppositions of the genre, Mr. Terzakis is aware of the theological and other cosmic factors contemporary to the writing of these tragedies which generated and controlled human behaviour in the context of a civilized society governed by customs and laws, both human and divine. Unlike Dr. George Steiner, Mr. Terzakis has no difficulty in accepting the concept of tragedy in a Christian context. This is made clear in his discussion of Marlowe's *Dr. Faustus*, a play he rightly sees as illustrating the perennial theme of man's quest for ultimate knowledge, not on the basis of revelation, but on the basis of personal awareness and fulfilment. So, too, does he find Oedipus' quest for identity, or perhaps even Prometheus' desire to utilize for mankind's sake one of the treasured prerogatives of the gods.

Mr. Terzakis comes close to Bernard Knox's recent and fundamentally existential interpretation of the tragic hero's behaviour, when he affirms the 'youthfulness' of heroes and heroines. In *Romeo and Juliet*, for example, the chronological age of the 'ill-starred lovers' from Verona is one of the necessary presuppositions of their tragedy. Had Romeo been in his twenties, instead of eighteen, and Juliet older than fourteen, the hereditary hostility between their two noble families would have been confronted with greater sophistication and effectiveness than the two unfortunate children, and their equally inexperienced friends, could afford under similar social and other pressures. 'Youthful', despite his eighty years, is *King Lear*, too. His actions and decisions are characterized by the nonchalance and impetuosity of youth, not by the wisdom and *sophrosyne* that his advanced age would suggest. In the course of human life, the old often complete a full circle, reverting to youthful behaviour in their emotional reaction to flattery, malice, intrigue, injustice, etc. This interpretation is substantially different from the traditional ones of older English critics who emphasized Lear's senility, intermittent mental imbalance, and other such motivational factors.

Similarly, the tragedy of *Antigone* is caused by her innocent, absolute, youthful reaction to a predicament whose broader implications the young woman cannot fathom in all their complex dimensions. Creon's behaviour is equally based on lack of experience and flexibility. He sees the issue as expediently political; she sees it as exclusively religious. Neither has the

sophrosyne, based on maturity, to consider the important view-point of the other. In analogous terms Mr. Terzakis alludes to the tragedies of typically inexperienced, 'youthful', impulsive heroes such as the ambitious Macbeth, the idealistic Brutus in *Julius Caesar*, the foolhardy Antony, and the socially naive Othello. Each of them behaves like a 'child' when he is forced to confront situations in which his loyalty, skill, pride, or love are of no avail. Brutus is an honest statesman, but he is a poor conspirator; Othello is a distinguished military commander, but has limited understanding of intrigue and ignoble men. Macbeth has legitimate pride and ambition, but like an impatient youngster cannot wait for time and historical necessity to give him his due. Similar to a young, impetuous agitator of the 1960s, he wants everything *now* as a tangible fact, not in the future as a distant promise.

One could go on and on referring here to Mr. Terzakis' sound views, or taking issue with some of his more provocative statements — for there are some, as well. His is not a book to earn him scholarly credit. *Homage to the Tragic Muse* is the outcome of a man's professional expertise and involvement with life and its vicissitudes. We learn much from it. And we can share in his homage to the bright creative minds of the Greek and English past who gave art form to a lasting phenomenon that codifies man's confrontation with the inexplicable, mysterious, and awesome facts that are witness to human behaviour and its fateful, but ultimately cathartic, conclusion.

—M. BYRON RAIZIS



the Athenian tragedians are numerous, telling, and illuminating. His is essentially a philosophical approach to the nature and impact of great tragedy which has yielded what he considers one of the most venerable art forms in Western civilization.

Though Mr. Terzakis knows, and has profited from, the theories of Aristotle, Kierkegaard, Nietzsche, Heidegger, Steiner, and others, he is not rehashing them here in the scholastic manner of pedants attempting to formulate a thesis of their own. At times he sounds rather Aristotelian, especially when he analyzes character, since he sees the tragic hero as a victim of circumstances beyond his control, rather than as an idiosyncratic person whose psychological traits inevitably force him to the kind of action that culminates in tragedy.

Dr. ATHAN. J. DELICOSTOPOULOS
Formerly Professor at the University of Athens

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THE THEATRE MUSEUM

BEHIND the fountain in the gardens of the Pnevmatiko Kentro on Academias Street, and directly behind the statue of Pericles, is a low doorway set in a white marble triangular facade under the double stairway leading up to the main part of the building. This is the entrance to the Theatre Museum, unobtrusive, almost hidden, and easily missed.

Down a few steps from ground level one enters a small foyer lined with shelves displaying theatre books and magazines for sale, all in Greek. Above, the walls are covered with framed posters. Great names spring forth — Veakis, Paxinou, Kyveli, Nezer. The eye is caught by a time-mellowed announcement of Marika Kotopouli's American appearance as *Electra* at the New Yorker Theatre in December of 1931. Immediately, one is drawn into the magic world of the theatre, above language and national barriers, beyond time.

Beyond the foyer a long hallway stretches from right to left, hung with

striking and colourful posters of festivals, productions of the ancient plays, and dance and chorodramatic performances over the years, both in Greece and abroad. At the left end of the hallway, at the entrance to the first room, rests a reproduction from the Theatre of Dionysos of the throne of the high priest of Dionysos, god of the theatre. It is fitting that it be here, for these galleries contain the entire history of the modern Greek theatre, from the past century to the present day.

The museum is the creation and property of the Society of Greek Playwrights, which bears its financial burden, helped only by private grants and five hundred thousand drachmas a year from the Ministry of Culture. Although the city donated the housing for its home, the museum is not under government control since it belongs exclusively to the Society of Greek Playwrights.

As one enters the first room with its photographs of early Greek theatre artists and stage productions covering a

span of almost a hundred years, and sees the two costumes created for the National Theatre by Antonis Fokas — one worn by Eleni Papadaki in 1943 as Euripides' *Hecuba*, the other by Katina Paxinou in the 1965 performance of the *Agamemnon* of Aeschylus — one realizes that the Society knows its business. Uncrowded, beautifully displayed, each item can be viewed individually or in relation to other exhibits in the room.

One can admire the *Hecuba* costume, then move to a photograph of Papadaki wearing it during actual performance, or study a model set by Vasilis Vasiliadis, then glance up at a photograph taken in the Theatre of Epidaurus of the constructed scenery.

Mr. Vasiliadis is, in fact, responsible for the entire look of the museum. As a theatre designer himself, and a professor at the School of Fine Arts, he planned and supervised the alteration and redecoration of the rooms and arranged the exhibitions down to the last detail.

Progressing into the second room one becomes even more aware of Mr. Vasiliadis's expertise, for here, in a glass case, are the masks of Hephaestos, Hermes, Io, Kratos, and Okeanos worn in the performances of *Prometheus Bound* of Aeschylus in the ancient theatre during the historic first Delphic Festival of 1927, produced by Angelos Sikelianos and his American wife Eva Palmer Sikelianos. There are photographs and programs of this and the second Delphic Festival of 1930, when Aeschylus's *Suppliants* was performed, as well as a marvellous early photograph of Angelos and Eva in the ruins at Delphi and one of Eva in the last year of her life.

A huge and grotesque mask used in the *Cyclops* of Euripides performed by the Laiko Theatre of Athens in 1930 is placed in a corner. Photographs of Nezer, who starred in all the comedies of Aristophanes, adorn one wall and, among others, there are pictures of Karolos Koun's famous Art Theatre production of Aristophanes's *The Birds*.

The larger third room contains many costume sketches, photographs of performers, and scenery design drawings relating to the musical theatre — from grand opera to light operettas and revues — and a number of quite old costumes, impressively exhibited. Most interesting here are the intricate model sets built into an entire wall and lighted from behind, designed for such groups as the National Theatre, the Art Theatre of Karolos Koun, and the Kotopouli Company. A beautiful job by Vasiliadis.

Again in the long hallway, and impelled toward an oil portrait of Veakis at the opposite end, one is impressed by the vast store of material gathered together over a period of many years and housed in this exceptional museum by the man who was its driving force. One wonders if the word museum applies in this instance, for it brings to mind dust, boredom, things dead and long-forgotten, and the ambience of these rooms sparks with the life-breath and vitality of the theatre. For this we must thank Yiannis Sideris.

When the Theatre Museum was founded in 1938 as a conception of Theodore Synodinos, then president of the Society of Greek Playwrights, and encouraged by Miltos Lidorikis, already a collector of theatre memorabilia, it was decided by the Society to entrust Yiannis Sideris, the well-known historian of the modern Greek theatre, with the realization of its idea for a museum. And indeed, were it not for

Sideris's passionate dedication to their dream, there would be no Theatre Museum as we know it today.

Yiannis Sideris fell in love with the theatre while still a boy, and his love followed him the rest of his life. Playwright, translator, essayist, poet, he was first a professor of philology, later of theatre history, teaching at the drama schools of the National Theatre, the Art Theatre of Karolos Koun, and at the Odeon of Athens.

From its inception, first as ephor, afterwards as director, Sideris laboured with enthusiasm and faith for the museum, searching, collecting, tracking down, preserving, cataloguing, researching, while members of the Society and those of the Administrative Council worked tirelessly behind the scenes for its organization and development.

The Theatre Museum had its first quarters in the offices of the Schools of

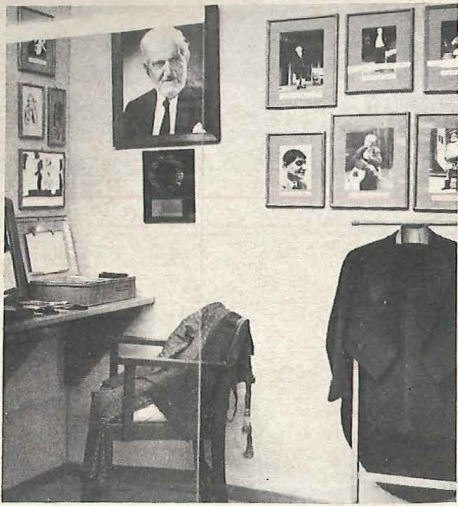
Drama of the National Theatre. Later, it moved to a small room in the offices of the Society of Greek Playwrights, and then to a small building on Odos Kavalotti behind the Acropolis, where it was possible, despite space limitations, to display parts of the treasure that had been collected.

In 1973 the old City Hospital was converted into the Pnevmatiko Kentro, or Intellectual Centre, of the Municipality of Athens, and the architect Kimon Laskaris reconstructed the building and designed the grounds and gardens. The then Mayor allocated the ground floor for the museum's permanent home, and at last it was feasible to exhibit properly the material that Yiannis Sideris had amassed with so much effort and care.

Sadly, he died three months before the official inauguration, which took place in March of 1976. Due to technical delays and a lack of money the



Facsimile dressing-room of Katina Paxinou.



Facsimile dressing-rooms of Christoforos Nezer and Emilios Veakis

museum remained closed for a year before it opened its doors to the public in March of 1977 and began functioning on a regular basis.

Yiannis Sideris may be dead, but the museum he loved is very much alive, especially the gallery just past the portrait of Veakis. Here are the unique facsimile dressing-rooms, each a separate enclosure and excellently lighted, their doors bearing the bronze nameplates of Christoforos Nezer, Vasilis Logothetidis, Vasilis Argyropoulos, Eleni Papadaki, Marika Kotopouli, Emilios Veakis, Katina Paxinou.

These cubicles create an eerie, life-like atmosphere. Looking through the glass into these private areas, one receives from each its own, individual, personal emanation. One can sense the delicate, fox-like wit of Kotopouli — see her rising from her mirror, slender, elegantly lithe, moving quickly to the wings to make her initial entrance.

One feels the homespun humour and bawdiness of Nezer, the urbanity and sophistication of Logothetidis, the sharp, clever stylization of Argyropoulos, the powerful vigour of Veakis, the volcanic intensity of Paxinou, the deep emotional well of Papadaki. One can almost hear the callboy's voice, "Five minutes," and see the stately Eleni pick up her fan, smooth her skirts, and turning her head on the swanlike neck, glide out to await her cue.

Personal belongings, Veakis's heavy jewelled belt — Papadaki's tiny parasol and long kid gloves — Paxinou's array of Max Factor pan-cake makeup disks, locks of false hair, her cane and heavy walking-shoes — Logothetidis's robe and slippers — Nezer's trophies and wrist-watch — Argyropoulos's lace-cuffed Moliere costume — Kotopouli's chic little hat, a cast of her hand, a

powder-box — are arranged on or near their makeup tables with sensitivity and taste. An aura of theatre magic remains, and it dazzles still.

On the way out of this room, filled with photographs, historical documents and rare old books in cases, personal stage properties, jewelled crowns, swords, belts, bracelets, a skull from *Hamlet*, more costumes, and various memorabilia all carefully labelled, one is stopped by a makeup box, circa 1890, with tubes of greasepaint, a false mustache, and pots of rouge ready to hand, that once belonged to the famous actor Edmondos Fierst, who starred in *Oedipus Tyrannos* at the then Royal Theatre in 1901.

Across the hall, Miss Xanthi Zachariadou presides over the library of six thousand volumes of books in various languages, mainly Greek, and available to anyone interested in the theatre. Efficient and knowledgeable, Miss Zachariadou is also assistant to the director of the museum, Manolis Korres.

Mr. Korres is a playwright and, of course, a member of the Society of Greek Playwrights. He has been Director since October of 1976, and donates his time in this capacity, being a dedicated and dynamic administrator, devoted to the maintenance and progress of the museum.

In the archives room, a gold mine for those doing research, filled with photographs, posters, and programs and clippings dating from about 1850, Miss Zachariadou said, "We're still cataloguing, pasting, preserving the clippings in binders under plastic sheets. It's slow, careful work — even our receptionist pastes clippings in her spare time. And of course it has no end."

Asked how she happened to become involved with the museum, she smiled.

"I was a student at the University — French philology. I think it was 1969, and a group of us arranged to go and see the museum — it was on Odos Kavalotti then — and meet Sideris. Well, I went," she laughed, "I saw, and I just stayed." She's been with the museum ever since. Along with other enthusiastic students and friends of the museum, she volunteered her services, working side by side with Sideris, then moved with him to the Pnevmatiko Kentro.

"Still," she said, "there's not enough space to display all the assets we've acquired. Much is in storage, and new things come in all the time. For example, another facsimile dressing-room will be prepared for Kyveli, who died last year, and a special ceremony and exhibition is in the planning stage for November to commemorate the twenty-fifth anniversary of Kotopouli's death." The theatre, as does life, goes on, and the museum grows.

And what is a museum? If it is not only a place to protect and display, inform and instruct, but also a haven to inspire and excite the mind and its creative forces, where one can dream of the past and contemplate the future, then this is a gem not to be missed.

—TANAGRA SANDOR



The costume worn by Eleni Papadaki as Hecuba.



ATHENIAN PUBLISHERS' FAVOURITE RECIPES

To be without a sense of taste is to be deficient in an exquisite faculty, that of appreciating the qualities of food, just as a person may lack the faculty of appreciating the quality of a book or a work of art. It is to want a vital sense, one of the elements of human superiority.

Guy de Maupassant

FIVE Athenian publishers of newspapers, books, or magazines were asked to share their favourite recipe. Despite appointments, deadlines, editing and administrative duties, they responded with vital senses humming on key: spicy metaphors and aromatic phrases. So, we can continue to relish word-compositions in their publications and, at the same time, enjoy their creations with food.

HELEN VLACHOS-LOUNDRAS



"Anginares Moussaka is a delicacy that my mother used to make,"

reminisced Helen Vlachos-Loundras, editor and publisher of *Kathimerini*. "I've taken a course in cooking, but my hobby is fussing with gadgets," she admitted affably. At Sokratous 57, her newspaper's edifice, Mrs. Vlachos' spacious office reflects her personal dignity and life-long publishing career with photos and mementos of world figures. And there is a relaxed atmosphere that is contagious to visitors as well. It is not unusual to see her pet cat amble into the office and curl up contentedly on a chair. Mrs. Vlachos, author of a memoir, *House Arrest*, and a contributor to the New York Times, Sunday Times, and other publications, in 1977 received the French *Légion d'Honneur* for her services on press freedom.

Describing the recipe of her mother, Dimareti Kontou Vlachos, the publisher suggested the artichoke version of *moussaka* be prepared for a special occasion. Who would deny the hedonistic attraction of artichokes layered with seasoned meat, topped with spice-scented sauce and baked to perfection?

ANGINARES MOUSSAKA

2, 9-ounce or 255-gram packages frozen artichokes, quartered (about 4 cups)
Salt
Vegetable oil (optional)
1 egg, separated
Seasoned *kima* (recipe below)
1/4 cup fresh parsley, chopped
2 tablespoons fresh basil or dill, chopped
1/4 teaspoon grated nutmeg
2 cups white sauce (Bechamel Sauce)
1/3 cup breadcrumbs

Seasoned *Kima* (Ground meat)

1/2 cup water
1 large onion, chopped fine
1 pound or 1/2 kilo ground beef or lamb
1 clove garlic, crushed
1 bay leaf
1/2 stick cinnamon
1/2 cup plum tomatoes and juices, chopped, or 2 tablespoons tomato paste diluted in 1/3 cup dry wine
1/2 teaspoon salt
2-3 grindings black pepper

In a large fry pan heat the water, add the onions and cook until soft. Mash in the meat and stir until grains are separated and pink colour has changed. Stir in the garlic, bay leaf, cinnamon, tomatoes, seasonings. Cover and simmer 20 minutes. Cool. Remove cinnamon stick and bay leaf. Spoon off fat from surface before using the *kima*.

Drain artichokes and thaw completely. Either boil for 5 minutes in lightly salted water and drain; or, heat a finger-high level of oil in a fry pan and saute the artichokes on all sides. Drain thoroughly. Spread half the artichokes in bottom of a square 2-quart baking dish, placing cut sides down and staggering artichokes so they fit closely. Stir the egg white into the seasoned *kima* and spread over the artichokes in the pan. Layer remaining artichokes over the ground meat. Sprinkle with parsley and basil or dill. Stir the nutmeg and egg yolk into the white sauce and spread over the artichokes. Top with breadcrumbs. Bake 45 minutes in moderate oven until bubbly and golden chestnut. Remove from oven and let stand 15 minutes before slicing. Serves 9.

VIRGINIA ELEFTHEROUDAKIS-GREGOS



"Nisiotiki Pita is delicious, a *tyropita* I like very much." Virginia Eleftheroudakis-Gregos smiled as she described the aromatic flavours of a tasty *pita* as it is made on Mykonos. Her office is at the main Eleftheroudakis Book Shop, Nikis 4, near Syntagma Square. In addition to the retail book shops and music centre, her firm publishes a line of school and trade books primarily in Greek and a few titles in the English language. Mrs. Eleftheroudakis-Gregos administers this enormous enterprise in a manner that is calm and refined.

Distracted from books for a moment, she explained that her favourite dish is sometimes called *ksinopita* and is made from an unusual whey cheese, *tyrobolia*. "Anitho (dill) is an important ingredient along with grated onion, raw egg as a binder, and of course, homemade *filo*. But the cheese provides a distinctive flavour." Available usually early mornings in small cheese shops in the Athinas market, *tyrobolia* is a cottage cheese made from *kopanisti*, a whey cheese with a piquant, sourish-salty bite. "When baked, we cut the *pita* into squares," she concluded, whetting our appetites that strike almost every Athenian about 11 a.m. every morning of the year!

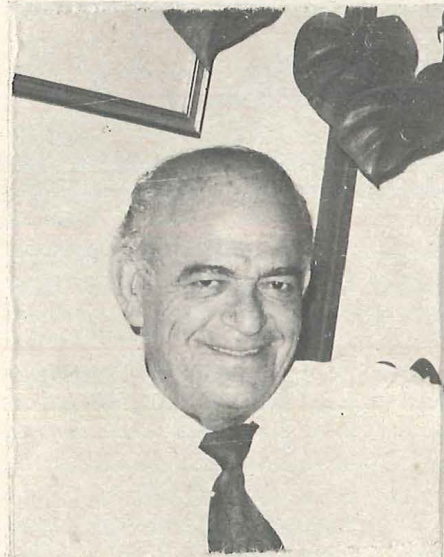
PITA MYKONIATIKI

- 1/2 kilo or 1 pound fresh whey cheese: *tyrobolia*, cottage, or ricotta (see note below)
- 1 small onion, grated
- 1 egg, lightly beaten
- 1/4 cup fresh dill, chopped
- 2-3 tablespoons milk, if necessary
- 2 leaves homemade *filo* or substitute 8 commercial *filo* leaves and 1/3 cup melted butter or margarine and oil, mixed

In a bowl combine the cheese, onion, egg, dill, and a little milk if needed to make a thick and fluffy filling. Taste and adjust seasonings. Lightly butter a square or rectangular baking pan (2-quart or 2-kilo capacity) and spread one homemade *filo* or 4 commercial *filo* leaves, brushing lightly with the fat between each. Evenly spread the cheese filling over the *filo*. Cover with the remaining *filo* or 4 commercial leaves, buttering between each. With the tip of a sharp knife, score the top into squares. Bake in moderate oven (176 C. or 350 F.) for 35 minutes or until golden brown. Remove from oven and let stand 10 minutes before slicing. Serve hot and cold. Makes 9 to 12 pieces.

Note: *Tyrobolia* should be tasted before mixing. If flavours are too piquant, try combining a blander cheese with it.

EVANGELOS TERZOPOULOS



"My wife Aphrodite is our family cook at home, and I like all her specialities, especially *Melitzanes Santouitz*," Evangelos Terzopoulos divulged in his downtown offices at Ermou 8, overlooking the Acropolis. Mr. Terzopoulos, born in Asia Minor, launched the Greek language monthly *Gynaika* in Athens twenty-five years ago, followed by *Fantasio* in 1962, and more recently, *Mickey Mouse*. But he considers fathering his two sons the most creative deed of his life. Soft-spoken and relaxed, Mr. Terzopoulos revealed his firm's new venture into paperback books. An avid alpinist, he has enjoyed expeditions in Greece and Kenya and anticipates climbing Mt. Olympus again.

His prized sandwich recipe, eggplant stuffed with *kefalotyri*, is easy to assemble, and when served, absolutely sings with visual and taste surprises.

MELITZANES SANTOUITZ (EGGPLANT SANDWICH)

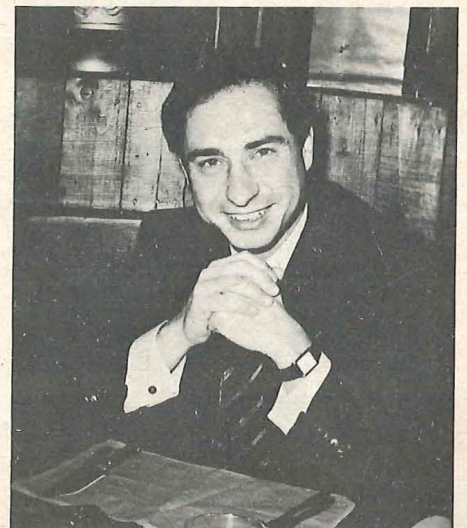
- 6-8 small eggplants, washed
- 1/2 to 3/4 cup olive oil
- 1 cup *kefalotyri* cheese, sliced thinly
- 3-4 ripe tomatoes, peeled

Dry the unpeeled eggplants. Heat a thin layer of the oil in a fry pan and lightly fry the eggplants. When cool enough to handle cut 'like a sandwich' without cutting the back. Stuff eggplants generously with *kefalotyri*. Lay eggplants in a row in a casserole. Slice the tomatoes in circles and spread them over the eggplants. Sprinkle liberally with olive oil. Bake at 250°C. or 475°F. for about 40 minutes. Turn off the heat and allow eggplant sandwiches to cool in the oven. Serve cool. Serves 4-6.

JOHN C. BASTIAS

"Sweet-and-Sour Pork has a tangy sauce that is especially appealing, but I like all kinds of Chinese food," confessed John C. Bastias, managing director of Ekdotiki Athenon, S.A. Born and raised in Athens, Mr. Bastias is one of the founders of the publishing house that now specializes in history, art, and archaeology books. His office at Vissarionos 1, corner of Omirou Street, is in a magnificent old building where the venerable cage *ascenseuris* reminiscent of those found in Paris. Mr. Bastias is excited about his firm's entry into the Japanese market with the publication of *Athletics in Ancient Greece* in Japanese. A bibliophile whose preoccupation with books extends to leisure moments, he collects nineteenth-century first editions of English and French literature.

Describing his penchant for Sweet-and-Sour Pork and the exuberant flavours of pineapple with pork, he added, "It is delicious as served at the China Restaurant."



SWEET-AND-SOUR PORK

- 1 1/2 pounds or 650 grams lean pork, cut into 3/4-inch cubes
- 4 tablespoons Chinese soy sauce
- 4 tablespoons mild white wine
- 1 clove garlic, crushed
- 1 teaspoon ginger root, minced
- 1/2 cup flour
- Vegetable oil for frying
- 3 green onions cut obliquely in 3/4-inch lengths
- 3/4 cup pineapple chunks (liquid reserved)
- 1 tablespoon tomato paste dissolved in 1/2 cup chicken broth
- 2-3 tablespoons sugar
- 3-4 tablespoons vinegar
- 1 1/2 tablespoons cornstarch (cornflour)

In a medium bowl combine the pork, 3 tablespoons of the soy sauce, 2 tablespoons of the wine, garlic and ginger root. Mix well, cover, and marinate in refrigerator at least 4 hours. Assemble all ingredients and complete other arrangements for meal before cooking pork and sauce.

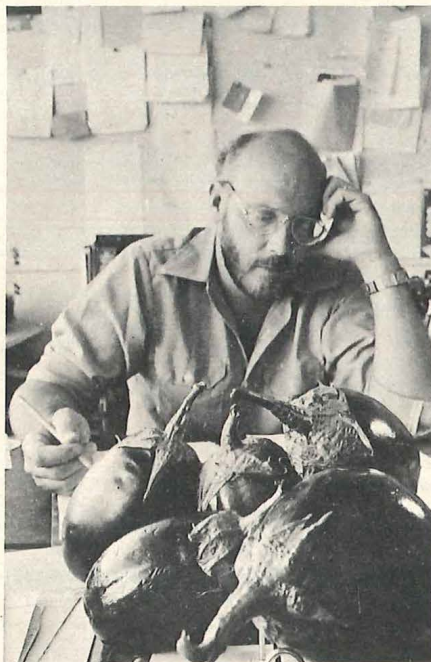
When ready to cook, drain the pork and coat the pork cubes with the flour (simplest shaken in a paper bag). In a wok or large fry pan heat 1 1/2 tablespoons of the oil. When very hot add the pork and stir-fry over high heat until reddened on all sides. Lower heat, cover and simmer for 7 minutes. Sprinkle with remaining tablespoon soy sauce. Using slotted spoon, remove pork to a platter and keep warm. Deglaze pan with remaining 2 tablespoons wine and pour over the pork. Add 1 tablespoon oil to the wok or pan, turn up heat and stir-fry the onions until bright green. Add the pineapple chunks, tomato paste and chicken broth, sugar, vinegar and stir well. Dissolve cornstarch in 1/4 cup pineapple liquid and stir into the sauce. Taste and adjust amounts of vinegar and sugar if necessary and cook until thickened. Stir in the pork and heat through. Serve immediately with fluffy white rice. Serves 6.

Note: Ingredients described by Mrs. Heddie Cheng, owner of the China Restaurant, 72 Efroniou St., Ilisia.

Ginger root is not available in Athens but may be brought from London, Canada, the United States, Taiwan and other areas and stored indefinitely in wine.

JOHN CHAPPLE

"*Imam Bayildi* is a favourite, and I love eggplants no matter how you slice them," John Chapple declared enthusiastically. Editor and publisher of Lycabettus Press, Mr. Chapple is American-born, a graduate of Swarthmore College in Pennsylvania and has lived in Athens for ten years. *Kos* and



Poros are the latest additions to his line of archaeological guide books aimed "for someone who doesn't know anything about the islands and wishes to know exactly what to see and do and how to go about seeing and doing it."

From his office picture windows high on Lycabettus hill at Dimokritou 39, the tall, energetic publisher enjoys a panoramic view of Athens. "I had a brilliant vista of the Saronic Gulf when I first came here," he added wistfully, noting the Athenian smog. As for his


favourite recipe, the cook has total freedom and imagination in using eggplants, tomatoes, onions, herbs, and oil, but with the emphatic directive, "absolutely *no* garlic."

IMAM BAYILDI

- 6 medium eggplants
- Salt
- 1/2-3/4 cup olive oil
- 4-5 fresh onions or 2-3 yellow onions
- 4 tomatoes, peeled and sliced thinly
- 1/2 cup parsley, coarsely chopped
- Freshly ground pepper
- 1/2 teaspoon sugar (optional)

Wash, dry the eggplants and cut off the green stem end. Using sharp knife slash eggplants from top to bottom without cutting through entirely to the other side. Sprinkle insides with salt, invert and drain 15 minutes. Rinse and squeeze. In a heavy-bottomed fry pan, heat a thin layer of the oil and saute the onions without browning. Cool slightly. Stuff the eggplants with onions, thin slices of tomatoes and parsley, reserving some for the top. Spread remaining onions in an ovenproof casserole and the eggplants over the onions. Sprinkle with the remaining parsley and cover with tomatoes. Season lightly with salt, pepper and sugar, if using. Bake 40-45 minutes in moderate oven until eggplants are tender. Serve warm or cold. Serves 4-6.

—VILMA LIACOURAS CHANTILES



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Toys & Games

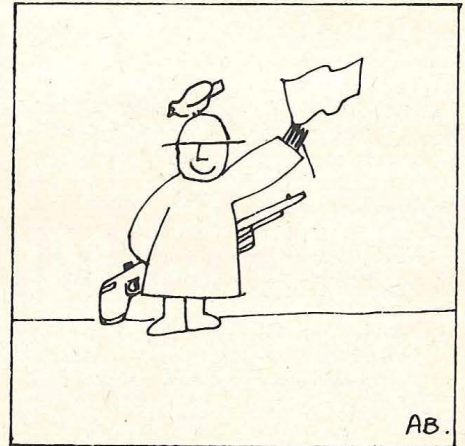
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AB.

cinema

The H.A.U. Winter Program

AN off-shoot of the industrial age, the moving picture has become its art *par excellence*, and as such it has been the mirror and at times the agent of the biggest changes a society has had to go through.

For those who have a historical interest in the cinema, the Hellenic American Union's program should be quite a treat. This year's theme is "The American Movie as a Chronicle".

Starting on October 1 — with a program of shorts by Méliès, Porter and Griffith, the series goes on to show how the development of the cinema was due more to the fantastic imagination, enthusiasm and courage of some visionaries who have given it its letters of honour, than to public relations and market specialists. The series will also show what American society has been through during the last seventy years, in such films as Chaplin's *The Gold Rush*, *City Lights*, and *Monsieur Verdoux*; Orson Welles' *Citizen Kane*; Robert Flaherty's *Louisiana Story*; and Biberman's *Salt of the Earth*. There will also be examples from the American Independent Film (Suzanne Clarke's *The Connection* and Di Antonio's *Year of the Pig*), and a look at the future with Michael Crichton's *Westworld*, Stanley Kubrick's *Clockwork Orange* and *2001: A Space Odyssey*, and finally Woody Allen's *Sleeper*. And speaking of Allen, I will add to his cry of anguish my own anguished question. Have you ever seen a book with a title like *The Complete Program for Mental Diet and Exercise* or like *How to Keep Mind Cholesterol Down During the Coming Bad Years?*

—PAN BOUYOUCAS

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(Administered by the American Community Schools of Athens)

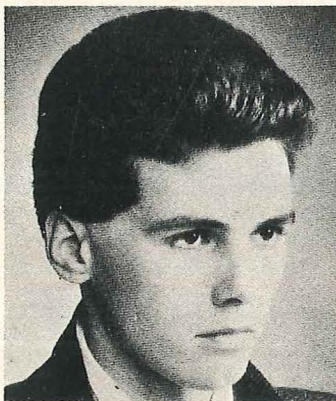
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Civil Aviation Information,	
East Airport	979-9466
Olympic Airways only	981-1201
Olympic flights (recorded timetable)	144
International flights, except Olympic	
	979-9466 or 979-9467

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
Alia-Royal Jordanian, Filellinon 4	324-1342
Alitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
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
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Automobile and Touring

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists...779-1615. Services include information on road conditions, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 174. Emergency road services Athens and Thessaloniki, and list of petrol stations open after 7pm... 104

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Leaving Piraeus	451-1311
Leaving Rafina	(029) 423-3000

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, Chrissanthemou 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	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine,	
Vas. Sofias 152, Piraeus	412-1211
Ministry to the Presidency,	
Zalokosta and Kriezotou	363-0911
Ministry to the Prime Minister,	
Zalokosta 3	322-7958
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information,	
Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication,	
Xenofontos 13	325-1211
Northern Greece,	
Diikitirion, Thessaloniki	(031) 260-659

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

Investment Banks

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

The Central Bank

The Bank of Greece (Central Bank)
 Venizelou 21 (Mon-Fri 8-1:30).....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 Glyn's Bank,
 Akti Miaouli 61, Piraeus.....452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:

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

Other denominations:

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

Cultural Organizations

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

Schools and Colleges

Educational institutions which may be of interest to the international community.

American Community Schools.....659-3200
 Athens College (Psychico).....671-4621
 Athens College (Kantza).....665-9991
 Campion School.....671-8194
 College Year in Athens.....718-746
 Deree College (Agia Paraskevi).....659-3250
 Deree College (Athens Tower).....779-2247
 Deree-Pierce (Agia Paraskevi).....659-3250
 Dorpfeld Gymnasium.....681-9173
 Hellenic International School.....808-1426
 Italian School.....280-338
 La Verne College.....808-1426
 Lycee Francais.....362-4301
 St. Catherine's British Embassy.....801-0886
 Tasis.....801-3837

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 YWCA (XEN), Amerikis 11.....362-4291
 Alexandras 87 & Drosi 1.....646-3669
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 Kallipoleos 20.....766-4889
 Kipselis 57 & Agiou Meletiou 1.....822-5860

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 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
 Politi 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.....362-2158
 British Hellenic, Valaoritou 4.....362-0168
 French, Vas. Sofias 4.....731-136
 German Hellenic, George 34.....362-7782
 Hoteliers, Mitropoleos 1.....323-3501
 International, Kaningos 27.....361-0879
 Italian, Patrou 10.....323-4551
 Japan External Trade Organization,
 Akadimias 17.....363-0820
 Professional Chamber of Athens,
 Venizelou 44.....361-0747
 Hellenic Chamber of Shipping,
 Kolokotroni 100, Piraeus.....417-6704
 Technical Chamber of Greece,
 Kar. Servias 4.....322-2466
 Yugoslavian, Valaoritou 17.....361-8420

SERVICES

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

Postal

Post offices are open Monday through Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 10 pm. PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from the following post offices only: 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 + 2

Municipal Utilities

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

Consumer Complaints

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

Lost Property

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

Pets

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

Tourism

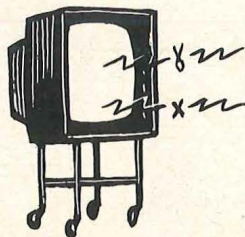
EOT (National Tourist Organization)
 Central Office, Amerikis 2B.....322-3111
 Information, Kar. Servias (Syntagma).....322-2545

EMERGENCIES

**For Information or Emergency Help
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 For questions or problems of any kind**
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Coast Guard.....108
Ambulance/First Aid
Athens only (Red Cross).....150
Athens & Piraeus (I.K.A.).....166
Poison Control.....779-3777
Traffic Police Ag. Konstandinou 38.....523-0111
For U.S. Citizens: Emergencies.....981-2740

television and radio

A guide to some television programs that may be of interest to the foreign community. **All are subject to last-minute changes, and most times are approximate.** Programs in Greek are followed by an asterisk(*). News broadcasts are not listed since they are presented at fixed times: on ERT at 7, 9 and midnight; on YENED at 6, 9:30 and midnight. On weekdays both networks begin broadcasting in late afternoon, signing off shortly after midnight. On Saturdays they are on the air continuously from early afternoon until 1 am and on Sundays they broadcast continuously from early afternoon until midnight.



MONDAY

ERT 6:05 Barapapa (cartoon)... 7:45 Songs of the world (music program)... 8:00 Documentary series on aviation... 9:45 Theatre*
YENED 7:00 The History of Surgery... 10:00 Film (usually in English)

TUESDAY

ERT 6:05 Tom and Jerry (cartoons)... 6:25 Music Program... 7:15 Open University*... 11:00 Hawaii Five-0 (cops and robbers in Honolulu)
YENED 7:45 Short Stories... 10:00 Film (usually in English)

WEDNESDAY

ERT 6:05 Fables of La Fontaine (French cartoon)... 7:15 Sports*... 8:30 Family Hour... 9:30 Film*... 11:00 Music
YENED 10:00 Love Stories... 11:00 Rookies (American police series)

THURSDAY

ERT 6:25 Comedy Capers (children's program)... 9:30 Film (usually in English followed by discussion); but on alternate weeks 10:30 music... 11:00 Project UFO
YENED 7:00 Little House on the Prairie (dubbed)... 10:00 How the West was Won

FRIDAY

ERT 6:05 The Doggy (children's series)... 7:35 Music Program... 8:30 Benny Hill Show (British comedy series)... 10:30 Classical Music... 11:00 Armchair Theatre
YENED 6:45 The Mothers-In-Law (comedy series)... 10:30 Crown Court... 11:00 Starsky and Hutch

SATURDAY

ERT 1:45 Documentary (resumes after the news)... 3:00 Film... 4:30 Sports*... 6:20 Pipi Longstocking (children's series from Sweden)... 9:30 Best Sellers (new series)... 10:30 ERT Presents (music program)... 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 program)... 5:15 Brother Buzz... 6:30 The Frigate Iro (British Naval series)... 7:45 Music Program... 10:00 Film*... 12:15 Randall and Hopkirk

SUNDAY

ERT 2:30 Famous Singers... 3:15 Sam... 4:00 Open University (French program)... 4:25 Film... 6:00 Maya the Bee... 8:00 Love Boat (American series about the passengers and their adventures aboard a cruise ship) ... 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

visiting this country. It is If your company has

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

*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

SPEAK UP FOR AMERICA AND GREECE

An open letter to members of the U.S. Congress and the Greek Parliament:

October 1979 marks the 39th anniversary of Italy's fascist invasion of Greece (1940), and it is an appropriate occasion to remind you:

... that Greece and the United States fought side by side against nazism, fascism and communism.

... that both countries have expended vast quantities of blood, sweat and tears in wars that were not of our making.

... that those wars were not fought for our aggrandizement but to prevent other nations from being ruthless aggressors.

Further, we would like to remind you:

... that in 1974, Turkey, illegally using U.S. military aid invaded the defenseless nation of Cyprus, occupied 40% of its territory, displaced brutally one third of its population and began colonizing the occupied area with Turks from the mainland.

... that Turkey following this unpunished action in Cyprus demands today changes in the Greek 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. Turkey systematically refuses this offer.

... that 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, in 1915, the Turks, regarding the Armenians as a dangerous minority, exterminated much of the Armenian population (over 2 million); in 1922 similarly they did the same to the Ionians, the Pontic Greeks and the Thracians (a total of over 2.5 million); in 1955 Many members of the Greek minority in Constantinople (Istanbul) were killed, others were driven from their homes. And, today in 1979 the 8 million Kurds of Turkey (also 20% of the total Turkish population) are not even recognized as existing by this same paradoxical Turkish government.

Wikipi808-0491 (Mr. P. Baganis).....360-1311 14 Messogion
nizelou 24.....362-3603 European Federation of Cypriots

... that the policies of the Turkish Government have not changed during the last century.

... that the U.S.A. and Greece should revise their attitude vis-a-vis the Turkish Government which:

... sacrifices the welfare of its suffering Turkish people in order to indulge in foreign aggressive adventures costing over 2 billion dollars annually.

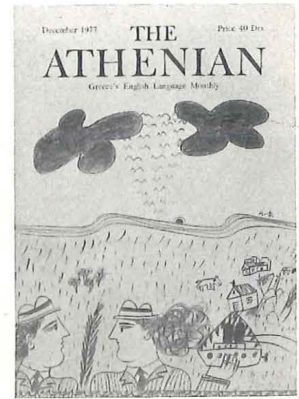
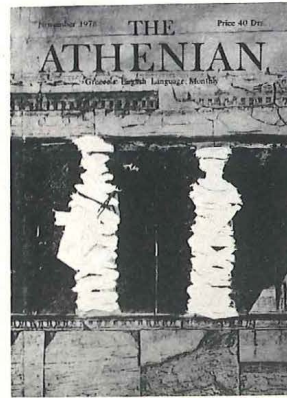
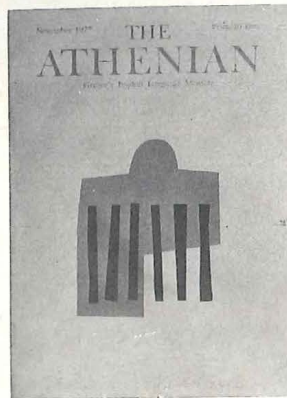
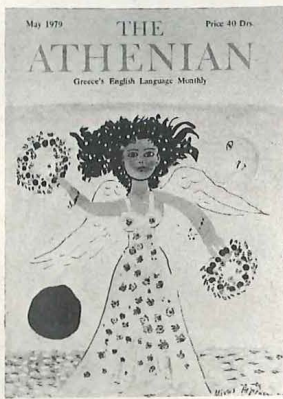
... undermines since 1974 the very foundation of NATO.

... refuses to settle its disputes with Greece and Cyprus through impartial adjudication, such as the United Nations, or the International Court of Justice.

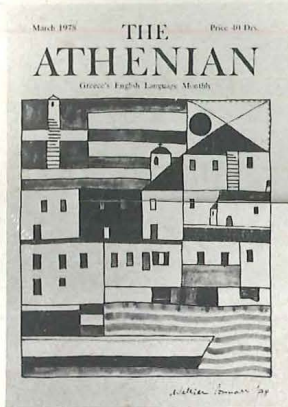
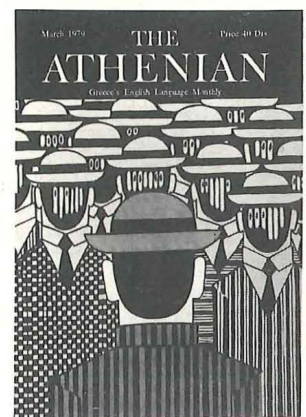
... offers the Soviet Union veto rights over Turkish Territory in the SALT II verification process.

... constantly blackmails and threatens its friends and allies while constantly demanding financial and military assistance from them.

Let us once more, Greece and America side by side, in the name of humanity, put an end to these acts of barbarism and aggression.



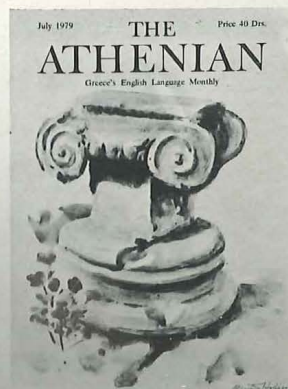
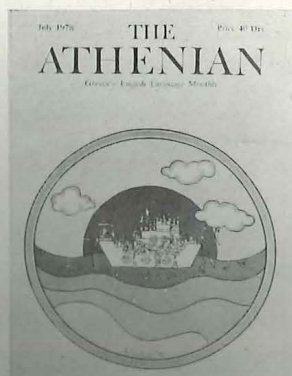
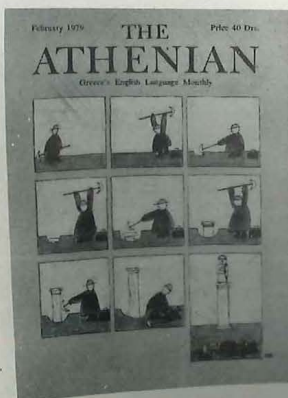
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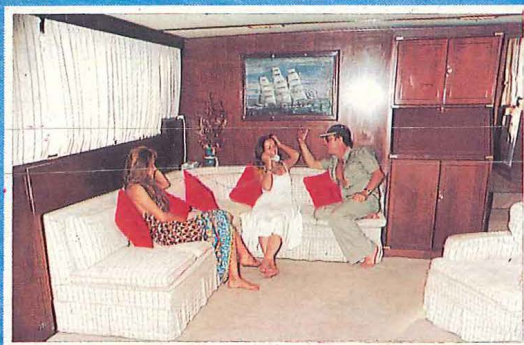
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