

May 1980

THE

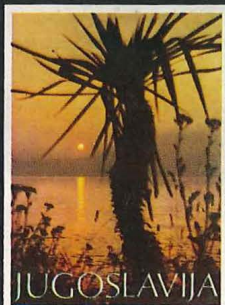
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ATHENIAN

Greece's English Language Monthly



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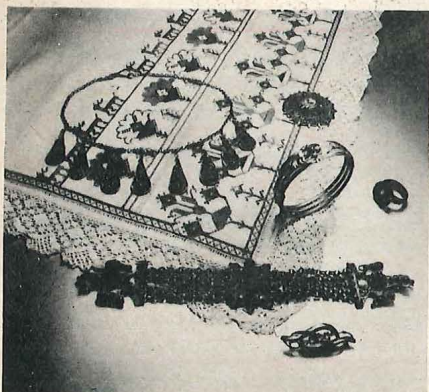
It's delicious traditional foods each with its own distinctive flavour: mousaka, tsatziki, taramosalata.

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SHOPS

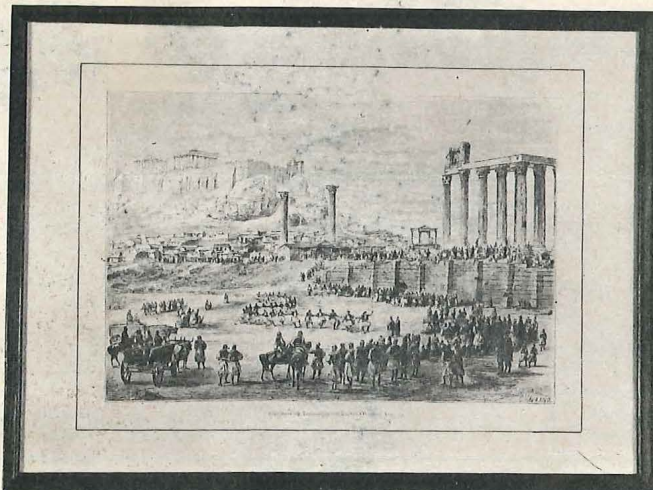
Arten M.S. — Metropoleos 6 - Nikis
Choose from a variety of exclusive jewellery. Fine selection of Chinese popular art.

Antiqua — Amalias 4.
An elegant front leads to one of the finest exhibitions of antiques.

Jade — Patriarchou Ioakim 19.
A fine selection of ladies fashions.

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Offers a wide selection of exquisite jewellery and precious stones.

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The best in men's and ladies' shoes.



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Exquisite furs in the latest fashions.

Nitsa Furs — Othonos 4.
A big collection of high quality furs.

Takis Jewellery — Pandrossou 45.
A large variety of fine jewels, modern and classic, and furs.

RESTAURANTS

Maxim — Milioni 4 (off Kanari Str.),
Kolonaki - Tel. 3615803
Choose from Greek, French and Oriental specialities. The fresh fish dishes are especially recommended. Open daily noon to 1.00 am.

Al Convento - Anapiron Polemou 4-6,
Kolonaki - Tel. 739163
A charming Italian restaurant serving a wide range of specialities. Open daily from 8.30 to 1.00 am. Closed Sundays.

Athens Cellar — 1 Anagnostopoulou,
Kolonaki — Tel. 3611707
A new restaurant with warm and pleasant atmosphere. International cuisine. Open for lunch from 12.30 pm to 2.00 pm and dinner daily.

Papakia — 5 Iridanou (behind Hilton)
— Tel. 712421
This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music. Greek and French cuisine. Open daily from 8.00 pm.

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 Microlimano 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.

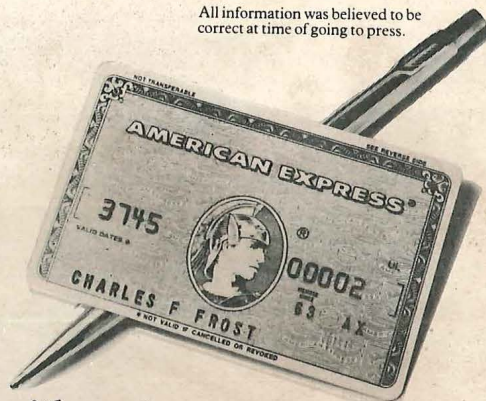


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Office hours: 7:15 am - 8:30 pm

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



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community calendar

MAY 1

AWOG Party Bridge — American Club, American Room, 9 am.

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

MAY 3

American Club — Kentucky Derby dinner.

MAY 5

British Council — Art critic Charles Spencer will give an illustrated talk on Barry Kay, followed by a discussion between himself and Mr. Kay, 7 pm.

MAY 6

Duplicate Bridge — American Club, Independence Room, 10 am.

French Institute — Lecture by Marie Hélène Pliaka-Delaigue: "Les cent ans de 'Nana'", 11:30 am and 7:30 pm.

Bingo — American Club, 7:30 pm.

Hellenic American Union — The Players present *Outward Bound* by Sutton Vane, 8 pm (also on May 8, 10, and 12).

German Community Centre — Concert by Mrs. Klarr, soprano and Mr. Ladopoulos, organ. Christos Kirche, 8:30 pm.

Rotary Club — Talk, with slides, by architect Alecos Loizos: "Impressions from My Recent Visit to the United States", King's Palace Hotel, 8:45 pm.

MAY 7

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

Helianthos Yoga Union — Lecture and performance of classical Chinese martial arts, by Al-Cung-Liang Huang, Treis Naji International Seminar Centre at 63rd kilometre of the Sounion road, 6 pm.

Republicans Abroad — Meeting and social hour, 6:30-8:30 pm. For further information, Tel. 681-5747 or 718-293.

American Club — Special dinners, both dining rooms, 7 pm.

American Club — Darts and games, 7:30 pm.

MAY 8

AWOG Party Bridge — American Club, Americana Room, 9 am.

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

MAY 9

St. Andrew's Women's Guild — Meeting with modern folk and country guitarist Paul Czerw and vocalist, composer and guitarist Rex Stone. Pindou 18, Filothei, 9:30 am. For further information and transportation, Tel. 970-6279.

MAY 11

American Club — Mothers' Day luncheon.

MAY 12

Athens Cosmopolitan Lions Club — Dinner meeting, 9 pm. Call Mr. Baganis (Tel. 360-1311) for details.

MAY 13

Duplicate Bridge — American Club, Independence Room, 10 am.

French Institute — Lecture by Edith Desaleux: "Les Eglises: Musées d'art contemporain", 11:30 am and 7:30 pm.

Bingo — American Club, 7:30 pm.

MAY 14

American Women's Organization of Greece — Installation luncheon with guest speaker Gen. Basil Makedon: "The Greek Merchant Marine", Hellenic Yacht Club, Mikrolimano, 11:30 am. Tickets will be sold through May 9.

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

American Club — Special dinners, both dining rooms, 7 pm.

American Club — Darts and games, 7:30 pm.

American Club — Discussion on "Program Taxation of U.S. Citizens Overseas", Independence Room, 8 pm. All U.S. citizens are welcome.

French Institute — Lecture by Melle Christ-

odoulou, of the University of Athens: "La culture du moi génératrice de la sagesse de Montaigne", 8 pm.

Helianthos Yoga Union — Lecture by Dr. Irini Bata: "Homeopathy During Pregnancy and for Children", 8:30 pm.

MAY 15

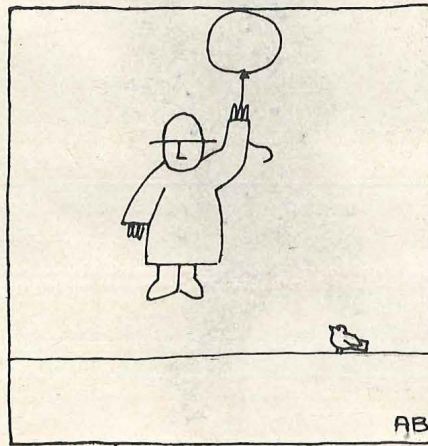
AWOG Party Bridge — American Club, Americana Room, 9 am.

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

Hellenic American Union — Panel discussion by Greek alumni of American universities: "Emigration and Return of Greek Scientists", 8 pm.

MAY 16

American Club — Cheese and Wine Night, with piano and violin accompaniment. Reservations please.



MAY 18

American Club — 10,000 metre race, 9 am. Followed by a brunch in the Family Inn.

American Club — U.S.O. Show, with the Galaxy Combo, free admission. For further information Tel. 801-3971.

MAY 20

Duplicate Bridge — American Club, Independence Room, 10 am.

Bingo — American Club, 7:30 pm.

French Institute — Round table, headed by Claude Pichois, professor at the University of Paris, commemorating the 100th anniversary of the death of Gustave Flaubert, 7:30 pm.

MAY 21

Propeller Club — Luncheon with guest speaker Mr. Herbert Lansdale, former General Secretary of the YMCA of Greece, Athens Hilton Hotel, 1 pm.

American Club — Special dinners, both dining rooms, 7 pm.

American Club — Darts and games, 7:30 pm.

French Institute — Lecture by Prof. François Chamoux, of the Sorbonne: "Aspects de l'Hellénisme en Cyrénaïque", 8 pm.

MAY 22

AWOG Party Bridge — American Club, Americana Room, 9 am.

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

MAY 23

American Club — Gala Spring dinner-dance. Reservations necessary.

Hellenic American Union — Lecture, sponsored by the Ford Foundation, by Dr. John Keshishoglou, Director of the School of Communication, Ithaca College, New York: "Audio-visual in Education", 8 pm.

MAY 26

Athens Cosmopolitan Lions Club — Dinner meeting, 9 pm. Call Mr. Baganis (Tel. 360-1311) for details.

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NAME DAYS IN MAY

May 5 Irene, Irini (Rena)
May 21 Constantine (Costas, Dinos), Helen (Eleni, Nitsa)

DATES TO REMEMBER

May 2 Store Bededag—Denmark
May 3 Constitution Day—Japan
May 5 May Day Holiday—UK
May 8 V.E. Day—England
World Red Cross Day
May 11 Mothers' Day—USA
May 17 Constitution Day—Norway
May 19 Victoria Day—Canada
May 26 Memorial Day—USA
Spring Bank Holiday—UK
Freedom Day—Turkey
Constitution Day—Turkey

PUBLIC HOLIDAYS

May 1 May Day
May 26 Ascension Day

MAY 27

Duplicate Bridge — American Club, Independence Room, 10 am.

French Institute — Lecture by Edith Desaleux: "La Fondation Maeght à Saint-Paul de Vence. Les donations Pierre Levy à Troyes et Grandville à Dijon", 11:30 am and 7:30 pm.

Bingo — American Club, 7:30 pm.

MAY 28

American Club — Special dinners, both dining rooms, 7 pm.

American Club — Darts and games, 7:30 pm.

Hellenic American Union — Deree College Drama Club presents Charles Schultz's musical *You're A Good Man, Charlie Brown*, 8 pm.

MAY 29

AWOG Party Bridge — American Club, American Room, 9 am.

Duplicate Bridge — American Club, Independence Room, 7:30 pm.

British Council — Lecture by Dr. Y. Sakellarakis, curator of antiquities and Associate Professor of Archaeology at Athens University: "A Human Sacrifice in the Minoan Temple at Archanes", 8 pm.

MAY 30

American Club — Italian Night. Reservations please.

MAY 31

Athens Cosmopolitan Lions Club — The Lions Club Bazaar. Call Mr. Baganis (Tel. 360-1311) for details.

JTC

The Joint Travel Committee is sponsoring a trip to Crete: May 9-12, price will include flights, coach tour of the island and hotel accommodation, call Mona Steele (Tel. 894-6118) for further information. Czechoslovakia: May 31-June 7, \$630, call Jan Inman (Tel. 894-3396) for further details.

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PUBLISHER AND EDITOR
Sloane Elliott

MANAGING EDITOR
Maria Koutsoukelli

LISTINGS EDITOR
Penelope Horsley

CONTRIBUTING EDITOR
Grace Edwards

EDITORIAL ASSISTANTS
Ann Baker
Mary Kitroeff

ADMINISTRATIVE ASSISTANT
Despina Samaras

BOOKS
Kimon Friar

THEATRE
Platon Mousseos

ART
Catherine Cafopoulos

MUSIC
Robert Brenton Betts

CINEMA
Pan Bouyoucas

SPECIAL FEATURES
Alec Kitroeff
Antony M. Economides
Margot Granitsas
Willard Manus
Alan Walker
Andrew Horton

FOOD
Vilma Liacouras Chantiles

RESTAURANTS AND NIGHTLIFE
Angela Haggipavlou (Athens)
Marilla Dantos (Corfu)
Mavis Manus (Rhodes)
Sofia Petsalis (Patras)
Helen Stamatopoulos (Thessaloniki)

THE ATHENIAN ORGANIZER
Lorraine Batler

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

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in this issue

Community Calendar ... 4
Goings on in Athens ... 6
Restaurants and Night Life ... 10
Our Town ... 15
Yanni the Obscure ... 17
The Hotel Industry ... 19
Greek Wildflowers ... 21
A Brief Guide to Some Greek Guides ... 23
The Paintings of Theofilos ... 26
Olympic Games — Fact and Legend ... 31
Askra in Boeotia ... 35
Art ... 37
Cinema ... 38
Theatre ... 40
Records ... 42
Music ... 43
Food ... 44
Kosmos ... 46
The Athenian Organizer ... 47
Television and Radio ... 49
Athens Shop Hours ... 49

publisher's note

It should not be surprising that the two Nobel Prize winning poets, George Seferis and Odysseas Elytis, were among the first and most ardent admirers of the painter Theofilos. Theofilos, who was born in 1870 in Mytilene and died there in 1934 is not only a central figure lying in the mainstream of the Greek popular tradition, but a major primitive painter of modern times. Martin Johnston's "That Wretched Kilt-Wearer: the Paintings of Theofilos" follows the curious career of this artist whose eccentricities, obsessions, and genius are all a part of that elusive phenomenon, "the Greek style".

In all the controversy that has arisen around the Olympic Games' being played at Moscow this year, surprisingly little has been written about the history of the Games in ancient times or about the background of their revival in modern times. Antony M. Economides in "Olympic Games — Facts and Legend" traces the evolution of the Games from their semi-mythological and religious origins and the awakening of their ideals which are clearly alive and significant today.

The month of May finds the extraordinary varieties of native wildflowers at their peak. Catherine Dane in "Greek Wildflowers — Profit and Loss" describes the curious present situation which is that wildflowers, just when they are being decimated by growing tourism and fast industrial development, are commencing to be cultivated profitably for industrial use.

May is also a popular month for day trips out of Athens. William Reid, Jr. discovers "Askra in Boeotia" (which the native, cantankerous poet Hesiod described as 'harsh in winter and difficult in summer') to be an ideal and untrodden springtime excursion.

The cover is by Abigail Camp.

goings on in athens

MISCELLANEOUS

CIRCUS MEDRANO, at the Delfinarian, Neo Faliron, Tel. 411-9512. The circus performs every evening at 6 and 9 pm. Admission 300, 250, 200 and 150 Drs., with reduced prices for children. A special zoo is open every day from 10 am to 5 pm. Admission 50 Drs. Tickets for the circus may be purchased at the Pallas Cinema box office (9:30 am-1 pm), Voukourestiou 1; tickets for the zoo and for the circus are also available at the gate. The circus will be in town through July.

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

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.

CONCERTS AND RECITALS

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

KLARR AND LADOPOULOS — Soprano and organ in a concert of works by Dvorak, Mendelssohn and Handel. May 6 at 8:30 pm. Christos Kirche, Sina 66.

GERALD GRACIA — Guitar recital of works by Berkeley, Barios, Brower, Laurel and others. May 8 at 8 pm. British Council.

HELLENIKON ODEON — An evening of classical ballet. May 9 at 8 pm. Hellenic American Union.

VANAVAR CARAVAN — American folk quartet in a concert of traditional Greek and American folk music. May 14 at 8 pm. Hellenic American Union.

UNIVERSITY OF MIAMI CHAMBER SINGERS — Group of twenty-five singing and dancing a medley of pop, Broadway and jazz music. May 16 at 8 pm. Hellenic American Union.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS — Orchestral concert of classical music. May 19 and 20 at 9 pm. Herodes Atticus. Tickets and information available at the Athens Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459.

ANASTASIA MANTALENAKI — Soprano, sings the classical songs of Emilios Spiliou. Piano accompaniment by Tika Spiliou. May 19 at 8 pm. Hellenic American Union.

GEORGOS DEMERTZIS AND M. TILLIANAKI — Viola and piano. May 21 at 8 pm. Hellenic American Union.

BALL STATE UNIVERSITY SINGERS — A group of twenty-six singing and dancing ballads, show, pop, jazz, country, and disco music. May 27 at 8 pm. Hellenic American Union.

SOTIRIS TACHIATIS AND DANAE KARA — An evening of sonatas for cello and piano. May 30 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 days and hours they are open may vary, particularly during the holiday period, it is best to call before setting out.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. An exhibition of sculpture by Kostis Papachristopoulos, the Greek artist who resides in Paris (May 1-12). Call for remainder of May's exhibit details.

ART AND ENVIRONMENT, Thespidos 14, Plaka. Tel. 324-5841. Hours: Mon. - Sat. 11 am - 1:30 pm

and 6:30 - 10 pm; closed Sundays. Group exhibition of oils, watercolours, silk-screen prints and hand-made ceramics (May).

ASTOR, Kar. Servias 16, Tel. 325-5555. Call for exhibit details.

ATHENS, Glykonos 4, Tel. 713-938. An exhibition of paintings by Zisimopoulou, a young Greek artist winner of the competition "Vyzantios and the Young" (May 5-25).

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. An exhibition entitled "The Living Sculpture" by Gilbert & George (May).

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Irene Apergi, sketches (May 1-5). An exhibition of drawings, theatrical designs, stage sets and costume designs by the English artist Barry Kay (May 5-24).

DADA, Antinoros 17, Tel. 742-377. Call for exhibit details.

DESMOS, Akademias 28, Tel. 360-9449. Christos Karas, paintings (May 1-24).



DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Hours: Mon.-Sat. 11 am-1:30 pm and 6:30-10 pm. Dimitri Stiubei, Rumanian artist, paintings (May 1-10). Dora Androulaki, paintings (May 12-31).

DIOGENES INTERNATIONAL, Diogenous 12, Plaka, Tel. 322-6942. Hours: as above. Permanent show of Greek painting and sculpture.

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

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

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Kapadae-Patse, paintings (May 1-17). Stelios Gavriel, primitive paintings (May 19 - June 4).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Call for exhibit details.

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

ORA, Xenofontos 7, Tel. 323-0698. Harris Voyatzis the Greek artist who resides in Paris, paintings (May 1-6). Panayotis Tetsis, paintings (May 7-31).

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

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Call for exhibit details.

THOLOS, Filhellenon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm, and Wed. 11 am-1 pm. Call for exhibit details.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. The German artist Hans Limmer 'Yiannis', sculptures (May 1-3). Celeste Polychroniadou, paintings and sketches (May 6-24).

JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Delia Delderfield, Hilary Adair, Susan Jameson, and others.

ZOUMBOULAKIS, 20 Kolonaki Square, Tel. 360-8278. Closed Mondays. Group exhibition of paintings (May).

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Graphics and multiples by Greek and foreign

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The programs for the following institutes were not available at the time of going to press. Please call for details: Goethe, Tel. 360-8111; Italian, Tel. 522-9294.

artists. Also antiques, jewelry and embroidery (May).

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Michalis Kassis, sculptures, and Dimitris Pandazidis, photographic exhibition (May 1-12). An exhibition of paintings by the American artist Dorothy Andrews who has been living in Crete for the past twelve years, together with an exhibition of paintings, pastels and drawings by the German artist Ingrid Schmeck (May 14-30).

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' regular hours.

BRITISH COUNCIL — "Body and Facade", an exhibition of photographs by Barry Kay (May 6-23). Exhibition of 250 books on various subjects relating to Greece, in the Lecture Hall (May 13-20).

FRENCH INSTITUTE — "Santorin vu par les voyageurs européens du XV au XIX siècle", an exhibition of maps, gravures, aquarelles and furnishings from the collection of Dimitri Tsitoura (through May 8). Jean Bazaine, aquarelles and paintings (May 12 - end of the month).

HELLENIC AMERICAN UNION — Exhibition of paintings by American artist John Flynn (May 6-20).

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 710-010. Emilio Greco, prints and sculptures, in cooperation with the Italian Institute (through May 4). Constantine Maleas, a retrospective of paintings (through May 18). Bella Raftopoulou, sculpture in stone and bronze (May 28-June 29). Medals by Greek artists from Capodistria to World War II (May 11-end of August).

ZAPPION, next to the National Gardens, Tel. 322-4206. Literary Book Exhibition, organized by the Ministry of Civilization (May 12-31). "Italtourismcom", exhibition of Italian products (May 22-27).

MUSEUMS

National museum hours will change on May 16th when their summer season commences. At the time of going to press a dispute had arisen between museum staff and the Ministry of Finance and all museums and archaeological sites were closed on Sundays. Therefore, should you wish to visit on Sundays when admittance is usually free, please call before setting out.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Open 9 am to 3:30 pm daily. Summer: open 9 am to 3 pm daily and Sun. 10 am to 4 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 3:30 pm daily. Summer: open 9 am to 3 pm daily and Sun. 10 am to 4 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. Guidebooks in English, French and German. There is a coffee shop on the top floor and a fine gift shop. Open daily 8:30 am to 2 pm. Summer: open 8:30 am to 2 pm and 4:30 to 7:30 pm daily, including Sun. *Closed Tuesdays.* Admission 50 Drs. Free on Sundays.

BYZANTINE MUSEUM, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Open 9 am to 3:30 pm daily. Summer: open 9 am to 3 pm daily and Sun. 10 am to 4 pm. *Closed Mondays.* Admission 50 Drs., students 20 Drs.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 808-0254. The first centre in Greece devoted to the study of flora, zoology,

entomology, geology and paleontology. Open 10 am to 5 pm. Summer: open 9:30 am to 1:30 pm and 5 to 8 pm daily, including Sun. *Closed Fridays.* Admission 25 Drs., students 10 Drs. Sundays included.

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 9:30 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 3:30 pm daily, Sun. 10 am to 4:30 pm. *Closed Mondays.* Admission 25 Drs., students 10 Drs. Sundays included.

MARITIME MUSEUM OF PIRAEUS, Akti Themistokleous, Tel. 451-6822. Relics, models and pictures related to Greek naval history. Open daily 8:30 am to 1 pm, Sun. 10 am to 1 pm and 5-8 pm. Summer: open 9 am to 1 pm daily, Sun. 10 am to 1 pm and 6 to 9 pm. *Closed Mondays.* Admission 20 Drs. Free on Tuesdays and Fridays.

MUSEUM OF GREEK POPULAR ART, Kydathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly from the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Recon-

struction of a room with wall-paintings by the modern primitive artist Theophilos. Open from 10 am to 2 pm daily. Summer: open 9:30 am to 1 pm daily. *Closed Mondays.* Admission free.

MUSEUM OF GREEK POPULAR ART-CERAMIC COLLECTION, Areos 1 (in 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 10 am to 2 pm. Summer: open 9:30 am to 1 pm daily. *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) after 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 3:30 pm daily. Summer: open 9 am to 3 pm daily, Sun. 10 am to 4 pm. *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. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine

SUMMER FESTIVALS

PRE-FESTIVAL EVENTS

From 31 May through 22 June. Performances are at the *Herodes Atticus Theatre* and begin at 9 pm. Tickets are on sale at the Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, 322-3111, ext. 240 or at the gate.

DIMITRIS MYRAT TROUPE, May 31 and June 1: Euripides' *Hecuba* (250 to 100 Drs., students 50 Drs.).

GREEK POPULAR THEATRE (MANOS KATRAKIS), June 6, 7, 8: N. Kazantzakis' *Christopher Columbus* (250 to 100 Drs., students 50 Drs.).

PRO-SKENIO (ALEXIS SOLOMOS), June 13, 14, 15: Shakespeare's *Pericles* (250 to 100 Drs., students 50 Drs.).

OXFORD PRO MUSICA, June 16, 17: Yannis Daras conducts soloists Kostas Kotsiolis, guitar, and Aris Garoufalis, piano, in works by Rossini, Rodrigo, Tippett, Mendelssohn and Beethoven (250 to 100 Drs., students 50 Drs.).

CRACOW RADIO SYMPHONY ORCHESTRA, June 21, 22: conductors Penderecki and Antoni Wit, with soloists Carlo Sardo, basso, and Konstanty Kukla, violin, in a program of works by Penderecki, Beethoven and Bruckner (250 to 100 Drs., students 50 Drs.).

ATHENS FESTIVAL

The Festival begins June 29 and continues through September 21. All performances take place at the second-century A.D. *Odeon (theatre) of Herodes Atticus at the foot of the Acropolis.* Tickets may be purchased fifteen days in advance of the performance at the Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459, or at the gate. The following is a tentative schedule and subject to change.

GREEK NATIONAL OPERA, June 29, July 2, 6, 9: Strauss' *Salome*, conducted by Dimitris Chorafas (600 to 200 Drs., students 100 Drs.).

PRAGUE CHAMBER ORCHESTRA, June 30, July 1 (200 to 60 Drs., students 30 Drs.).

MEXICO CITY PHILHARMONIC ORCHESTRA, July 3, 4: Fernando Lozano, conductor, and Cyprien Katsaris, piano (300 to 100 Drs., students 50 Drs.).

PORTLAND STRING QUARTET, July 7 (200 to 60 Drs., students 30 Drs.).

BALLET THEATRE FRANCAIS DE NANCY, July 11, 12 (400 to 100 Drs., students 50 Drs.).

ORCHESTRA SINFONICA DELL' ACCADEMIA DI SANTA CECILIA DI ROMA, July 13, 14: Conductor, G. Pietre (300 to 100 Drs., students 50 Drs.).

ART THEATRE, July 18, 19, 20: Aristophanes' *The Knights* (250 to 100 Drs., students 50 Drs.).

SPANISH BALLET (ANTONIO GADES), July 21, 22, 23 (500 to 200 Drs., students 100 Drs.).

AMPHITHEATRE, July 26, 27: *David*, mystery play by an unknown writer from Chios (250 to 100 Drs., students 50 Drs.).

ROYAL PHILHARMONIC ORCHESTRA AND BRIGHTON FESTIVAL CHORUS, July 28, 29: Britten's *War Requiem*, conducted by A. Gibson, with Margaret Marshall, soprano (400 to 100 Drs., students 50 Drs.).

NATIONAL THEATRE OF GREECE, August 2, 3: Euripides' *Electra* (250 to 100 Drs., students 50 Drs.).

CARACAS INTERNATIONAL BALLET, August 5, 6, 7, 8, 9, 10 (500 to 200 Drs., students 100 Drs.).

COLLEGIUM MUSICUM (Swedish orchestra and chorus), August 11, 12: M. Theodorakis' *Axion Esti*, conducted by Sam Claeson (300 to 100 Drs., students 50 Drs.).

NATIONAL THEATRE OF GREECE, August 15, 16, 17: Aristophanes' *Acharnians* (250 to 100 Drs., students 50 Drs.).

PHILHARMONIA HUNGARICA, August 18, 19: Uri Segal, conductor, with soloists Agnes Baltsa, mezzo soprano, and V. Vacarelis, piano, performing works by Schubert, Prokofiev, Bartok and Rimsky-Korsakoff (300 to 100 Drs., students 50 Drs.).

HOUSTON GRAND OPERA, August 21, 22, 23, 24: George Gershwin's *Porgy and Bess* (600 to 200 Drs., students 100 Drs.).

THE NEW YORK SYMPHONY ORCHESTRA, August 25, 26: Stavros Xarhakos, conductor (300 to 100 Drs., students 50 Drs.).

NATIONAL THEATRE OF GREECE, August 31: Aeschylus' *Prometheus Bound* (250 to 100 Drs., students 50 Drs.).

BREMEN PHILHARMONISCHES STAATSORCHESTER, September 1, 2: Dimitris Agrafiotis, conductor, with soloists Michel Beroff, piano, and Sylvia Marcowici, violin, in a program of works by Wagner, Brahms, Strauss, Varvoglis, Bartok, Franck (300 to 100 Drs., students 50 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 BALLET COMPANY, September 10, 11 (600 to 200 Drs., students 100 Drs.).

INTERNATIONAL SOCIETY OF CONTEMPORARY GREEK MUSIC, September 13, 14, 15: concerts of contemporary music in memory of Yannis Christou (200 to 60 Drs., students 30 Drs.).

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

LYCAVITTO

At the open-air theatre on the western slope of Lycavittos (Lycabettus) Hill. Performances begin at 9 pm. Tickets are available ten days prior to each performance at the Festival Office (see Athens Festival). The program is tentative and subject to change.

ATHENS BALLET CENTRE, June 15, 16: Minkus' *Don Quixote* (200 to 100 Drs., students 50 Drs.).

KESSARIANI THEATRE, June 20, 21, 22: Euripides' *Bacchae* (200 to 100 Drs., students 50 Drs.).

PHILIPPINES DANCE COMPANY, June 24, 25, 26, 27 (250 to 100 Drs., students 50 Drs.).

NATIONAL SWEDISH PUPPET THEATRE, July 2, 3: M. Meschke's *The Oedipus Saga* (200 to 100 Drs., students 50 Drs.).

POPULAR EXPERIMENTAL THEATRE, July 6, 8, 9: Aeschylus' *Seven Against Thebes* (200 to 100 Drs., students 50 Drs.).

LONDON CONTEMPORARY DANCE THEATRE, July 13, 14 (300 to 100 Drs., students 50 Drs.).

RAY CHARLES CONCERTS, July 17, 18, 19, 20 (500 to 200 Drs., students 100 Drs.).

KOSTAS HADJIS CONCERTS, July 21, 22, 23, 24 (200 to 100 Drs., students 50 Drs.).

MARIA FARANDOURI CONCERTS, July 25, 26, 27 (200 to 100 Drs., students 50 Drs.).

ATHENS THEATRE BALLET, July 30, 31 (250 to 100 Drs., students 50 Drs.).

SWEDISH CHORUS "OJEBEKOREN", August 3, 4: Aeschylus' *Oresteia* (200 to 100 Drs., students 50 Drs.).

ELSA VERGI TROUPE, August 8, 9, 10: Terzakis' *Theophano* (200 to 100 Drs., students 50 Drs.).

CHRISTOS LEONDIS CONCERTS, August 11, 12, 13 14 (200 to 100 Drs., students 50 Drs.).

THANOS MIKROUTSIKOS CONCERTS, August 15, 16, 17, 18 (200 to 100 Drs., students 50 Drs.).

CYPRUS THEATRE COMPANY, August 22, 23, 24: Shakespeare's *Othello* (200 to 100 Drs., students 50 Drs.).

THESSALY THEATRE, August 29, 30, 31: D. Koromilas' *The Shepherd Girl's Lover* (200 to 100 Drs., students 50 Drs.).

collection of engravings from Dürer and Bruegel to Braque, Picasso and Dalí. Open Tues. through Sat. 9 am to 4 pm, Sun. and holidays 10 am to 2 pm. Summer: open 9 am to 1 pm and 4 to 8 pm daily, Sun. 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 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with mainly relics, memorabilia, and 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 1 pm *Closed Mondays.* Admission 20 Drs., students 5 Drs. Sundays included.

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 417-9711. About 300 paintings, set designs, costumes and bill boards 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 theatre to this day. This is a private museum, so please call for opening hours.

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 daily 10 am to 1 pm and the library 10 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 4 pm to 7 pm. *Closed Saturdays and Sundays.* Admission 20 Drs.

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 are model boats and aeroplanes, machine-guns and real aeroplanes, for all enthusiasts. Open 9 am to 2 pm daily. *Closed Mondays.* Admission free.

POINTS OF INTEREST

Due to a dispute all museums and archaeological sites were closed on Sundays at time of going to press. Therefore, please call before setting out on this day.

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 removed), and movement has been slightly restricted. Open daily 9 am to 3:30 pm. From May 16th the site will be open from 9 am to 3 pm daily, Sun. 10 am to 4 pm. Admission 50 Drs. *Closed Tuesdays.* Free on Sundays. (See also Museum listings.) Guides available on request.

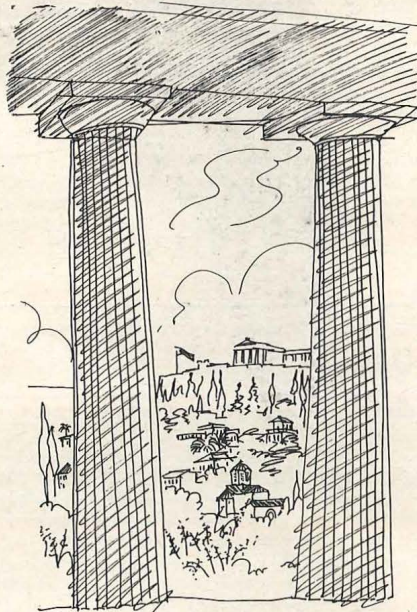
THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic centre of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Open 9 am to 3:30 pm daily. From May 16th the site will be open from 9 am to 3 pm daily, Sun. 10 am to 4 pm. *Closed Tuesdays.* Admission 25 Drs. (See also Museum listings.)

THE EVZONES. The Presidential Guard makes its home on Irodotou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of ancient Athens is located off Ermou Street below Monastiraki. Open Mon. through Sat. 9 am to 3:30 pm. From May 16th the cemetery and museum will be open from 9 am to 3 pm

and Sun. 10 am to 4 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. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

LYKAVITOS (Lycabettus), Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavitos 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 daily from 8:30 am-midnight.



From June 16th until September 16th the funicular will operate from 8 am through 2 am.

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

PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181. The Planetarium's roster of activities: Exhibition of Experimental Physics every Sunday 9 am to 1:30 pm and 5:30 to 8:30 pm; film (for children under 12), every Sunday at 11 am and 6 pm; film (for adults), every Sunday at noon and 7:30 pm, also Wed. and Fri. evenings at 7:30 pm. Most shows are in Greek, but group shows in English, German and French may be arranged by phoning the above number, ext. 38.

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

TEMPLE OF OLYMPIAN ZEUS, Leof. Vass. Olgas and Amalias Ave. The Sanctuary of Olympian Zeus occupies an artificial terrace supported by a series of Piraeic stone buttresses. In the centre stand the majestic remains of the *Olympeion*, or the Temple of Olympian Zeus. This is the largest temple in Greece and took 700 years to complete. Open daily 9 am to 3:30 pm, Sun. 10 am to 4:30 pm. From May 16th opening hours will be 9 am to 3 pm daily, Sun. 10 am to 4 pm. *Closed Tuesdays.* Admission 15 Drs. Free on Sundays.

ROUND AND ABOUT

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

ATHENS: May Day festivities in various suburbs including Nea Smyrni, Nea Filadelfia and Nea Halkidona.

FLORINA (northern Greece): A narcissus festival in the village of Karyes, where local residents pick flowers, make garlands, and perform local dances (May 1).

KALYMNOS: Festivities on the occasion of the departure of the sponge-fishermen for their fishing grounds (May 1-10).

KIFFISSIA: An annual exhibition of flowers and shrubs will take place in Kifissia Park (by the railway station and no. 27 bus terminal) with growers exhibiting from all over the country (May 1-29).

PELION (Thessaly): May Day festivities in the village of Makrynitsa (May 1).

ELEFSINA (Attika): A festival in the main square with music and dancing groups from various parts of Greece (May 1).

HANIA (Crete): The International Festival of Crete, with performances by Greek and foreign dance groups and festivals in various villages on the outskirts of Hania (May 20-22).

KARDITSA (Thessaly): Festivities honouring George Karaiskakis, a hero of the Greek War of Independence (May 20-30).

CORFU: Festivities commemorating the union of the Ionian Islands with Greece (May 21).

THESSALONIKI: *Anastenaria*, the ritual walking on burning coals will be performed in the village of Langadas (May 21-23). This ritual will also take place in the village of Agia Eleni, near Serres (May 21); the village of Meliki near Veria (May 21).

KOZANI (northern Greece): "Perdikia", artistic and athletic events in the village of Perdika (May 31).

SUMMER STUDIES

THE AEGEAN SCHOOL, Paros, Cyclades. School of Fine Arts: Year-round 8-week courses in painting, drawing, printmaking, photography, creative writing and art history; tuition \$480; contact Brett Taylor, ASFA, Paros. School of Natural Sciences: A 6-week course (June 30-August 9) in physical geology and/or application of the physical sciences to archaeology; tuition \$420; contact Ernest Ehlers, 4529 Jackson Pike, Grove City, Ohio, 43123, USA or ASNS, Paros.

AMERICAN COMMUNITY SCHOOLS OF ATHENS, Aghias Paraskevis 129, Ano Halandri, Tel. 659-3200. Courses in recreation, reinforcement, enrichment, and cross cultural activities offered for Kindergarten through Grade 12. June 23-July 18.

ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, Archimideous 48, Tel. 701-2268. The Centre is offering a series of international programs for 3 or 6 units of undergraduate or graduate credit from various affiliated universities in the United States. Registration is no later than one month prior to the start of each program. Application fee \$100. "A Journey Through the Greek Mind", a Greek studies program: June 29-July 31, fee \$798 or \$1695 (with cruise). "An Artist's Sojourn in Greece", a fine arts program: June 29-July 31, tuition \$798 or \$1695 (with cruise). "An Introduction to the Greek Theatre": July 10-August 1, tuition \$970. "Survey of Archaeological Sites in Greece, Israel and Egypt": August 9-30, tuition \$1650. They are also offering Greek language courses for beginners through advanced: registration June 9-23, classes run June 16-August 8, tuition 3,950 Drs. for each 8-week session.

DEREE COLLEGE, Aghia Paraskevi, Tel. 659-3250. Business and liberal arts course. June 18-July 16. Registration June 17.

DEREE-PIERCE DOWNTOWN CAMPUS, Athens Tower, Tel. 779-2247. Business administration courses. June 2-July 3. Registration May 30.

FIBREWORKS, Iperidou 5, Plaka, Tel. 322-9887. Batik classes will be offered from one to four times a week until August. Tuition: beginners,

2,500 Drs. plus 900 Drs. materials fee; workshop students 2,000 Drs. plus 800 Drs. materials fee. For further information call Kathy Hamill at 322-3335 or 895-8797.

INSTITUTE FOR BALKAN STUDIES, Tsimiski 45, Thessaloniki, Tel. 031-235-550. Courses in Greek language, history and culture. August 1-31. Tuition \$600.

RECREATIONAL

BEACHES

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

ALIMOS, Tel. 982-7345. Near the Olympic airport. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, showers, umbrellas and snack bar. Bus 84 (Ano Voula) or 89 (Vouliagmeni). Stop No. 4 Kalamakiou.

ASTIR, Glyfada, Tel. 894-6461. Open 9 am to 6 pm. Adults 80 Drs., children 40 Drs., parking 40 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hair dresser. Bus 84 (Ano Voula).

ASTIR, Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 120 Drs., children 60 Drs. Changing cabins, showers, umbrellas, canoes and water-ski school 400 Drs. for 10 minutes with boat and instructor. Bus 89 (Vouliagmeni) to terminal and then about a ten-minute walk.

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

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

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

VOULA B, Tel. 895-9590. Open 8 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, showers, umbrellas, children's playground. Volleyball, tennis and basketball courts 80 Drs. an hour. Bus 89 (Vouliagmeni).

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

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, handwoven fabrics sold by the metre, etc. Some special orders accepted.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tossitsa and Patisision, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

OUTWARD BOUND

The Players will be presenting Sutton Vane's three-act play, *Outward Bound* at the Hellenic American Union, Massalias 22, on May 6, 8, 10, and 12. Performances begin at 8 pm. For tickets and information, Tel. 362-9886.

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.

SPECIALITY AREAS

KOLONAKI. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

PIRAEUS FLEA MARKET. By the side of the railway track just before the SPAP station, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, old lace and woven materials abound. Open daily 8 am to 2 pm and 5:30 to 8 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

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 thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions. Caution: the winter theatre season will be drawing to a close during May (to be replaced by a plethora of music revues) so it is best to call first.

THE NATIONAL THEATRE OF GREECE — On the "Central Stage" (Kentriki Skini): Samuel Beckett's *End Game* and *Happy Days* (through May 4). On the "New Stage" (Nea Skini): Pirandello's *The Life I Gave You* (through May 4). The National Theatre will end its season on May 4. (Agiou Constantinou 20, Tel. 522-3242)

THE GAME OF LOVE AND THE PUPPET — A French comedy by Jacques Deval, translated by Platon Mousseos. Starring Kostas Prekas and Emy Sarava, with sets by M. Helmis. (*Ena*, Filolaou St., Pangrati, Tel. 751-8079)

THE LITTLE MAN — A Greek comedy by El. Agnostou and performed by Vassilis Mallochos' company. (*Louzitania*, Evelpidon, Tel. 882-7201)

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

SUN AND RAIN (Ilios ke vrochi) — A satirical comedy by a new playwright, Dimitri Iatropoulos, under the direction of George Bellos. Sets, Maria Sanitopoulou; music, Nikos Lavranos. (*Kea*, 1 Kekropos and Yperidou, Plaka, Tel. 322-9889)

TOVARITCH — A well-known comedy by French playwright Jacques Deval, with Angelos Antonopoulos and Eleni Erimou. (*Minoa*, Patisision 91, Tel. 821-0048.)

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. At the latter, 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. During May, many indoor theatres will close while outdoor theatres will begin to open as another season of re-runs gets underway. Among the re-releases of past years scheduled for this month are: Richard Lester's *Help* (with the Beatles), *The Mouse that Roared* (a comedy with Peter Ustinov), and the Australian thriller, *Picnic at Hanging Rock*.

DRACULA (Komis Drakoulas) — Forget Christopher Lee of more than a generation ago. This prince of darkness, played by Frank Langella, is a hair-raising, man-of-the-world charmer. Based on the Broadway hit, and directed by John Bandam, it also stars Sir Laurence Olivier as his academic nemesis, Professor Van Helsing.

GIRL FRIENDS (I Dio Files) — Shot about two years ago, this first feature by Claudia Weill had more than one thing going against it: a female director in a male-dominated industry; a shoe-string budget (which Weill raised herself); mostly inexperienced actors, and it being an independent production (outside the studio system). Weill however pulled it through and won the best film award at the Locarno Festival, for her account of two roommates (Melanie Mayron and Anita Skinner) who eventually split, one to marry and the other to make a career in photography, and their friendship deteriorates. Weill narrates their respective tribulations and joys without ever becoming a dogmatic feminist. Also starring Eli Wallach.

KRAMER VS. KRAMER. (O Ilios Lambi ya Olous) — The court battle between a mother (Meryl Streep) and a father (Dustin Hoffman) to gain custody of their child. Adroitly directed by Robert Benton with quite a few twists in the narrative that almost force the viewer to take a stand on this contemporary and bitter issue. SAME TIMENEXT YEAR (Kathe Chrono Tetia Mera) — Based on a Broadway hit from last year, this love affair involves a married woman (Ellen Burstyn) and a married man (Allan Alda) who take off one day a year from their marital duties and spend it together.

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. Shakespeare's *Macbeth*, directed by John Gorrie and starring Eric Porter and Janet Suzman (May 6 and 9). *The Pickwick Papers*, a screen version of the Dickens novel, starring James Hater, Nigel Patrick and Donald Wolfit (May 22 and 23). All screenings at 7:30 pm. Free admission, but tickets must be obtained in advance from the Council.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Henri Verneuil's *La vache et le prisonnier* (1959), with Fernandel, R. Harvard, A. Remy and Marguerite (May 5 at 6:30 and 9 pm). Jean-Louis Bertuccelli's *Ramparts d'argile* (1970), with a lecture by Jean Duvignaud: "Anthropologie et cinéma" (May 7 at 7:30 pm). René Clement's *Gervaise*, with M. Schell, F. Périer, S. Dalair and A. Mestral (May 19 at 6:30 and 9 pm). Marcel Carne's *Les enfants du paradis* (1945) with Arletty, J.L. Barrault, M. Casarès and P. Brasseur (May 22 at 5:30 and 9 pm). André Malraux's *L'espoir* (May 28 at 9 pm).

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Dimitris Stoupis presents his documentary *The Wheel*, which was recently shown on Greek television (May 20 at 8 pm).

restaurants and night life

LUXURY RESTAURANTS

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 have dancing. The prices tend to be high but are relatively 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. Candlelight, comfortable armchairs, and very good service. A fine assortment of hors d'oeuvres, entrees, 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.
- Riva, Michalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. 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 3pm 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 formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialities. Expensive. Daily 12:30 to 3:30 pm and 8 to midnight.

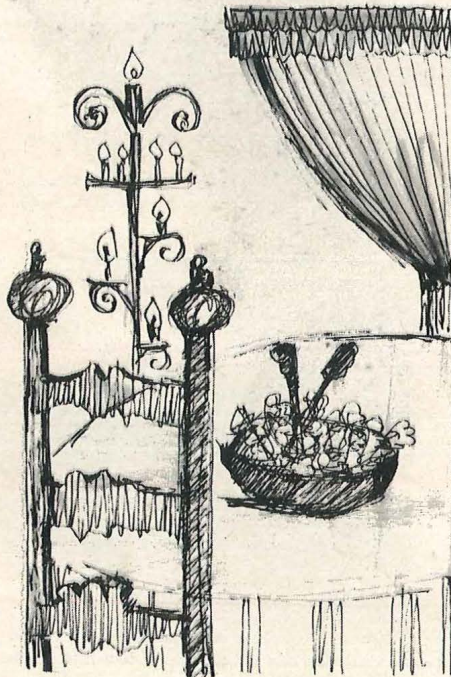
INTERNATIONAL CUISINE

Restaurants, some elegant and formal, some simple with 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 specialities: *antipasti*, 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 pm to 1 am. Closed Sundays.

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



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

Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. A welcome addition to Athenian eating places. Situated in an old, renovated house, this new restaurant has a very warm and pleasant atmosphere, with an interesting decor, tables with comfortable stools instead of chairs, and menus printed on boards hanging on the mirrored walls. At present the menu is limited, but good. Open for lunch and dinner daily.

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 pm to 1 am.

Bagatelle, K. Ventiri 9 (near the Hilton), Tel.

SUMMER BARBECUE

The Athens Hilton's popular Summer Barbecue parties will resume at the end of May. This year, however, they will be held on Wednesday evenings from 8:30 pm (price 725 Drs., including tax and service). The parties will take place as usual around the swimming pool with a bountiful buffet and a good selection of lively music. Please check with the Hilton for opening date as this will depend on the weather.

730-349. One of the city's oldest international restaurants. The downstairs is particularly warm and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Daily noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.

Balthazar, Tsoua and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. The menu offers a change of pace with unusual soups, entrees, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 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. Expensive. 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 chalet-like atmosphere. Mainly game and steaks. Calf's foot soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.

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.

Erato, Varnali 7, Halandri. A new French restaurant with reasonable prices.

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

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Attentive service and generous helpings of good basic food: steaks, ham, baked potatoes, salads, lemon pie, etc., in a quiet rustic atmosphere. The flambéed pepper steak (a speciality) is recommended. Moderately expensive. Open daily 7:30 pm to 1 am.

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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) 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 Foyer, Iofondos 25, Tel. 746-287. Well-prepared food in a cheerful setting enhanced by pleasant renditions of old and new favourites sung 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, Makryianni 3 (behind old premises), 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.

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. A new Lebanese restaurant with a warm hospitable atmosphere. Specialities include a variety of Lebanese mezza, an oriental "Plat de Jour" and many other continental delicacies. Moderately expensive. Home delivery service. Open daily for lunch and dinner from noon till late.

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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.

Oriental Taverna, Alsous 12 and Diacou, Glyfada, Tel. 894-8008. A newly re-opened restaurant specializing in Lebanese and oriental dishes. A wide range of appetizers, including *tabula*, *mouhamara*, and *kouba* served with hot pita. And for the main course, delicately prepared chicken or shish kebab.

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.

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 and superb fish. Specialities include *Supreme de Poulet à la Pruniere* (delicious), *Tournedos choron*, and often unusual surprises (miniature scallops for example). Moderately expensive. Open daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinio Sports Centre), Tel. 801-7034. A small, attractive Cantonese restaurant in the heart of Kifissia. Beef with ginger and pork or chicken with Chinese mushrooms are among the specialities. The prices are reasonable.

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

Ritterburg, Formionos 11, Pangrati, Tel. 738-421. An unpretentious cafe-restaurant in rustic style, serving a variety of German dishes. The speciality is Ritterburg (schnitzel served with sausages and sauerkraut). Other favourites include beef fondue, Jager schnitzel (served with a spicy sauce), and chocolate and cherry cake. Open daily 1 to 4 pm and 7:30 pm to 1:30 am. Will close mid-May through September.

Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Choice prime ribs, charcoal steaks and fondue Bourguignonne served in a sophisticated, rustic ambience. Super salads and an extensive bar.

CHINESE RESTAURANTS

OPEN DAILY FOR LUNCH NOON TO 4 P.M.—DINNER 7:30 P.M. TO 1 A.M.

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CHINA TOWN

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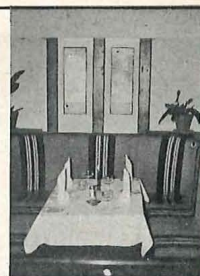


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Between the Acropolis and Plaka
next to the Kanellopoulos Museum

Serving from morning until late evening

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

Good service. Sensible prices. Reservations advisable. Open noon to 3:30 pm and 7 pm to 1 am. Open on Sunday for dinner only.

Steak Room, Eginou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favourite for excellent charcoal broils served with baked or fried potatoes, French-fried onion rings, 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, Poudou 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 other international specialties 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 terraces, verandas and tropical plants. Specialties include *Coquille St. Jacques* and *Filet au poivre*. Moderate prices. Open daily 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.

MAINLY GREEK CUISINE

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

Andonopoulos, 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.

Aithrio, 14 Profitis Ilias, Halandri (third right after Drossou 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, Amfitea (behind the Planetarium, Syngrou Ave.). A very ordinary looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

Corfu, Kriezotou 6 (next to the King's Palace Hotel); Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of Greek cuisine as well as a few variations from Corfu. A favourite with local businessmen and tourists. Quick and attentive service, reasonable prices. Daily from noon to midnight.

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees, grills and plats du jour. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays.

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

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from attractive displays. A justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. 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 specialties. 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, 324-6827. An excellent variety of Greek dishes and soft, taped music. Specialties 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 Barbeque, Karela-Koropi, Tel. 664-3220, 724-024. (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination to create a village atmosphere: fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm, the nightclub from 10 pm. Closed Mondays.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties 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 specialties. 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 and squash and *katsiki* (goat with lemon sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

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

TAVERNAS

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.

Askimpopou, 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.

Costoyannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0264, 821-2496. This old, established taverna has some of the best Greek specialities in town at very reasonable prices. Good service in a pleasant atmosphere.

Kavaliertatos, Tatoiou 82, Metamorfofis (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. A fireplace offers a warm welcome when it is chilly. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Moderately priced. Daily from 7 pm 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 Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The speciality is kid with oil and oregano. The excellent hors d'oeuvres include *aubergine* stuffed with walnuts and wrapped in ham; the entrees are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.

Rodia, Aristippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with family memorabilia, offering a variety of appetizers and two or three main dishes, and enjoying a good reputation. Open 8:30 pm to 1:30 am. Closed Sundays.

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. Moderate prices. Open from 8 pm. Closed Sundays.

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 the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 12:30 am.

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.

Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. An excellent country taverna, with charming paintings on the walls and specializing in such delicacies as goat, pigeon, boar, quail, and duck. A wide selection of appetizers, including delicious homemade sausages, peppers and cheese and superb fried mushrooms. For dessert, yogurt with honey and/or quince jelly. Open for lunch and dinner.

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OUZERI

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

Aptotsos, 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 to 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 1924, and a favourite gathering place for journalists. Colourless snacks, but colourful patrons. Open daily 8:30 am to 3 pm and 5:30 to 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.

Asterias, Folegandrou 41, (Patissia area), Tel. 845-817. Asterias (meaning star fish) is one of the few remaining charming, small tavernas with soft unamplified music and singing, and old-fashioned tasselled lamps and wrought-iron fixtures suspended from the thatched ceiling. Acceptable food. Music, by Panas Samis, Nina and others, starts around 10:30 pm and continues until 2am. Open daily from 8:30 pm.

Belle Maison, Fokeas 6, Platia Victorias (Patissia area), Tel. 881-9830. Quiet nostalgic atmosphere where The Troubadors of Athens settle themselves at a table amidst the customers, sipping their *retsina* and singing a variety of well-known hits from the past and present to the accompaniment of guitars and the Lazarou Kotoyia duet. 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.

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

Frutalia, Kelsou 5 (from Athens, turn left at 63 Vouliagmenis Blvd.). A baritone entertains with nostalgic songs in a rustic setting. Hot and cold appetizers may be followed by one of their 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.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388.

Pleasant rustic surroundings, acceptable food, and entertainment by Margetakis, Haremis, Sofia Christo, Morali and others. Closed Sundays.

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

Myrtia, Markou Mousouri 35, Tel. 701-2276. Excellent cuisine with pleasant music. The vast array of entrees presented in ritual order for your inspection, include cold and hot appetizers and *pites*. Gourmets may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Prices moderately high. Daily 9 pm to 2 am. Closed Sundays.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Spacious and wood-panelled with a huge fireplace in cool weather. Two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 pm to 1 am; Sundays 11:30 am 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.

DISCOTHEQUES

Discotheques are now an acceptable part of the night-life here in Greece. Establishments range from luxury class (which are comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-cafe-bar. Drinks are expensive (approx. 200 Drs. each) but unlike other cities throughout the world, in Athens there are no membership fees or entrance fees but please remember unaccompanied gentlemen are not allowed to enter the majority of discotheques in Greece. Below are a number of establishments which will be open through the summer months, opening dates will depend on the weather.

Annabella, Agios Kosmas (near the West Airport), Tel. 981-1164. One of the earlier discotheques to open through the summer. During May the disco will operate indoors but as the weather improves you may move outside to wine and dine near the swimming pool. Limited lighting effects, but improvements will be made to the outside dance floor prior to opening.

Disco Glass, Vouli 36 (off Syntagma Square), Tel. 322-7182. A new, exciting light show with 2001 tivoli lights flashing in tempo with 2001 disco hit records create a superb dancing atmosphere at this recently opened disco. Endless black marble bar with a complete range of drinks and a limited menu. Reservations are recommended on weekends. Group reservations accepted. Open from 8:30 pm. Fully air-conditioned.

Emanina, Vas. Georgiou 83, Glyfada, Tel. 893-2111. A new discotheque which opens this

season below the Hotel Emantina. The unusual decor of wood and heavily embossed gold walls, gives the appearance of an "Aladdin's Cave". The "Space Satellite" lighting system designed for the hotel consists of plexiglass tubes in chromium plated balls, filled with thousands of small bulbs which chase in patterns in time to the music. An American disc-jockey will set the pace but there is full air-conditioning to cool you down.

Karyatis, 11 Flessa St., Plaka, Tel. 323-3286. The disco reopens this season on the roof garden with a fine selection of modern lighting equipment, and good sound. This season's addition, a lighted dance floor. With two disc-jockeys the content of the 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, the roof garden gives you a glimpse of the Acropolis at night. The disc-jockey Aristides, plays the latest hits and some old favourites too.

Nine Plus Nine, The Astir Hotel, Vouliagmeni. Situated in the grounds of the Hotel Astir. Although it has been operating a number of years, it is still one of the most popular outdoor discos in Greece. There is an extensive menu of well-prepared dishes and the service is excellent.

Olympic Aquarius, Drossia (off the Kifissia-Drossia Road, turn right at Drossia Sq. and follow the signs), Tel. 813-2108. This disco-restaurant which opened last season is definitely the most luxurious disco in Attica. The decor and furnishings in rich-red velvet have a definite French flavour. There is a triple-dance floor, diamond shaped, which pulsates with coloured lights and the ceiling reflects a combination of neon, mirror balls, rotators, beams and spots rotating in time with the music. Outside, the swimming pool (which incidentally is open in the day from June at 8:30 am to 5 pm) is surrounded by swing-chairs and trees which is probably why this disco appeals to all ages.

Olympic House, Glyfada Square, Glyfada, Tel. 894-2141. An all-year-round disco, with open verandah and restaurant below. One of the older discos but still extremely popular especially through the summer months. Disc-jockey Nikos plays the latest hits straight from the charts. New lighting and sound equipment will be installed early in the season but business will be as usual every night of the week.

Olympic Venus, Ag. Glykerias 7, Galatsi, Tel. 291-9128. Modern decor and lighting and an extremely attractive circular bar. This season a bar will be opened on the roof or you may sit outside on the terrace. Snacks are available. The friendly and efficient service have made this a popular disco with the younger set.

On the Rocks, at the 30th kilometre on the Athens Sounion road, Tel. 897-1763. Restaurant with dancing (mostly modern but a short program of Greek dancing included nightly) to two live orchestras. Attractive view across the bay. Opens every evening from 8 pm.

Pinocchio, Adrianou 117, Plaka, Tel. 323-7333. A disco with a difference. Here in the first disco to open in Athens certain alcoholic and soft drinks are free of charge but you pay 200 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.

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.



our town

The Onassis Legacy

WHAT with Odysseas Elytis winning the Nobel Prize in December; Prime Minister Karamanlis, the Robert Schuman prize on March 15; and President Tsatsos, the Cudenhove-Kallergi Prize on March 18; it was high time that non-Greeks be given a chance to win prizes, too, and that the prizes themselves be of Greek origin.

On March 29, for the first time, President Tsatsos presented the two prizes of the Alexander Onassis Foundation which was created in the will of the late Aristotle Onassis. The Athenae Prize, which is awarded to persons or organizations who contribute to the rapprochement of peoples and the respect for human dignity, was awarded to Simone Veil in her capacity as the first elected President of the European Parliament. The Olympia Prize, which is awarded to persons or organizations who contribute to the solution of ecological and environmental problems, was presented to former British Prime Minister Harold Macmillan in his capacity as Chairman of the British Committee for Saving the Acropolis.

In a brief address spoken in the marble and gold central hall of the Old Parliament on Stadiou Street, President Tsatsos said, "I would like to add a few words which were difficult for Mrs. Christina Onassis to say. Aristotle Onassis, whom I had the good fortune to know, continues the great tradition of national benefactors who are especially characteristic of our people."

Although both prizes were presented this year, in the future each will be awarded every other year, as organized by an international committee along the lines of the Nobel Prizes. Besides these, the Alexander Onassis Foundation has set up scholarships and research grants which in the last two years have reached a total of one million dollars. It will, as well, finance the building of a major hospital to be built on Syngrou Avenue. In this way, the name of Onassis joins those of Sinas, Averof, Syngros, Benakis, Tositsas, Bodossakis and the brothers Rizaris and

Zappas in a line of eminent public benefactors which goes back to the foundations of the modern Greek state, with the addition that the Onassis bequests will be not only national but international, which befits the memory of a man whose fortune was itself international.

The Unguarded Vineyard

FOR the protection of the nation's heritage there are today only eighty-six night watchmen guarding six thousand five hundred archaeological sites. Of these, three thousand three hundred are churches filled with Byzantine and Post-Byzantine icons. Half of them lie in remote rural areas and their only protection against theft is a rusty lock. The two thousand ancient sites themselves are so flimsily fenced in that large and small marble finds are carried away with the greatest of ease.

The situation is such that the Greek treasure is open to plunder and has become, in the words of the Minister of Culture, Dimitrios Nianias, "an unguarded vineyard which is inviting robbery and contraband". Greek antiquities that have been smuggled out of the country turn up for sale all over the world. The problem is exacerbated because there is no adequate inventory of the national treasure and the church has not been helpful in collaborating with the state in assembling one. Indeed, the Ministry of Culture's attempts to collect icons and other religious artifacts from rural churches and place them in museums connected with Metropolitan sees have met with ecclesiastical opposition. A famous Crucifixion stolen over a year ago from a church in Monemvasia, and valued at over two million dollars was recovered, along with thirty other icons, by police in Kolonaki a short while ago. Although the icon had been cut into three pieces, it can be reasonably well restored.

A growing number of artifacts are being smuggled abroad, however, the favoured spots of rendezvous for this traffic being off the coasts of Corfu, southern Crete, Rhodes, Chios and

Kythera which is the most unguarded maritime area in the Greek seas.

In spite of repeated warnings by the Ministry, the tightening of police security and the offering of rewards to citizens giving information on stolen antiquities, on March 26, four works by the most famous sixteenth-century Greek icon painter, Michael Damaskinos, were stolen from the Monastery of Osios Loukas. Besides portraits of the Blessed Luke himself and St. John the Baptist, two large icons — one of Christ and the other of the Virgin and Child — were torn from the iconostasis at either side of the central door leading into the sanctum. The Ministry of Culture at once telegraphed the police at all borders. The famous paintings are catalogued, photographed and published by the Archaeological Service which may make them more difficult to sell abroad. Meanwhile, however, the national treasure continues being depleted.

The Archanes Affair

THE subject of human sacrifice in Minoan Crete was brought to public discussion at the Archaeological Society on Friday, April 11. The lively session which packed the main auditorium and the hall outside concerned the finds excavated at Archanes under the direction of John Sakellarakis and Efi Sapouna Sakellarakis last summer. Monitored by Professor Panayiotis Zeppos, the discussion opened with a ten-minute resumé of the excavations by John Sakellarakis who had presented a 2½-hour detailed lecture to the Society on February 14 from which was drawn in part, the report published in the March issue of the Athenian. The excavators have argued that they found a Minoan temple standing low on the north slopes of Mount Youchtas, consisting of a corridor and three chambers filled with over four hundred artifacts of a sacral character found *in situ*. Among the finds of the central chamber, two life-sized clay feet were discovered which supported the trunk of a wooden cult statue. The west

chamber, otherwise free of finds, contained three skeletons, one of which lay prostrate on its stomach in a corner; a second was a youth found in a foetal position lying on a raised structure with a ritual knife on his side; and a third, an adult male, was found lying beside him wearing the insignia of authority. In the corridor, a fourth skeleton was found, as well as the scattered fragments of a unique bull-vase.

The excavators argued that, with the help of anthropologists, coroners and forensic experts, they had uncovered an act of human sacrifice whose ritual had been interrupted by an earthquake which had overthrown the building and killed the three other persons.

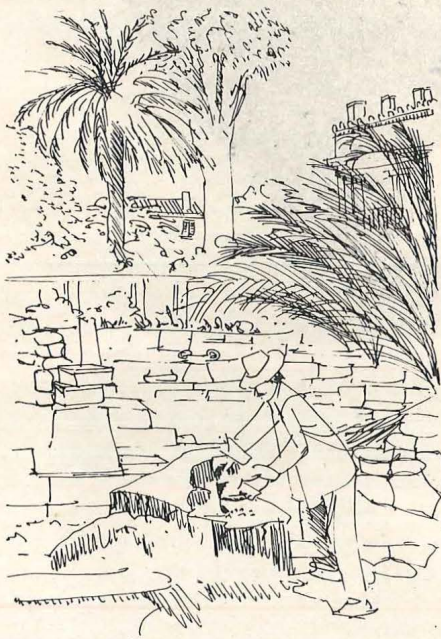
The first speaker to follow Mr. Sakellarakis was Nicholas Platon, the noted archaeologist who has brought to light the Minoan Palace at Kato Zakros. He claimed that architecturally the building in question could not be a temple at all, but was a priests' house connected with the peak sanctuary on the top of Mt. Yuchtas, lying some 400 metres higher and several kilometres away. Mr. Sakellarakis rebutted the architectural critique by quoting from Platon's own texts.

With equal brevity and persuasiveness Mr. Sakellarakis single-handedly refuted the objections of a succession of archaeologists: Mrs. Sakellariou, on the clay feet; Mr. Doumas, on the ritual knife; Mr. Lambrinouidakis, on human sacrifice parallels in later times; Mr. Zois, on the lack of further excavation in the surrounding area; Mr. Korres, on the lack of proof of the sacral character of the building and the finds; and others. In all, the intentions of these critiques, surprisingly, seemed more designed for the purpose of pricking holes in a carefully constructed interpretation than offering up any reasonable alternative to it. If, possibly, these were the intentions, the results were quite to the contrary, as the audience clearly felt more convinced of Mr. Sakellarakis' interpretation at the end of the discussion than it had at the beginning.

A more contributive stand was taken by Mr. George Romaios, an expert on comparative folklore, who amused the audience (after the series of vague and negative views which had preceded him) by saying "it was necessary to admit that the dead had been found." Not only did Romaios support the theory of human sacrifice but suggested that there was a blood relationship between the thirty-eight-year-old priest and the young victim. "A father sacrificing his son in times of great peril is a familiar phenomenon in cultures of many

periods," he said.

Dr. H. W. Catling, director of the British School, approached the discussion in a quite different light. He first referred to what he described as "the embarrassing discovery" made recently by Professor Peter Warren at Knossos in which an indiscriminate heap of children's bones were discovered bearing the marks of a knife like those of a butcher's after the flesh has been removed, suggesting not only sacrifice but cannibalism. He went on to commend the Sakellarakis for the thoroughness of their investigation and for their willingness to reveal the course



of their investigations to their fellow-archaeologists. Referring to those who oppose the Sakellarakis' conclusions, it was, he said "rather like a work's having fifty critics before it had reached publication."

It was in this more generous spirit that the New York Aegean Bronze Age Colloquium was held on February 25 at the Institute of Fine Arts on the topic of the Excavations at Archanes. Present were both John Sakellarakis and Efi Sapouna Sakellarakis. The chief interlocutors and their principal subjects of inquiry were Professor Guenter Kopcke of New York University on architectural finds, the bronze blade, and the lack of evidence of non-perishable materials in the west chamber; Professor H.G. Buchholz of Giessen University, presently at the Institute of Advanced Studies, Princeton, on the purpose of the tripartite design of the temple; E. Harrison of New York University on the reconstruction of the cult statue. The memoir of the discussion concluded: "The excavators' interpretation of the findings was well received and no alternative to their interpretation was

offered. Both excavators were warmly commended for the obvious precision and care with which the recovery proceeded, and for the method and clarity of their presentation. The meeting was the longest ever to have been held in the history of the New York Aegean Bronze Age Colloquium, and it was also the best attended ever. Didactically, the presentation was masterful."

It must be confessed that the subject of human sacrifice is an unpleasant one, particularly in a Minoan context whose popular image of bullfights and flowers, of topless ladies and sophisticated plumbing had seemed until now so perfectly suitable to a culture that preceded "the grandeur that was Greece". If this feeling lies somewhat subliminally behind the arguments (mainly Greek) which try to reject the idea of human sacrifice (let alone cannibalism), for reasons of ethnic sensitivity, this is certainly understandable and can only arouse sympathy, but it certainly has no place in scientific discussion.

It has been said of Heinrich Schliemann that his techniques were those of a tomb plunderer and of Sir Arthur Evans that his reconstruction of a Minoan Palace was a masterpiece of the Art Nouveau style. The fact remains that a science like archaeology which excavates the past creates its own historical past while doing so, which, reasonably, reflects the immediate preoccupations and ideals which archaeologists themselves hold. Given the highly relative character of this matter, it is perhaps best to conclude on more solid ground with a maxim of archaeological investigation expressed forty years ago by the eminent archaeologist and philosopher, R.G. Collingwood: "Experience soon taught me that one found out nothing at all except in answer to a question; and not a vague question either, but a definite one. That when one dug saying merely, 'Let us see what there is here,' one learnt nothing, except casually in so far as casual questions arose in one's mind while digging: 'Is that black stuff peat or occupation-soil? Is that a potsherd under your foot? Are those loose stones a ruined wall?' That what one learnt depended not merely on what turned up in one's trenches but also on what questions one was asking: so that a man who was asking questions of one kind learnt one kind of thing from a piece of digging which to another man revealed something different, to a third something illusory, and to a fourth nothing at all."



YANNI THE OBSCURE

MY friend Yanni Philodoxakis is a retired civil servant who spends most of his mornings sitting under the green awning of a café in Kolonaki Square watching the world go by.

Whenever I happen to be passing through the Square, I keep a lookout for him and if I see him sitting at his favourite table, I make a large detour to avoid him. He's not a bad fellow, really, but he always has a bee in his bonnet and if you should succumb to his insistent invitation to sit down and have a *kafedaki* with him you will have to spend at least an hour listening to him holding forth on his latest *bête noire*.

The other day, I saw him sitting there, ogling a couple of teenage wenches in corduroy jeans and tight-fitting sweaters at a nearby table, but I could also see he was doing it out of longstanding habit and that his heart wasn't in it. Moreover, the greenish cast on his sallow complexion, caused by daily inhalations of high levels of carbon monoxide and the colour of the awning above him, was deeper than usual. He looked decidedly out of sorts.

My compassionate nature got the better of me so I went up to him and accepted his invitation to sit down and have a *kafedaki* with him.

"What's the matter, Yanni?" I asked, "You look as if you've just crawled out from under a capsized island platform."

He smiled wanly and kept staring at

the girls. Then he sighed and said, "It's not fair."

"What's not fair, old friend?"

"The Onassis prizes. They shouldn't have given them to Harold Macmillan and Simone Veil."

"And why not?" I asked, "Don't you think they deserved them?"

"Oh, yes. I have nothing against them. I think Macmillan is an admirable fellow, and I have the greatest respect for Madame Veil."

"Well, then, why shouldn't they get them?"

"Because, my dear chap, if the Onassis Foundation wants to emulate the Nobel Committee it simply must not give the prizes to famous people. It just isn't done. Famous people are rewarded by their celebrity. The object of such prizes is to reward humble and obscure people who work unknown and unsung for the good of humanity," Yanni said earnestly.

"Don't you remember what Time Magazine wrote when the Nobel Prize for Literature was awarded to George Seferis?" he went on.

"No, what was it?"

"Once more, the Nobel Committee has succeeded in awarding the Literature Prize to a poet of monumental obscurity.' That's what they wrote because they knew that was the function of the Committee and the guiding principle Alfred Nobel had in mind."

"And you think the Onassis Foundation committee is not abiding by the

guiding principles of Aristotle Onassis?" I asked.

"I don't know about that," Yanni said. "If he were still alive and still in charge of his tanker operations he would probably have awarded the prizes to King Khaled of Saudi Arabia and the Ayatollah Khomeini, but that's beside the point. As I said before, these prizes are intended to reward and give recognition to people who work quietly and behind the scenes for the good of their fellowmen."

"Such as?"

"Such as me, for instance."

"You?"

"Yes, me. Why not? The 'Athenae' prize is supposed to be awarded to 'persons who contribute, with their activities and their works, to the rapprochement of peoples and the respect for human dignity.'"

"And what have you done in that line, for goodness' sake, Yanni?" I expostulated.

"What do you think I did for thirty-five years in the Ministry of Transport and Communications, sitting behind a little window and explaining to foreigners why they could only get two extensions to the tax-free privileges on their cars and all the other intricacies of Greek customs and road-tax laws. Yes, my friend, they would come to me, after having been sent around to five different government offices in various parts of the city, and I would calm their exacerbated tempers with my dignified

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demeanour and my reasoned and persuasive arguments. Phlegmatic British motorists, struggling hard to maintain their traditional aplomb; excited Frenchmen, waving their arms at me and releasing a torrent of Gallic abuse; volatile Italians; barking Germans; bewildered Scandinavians; bemused Arabs — I would have them all eating out of my hand and, not only that, but I would introduce them to each other and after I had straightened them out, they would all leave together like one big happy family and have lunch in the taverna round the corner. Now, if that isn't contributing to the rapprochement of peoples, I don't know what is."

"And what about respect for human dignity?" I pointed out.

"I made them respect my human dignity," Yanni said. "I made them realise they couldn't push me around."

I shook my head. "I'm sure you did a great job, Yanni," I said, patting his arm. "But I still don't think you'd qualify for a prize, however sincere and obscure you may have been."

"You don't? Not even half a prize, \$50,000? I could do a lot with \$50,000."

I shook my head again.

"How about a quarter prize? I wouldn't mind sharing it with three other obscure people."

"What about the other prize?" I suggested. "Have you done anything for the solution of ecological and environmental problems?"

Yanni thought very long and hard. Then he brightened a little and said, "I cleaned up a beach once at Porto Rafti," he said. "I picked up all the old bottles of suntan lotion, the watermelon rinds, the empty sardine cans and one or two old bikini tops —"

He stopped when he saw I was shaking my head once more and sighing.

"Yanni," I said, "you're a fine chap, but sometimes I think you're a teeny-weeny bit too ambitious. The ways of the Nobel Committee may sometimes seem strange and the Onassis Foundation Committee may not yet have embarked on an obscurity kick, but I'm sure they always act with the best intentions. You mustn't blame them and you mustn't feel sorry for yourself."

It was Yanni's turn to sigh. "I reckon you're right," he said, "but do me a favour, will you?"

"Certainly, Yanni, what is it?"

"If you hear that those sperm bank people who want to turn out geniuses are looking for someone in Greece, you'll tell them about me, won't you?"

—ALEC KITROEFF



Apostolos Doxiadis, President of the Greek Chamber of Hotels

The Hotel Industry An Interview with Apostolos Doxiadis

LIKE most commercial chambers in Greece, the Greek Chamber of Hotels is a quasi-official organization. There is something incongruous in the fact that such an organization — in this case made up of the principals of privately owned businesses (hotels) — should be partly governmental in nature. It is, therefore, not purely a trade group. Its activities and maneuverings are closely monitored by certain self-policing and government-policed procedures. This fact makes its operation cumbersome. As Greece enters the Common Market on January 1st, 1981, it is hoped that some of these incongruities will be eliminated or at least made smoother.

In a recent interview with Apostolos Doxiadis, President of the Greek Chamber of Hotels, who is also owner and co-managing Director of the famous Grande Bretagne Hotel in Athens, he indicated that "we need, as hotel operators, a professional cost accountant on the staff within the Chamber, so that we can obtain statistical projections of our operating costs. I want to hire such a person and other experts which we need. But because our organizational structure is

semi-governmental, we are forced to have a law passed in Parliament, just so we can hire a few people. At any rate, it should come to pass soon."

What is rather bizarre, from a businessman's point of view, is that, whereas the top-echelon executives of all Greek chambers are elected by the owners in each industry (in this case the hotel owners) and are mostly unsalaried, the large bureaucracies that they run are made up of government employees who, once hired, cannot be easily fired.

Mr. Doxiadis would like to see his quasi-governmental chamber become a real trade group, with a qualified staff that can do cost projections, organize or at least help organize convention business. It would thus prepare the hotel industry for the coming Common Market business milieu. As it is, Greece's many adjustments to the EEC are bringing about vast changes in Greece's ways of doing business, many for the better.

After studying hotel administration at Cornell University in the early 1960s, Apostolos Doxiadis took up law and economics at Heidelberg. In retrospect, he indicated, he found the American

system of education more productive than the European one in his particular field, in that it provides practical, useful specifics and less theory. He values especially his experience as president of his trade's chamber, because of the varied exposures to people and situations that have enriched his professional life, even though it is an unsalaried post.

There are about 3,500 hotels in Greece, and of these about 500 have more than 400 rooms each. Most of Greece's hotels are one-hotel operations. Owners rarely have more than one; quite a few are owned jointly by several proprietors. There are a few chains, such as the Chandris hotels consisting of four units; the Astir chain with more than half a dozen units; and the two Hiltons — one in Athens, the larger facility, and a relatively recent one in Corfu. But these are the exceptions to the rule.

One of the problems that most hotels face in Greece much of the year is common to most Greek businesses — inadequate cash flow, especially during the winter doldrums when the average occupancy rate for most hotels is about 25% to 40% of capacity, the variable depending on the class of hotel, its size and location, and other factors.

Another reality is the strength of existing labour legislation. Hotel employees must be given as much as a full month's vacation, reducing the effective working year to 11 months, to say nothing of as many as 18 holidays off. On top of that, valuable employees must be kept on the payroll year round, even when business is seasonal, as in the case of hotels.

As in other businesses, hotel owners pay not 12 months of salary a year, but as many as 14, if one includes, as an employer must by law, the mandatory full month Christmas bonus, as well as one half-month's salary at Easter and another half-month's salary for a vacation in the summer.

Another difficulty is that the double-pay December salary as well as the expensive upkeep and renovation work come during the slow season between November and April. This often forces hotel owners to borrow in order to meet day-to-day cash-flow needs. They pay as much as 24% interest on the money they borrow. From May through October they must achieve as much as 100% occupancy to keep operating year-round. Many do achieve that occupancy in those months, especially the fashionable ones.

Athens has a specific problem of its own. As director Doxiadis sees it, the city is faced with, or will soon be facing,



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an acute situation that should not have come about in the first place — a plethora of hotel rooms. Up to 1972 there was a shortage of rooms, particularly in the higher category hotels. Until that year, Doxiadis pointed out, there were no international airports in Rhodes, Corfu and Crete. And before then there were no airports at all on such islands as Limnos, Cos, Mykonos and several other islands. Every tourist had to pass through Athens to go anywhere in Greece. As the Greek government became aware of the then acute shortage of hotel rooms along with the ballooning influx of tourists each successive year, it created incentives for rapid hotel construction in Athens. Within a few years, the city had doubled its hotel room capacity.

As it happened, the Greek government also built airports, small ones on many islands and international ones on Corfu, Rhodes and Crete. Thessaloniki is also served by direct international flights. These airports, in time, alleviated the congestion of tourists in Athens. Now there are four international airports, making it possible for tourists to fly directly to Rhodes, Corfu or Crete, bypassing Athens. In consequence there now is an overabundance of rooms, and more hotels are continuing to be built in Athens. Two examples are the Athenaeum, an Intercontinental hotel on Syngrou Avenue, and a luxurious smaller unit on the corner of Queen Sofias and Panepistimiou Avenues, which is an addition to the Astir Hotel chain owned by the National Bank of Greece.

In their long-term efforts to channel and program tourism, the Greek authorities may have made a serious mistake by creating incentives for building more hotels in Athens and constructing three or more international airports. International charters from America and Europe are quite often flown directly to these new and major Greek island international airports, causing a severe strain on Athens hotel owners.

Mr. Doxiadis was quite frank in stressing this serious problem. "We may soon be faced with a tragic situation, for lack of occupancy, in which Athens hotel operators will be finding themselves increasingly unable to meet loan payments."

Another interesting statistical phenomenon is the fact that in 1972 about 500,000 American tourists visited Greece. In 1979 the number was still about the same. In the long term, as Mr. Doxiadis sees it, this signals a significant proportional drop in the

numbers of American tourists, which may particularly affect higher-category hotels.

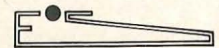
With the exception of the well-booked Athens Hilton, the year-round occupancy of most hotels in Athens is now about 60% to 65%, which is barely a break-even occupancy. "Instead of finding solutions, we are building more hotels in Athens," Mr. Doxiadis stressed. "Athens now has about 5,500 luxury-rated beds and only about 4,500 first-class hotel beds. Things should be the other way around. We also have more first-class beds than some of the lower-class hotel beds. It's crazy. We are bucking a logical worldwide trend. We are going to break our heads that way."

When the Athenaeum-Intercontinental opens in 1981, another 1,200 luxury beds will be added — all in all, about 7,500 luxury beds in Athens. The end result might be that many luxury-class hotels will be converted to first-class hotels just to stay in business, charging correspondingly lower room rates despite the higher quality service. But that would not solve the problem. For the last three years, occupancy has been dropping, on an average, by about 5% per year. What Athens needs now is one or more major convention centres. Unless these are built soon, the dropping occupancy rate will become intolerable especially after 1982.

—JACQUES A. CASE

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Greek Wildflowers — Profit and Loss

MYRIAD years ago, when the world was created, its Maker looked down at the uncompromisingly barren landscape of Greece and, as an afterthought, scattered thousands of beautiful but worthless wildflowers over its rocky hillsides. Or so Greek shepherds say.

The fact remains that there are more than 6,000 wildflower species in Greece, of which 676 are endemic — more than in any other European country. Britain, by comparison, has only 2,000 species in an area almost twice as large. But several hundred Greek species are thought to be in need of protection and perhaps a dozen are in imminent danger of disappearing.

Burgeoning tourism and the rush to develop every available piece of sandy coastline in Greece have meant decimation for plants which prefer the shoreline for their habitat. "Even the beautiful white sea daffodil which you used to see on sandy shores everywhere has become much less common," said Artemios Yannitsaros, a plant geographer at Athens University.

For rare species, the outlook is worse. Dr. Yannitsaros has published a

plea for the protection, among others, of an elegant seashore plant, *Linaria Hellenica Turill* which likes sandy soil near beaches or cultivated areas. "We find *Linaria* now in only four localities in Laconia, and in only one area is there a population of as many as one hundred individual plants. I believe it is in immediate danger of extinction."

In a developing country like Greece it is probably impossible to prevent the erosion of plant habitats through land clearance for agriculture and construction, or road-building. The spectacular forest fires every summer, attributed to land speculators also take a heavy toll of plant life. There are more traditional hazards, too, like over-grazing by sheep and goats which can quickly reduce a hillside to a collection of spiny bushes. Or the enthusiastic hordes who take to the countryside on weekends, armed with knives and plastic sacks, to collect greens for salad or to gather anemones and cyclamen. "Collecting common wildflowers may have no scientific significance since they can be found in other areas where nothing threatens them. But it's probable they may totally disappear in certain areas through continuous reduction of their renewal by seed," said Petros Broussalis, an active campaigner for protection of Greece's flora. Some species have very particular problems. Peonies are so attractive to wildflower collectors that they can now be found only in remote mountain areas. Even there they are threatened by villagers who traditionally use them to decorate the bier for the 'Epitaphios' procession on Good Fridays. A rare red tulip, *Tulipa Goulyimi*, found on the island of Kythera, reproduces mainly through its sweet, edible bulb, sought out by local children as a treat.

For the botanist, the orchid family has a special fascination. "They are particularly beautiful and varied and difficult to track down," said Ioannis Kalopissis, a businessman for whom orchids have been a lifelong avocation. Of the fifteen orchid species endemic to Greece, only three are not endangered. Of the rest, *Dectylorhiza Kalopissii*, named after Mr. Kalopissis, is plentiful but grows in a vulnerable habitat. *Cephalanthera Cucullata*, an exceptionally attractive orchid with delicate white flowers often covered with a rosy bloom, is found only on the slopes of Mount Ida and the Lasithi mountains in

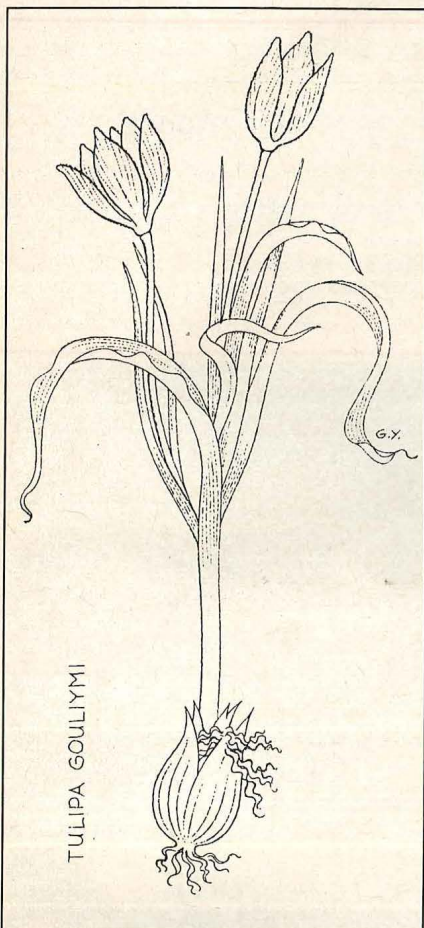


Crete and now faces extinction.

"Careless collection, destruction of biotopes and the use of pesticides which kill insects that may fertilize them are the main man-made problems for orchids," Mr. Kalopissis said. *Cephalanthera Cucullata* will have to be protected by buying and fencing off a few stremmata where it grows, if it is to survive."

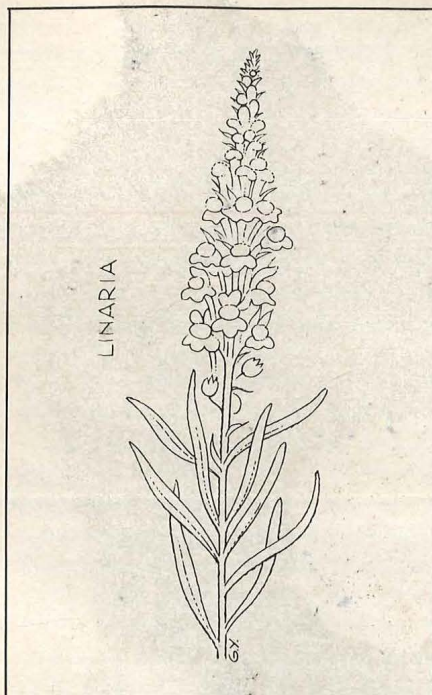
Botanists themselves, collecting too eagerly for scientific institutions or private collections here or abroad, are often to blame for endangering wildflowers. Dr. Yannitsaros recalls the sad case of *Biebersteinia Orphanides*, which was so generously sampled by its discoverer that it has never been seen again in Greece. People who find it hard to tell the difference between a crocus and a cyclamen might be forgiven for wondering if it really matters whether a few species do disappear. Botanists point out, however, that the extinction of just one species can upset the delicate balance of a particular ecosystem and set off a chain of unhappy biological consequences. Wild species also may have much to offer nutrition and medical research in the future.

What can be done to protect Greece's flora? A number of Greek species already appear in the "Red Data Books", worldwide catalogues of threatened flora and fauna issued by the International Union for the Conservation of Nature (IUCN) and the Council of Europe. Individual botanists have published accounts of endangered species in different localities, but there has been no coordinated attempt yet to establish a comprehensive list of threatened wildflowers in Greece. "This is something that has to be done quickly



to find out which species are in danger, and to what extent. But people must also be educated through schools and the media, so that they become aware of the problem. Many people in Greece enjoy growing cultivated flowers, but are uninformed about wildflowers," Dr. Yannitsaros said.

The newly established Ministry of Planning and Environment and its first decisions on setting up nature reserves around Greece may be an encouraging sign. At any rate, the Government has already recognized that Greece's wildflowers and aromatic herbs have a profitable future. A program to cultivate some twenty species for their high retail value abroad is expected to produce \$800 million in revenue this year. "There are about 10,000 acres under cultivation at present, and we plan to double this area during 1980," an Agriculture Ministry agronomist said. The list includes plants for the pharmaceutical industry, for perfumery and for culinary use, both commonplace varieties like geranium, basil and mint, and more exotic saffron and dittany. Cultivation of the saffron crocus, which sells for \$5,000 a kilo, forms the major part of the program. "Spain is the only other country in Europe where saffron is grown, and there is a huge demand for it as a natural food colouring — like tinting spaghetti an appetizing shade."



Extracting the saffron-bearing stigmas from the crocus flower is a painstaking job, and the plant is grown in well-populated areas where there is a deft-fingered, mostly female, labour force available.

Another plant that needs delicate handling is the mastic bush, which flourishes in very few localities and mainly on the island of Chios. Mastic, a gummy resin, has a wide range of uses,

not just as a sticky and interesting sweet or the vital ingredient in mastika, a variation of ouzo, but in good-quality chewing gum, ice cream and even aircraft varnishes.

Several of the herbs now being extensively cultivated have a long history of medical use. Theophrastus, a fourth-century B.C. herbalist who was a pupil of Plato, wrote of dittany, the Cretan dictamus: "It is marvellous in medical virtue and is useful in many healing purposes but especially for relieving women in childbirth."

"Plants used in the kitchen traditionally have medical properties too," said Skevas Philianos, Professor of Pharmacognosy at Athens University. "Mint was used for treating stomach problems, basil for contusions, parsley for kidney stones, sage for liver disorders..." His research team studied ancient authors and folk tradition in medicine in a project that aims to identify the pharmaceutical potential of certain plants.

At present, herbs and wildflowers are harvested, dried and marketed by agricultural cooperatives, then exported. But eventually it is hoped that Greece will develop a home-grown pharmaceutical and perfumery industry. If all goes well, the wildflowers may yet change the shepherds' tune.

—CATHERINE DANE



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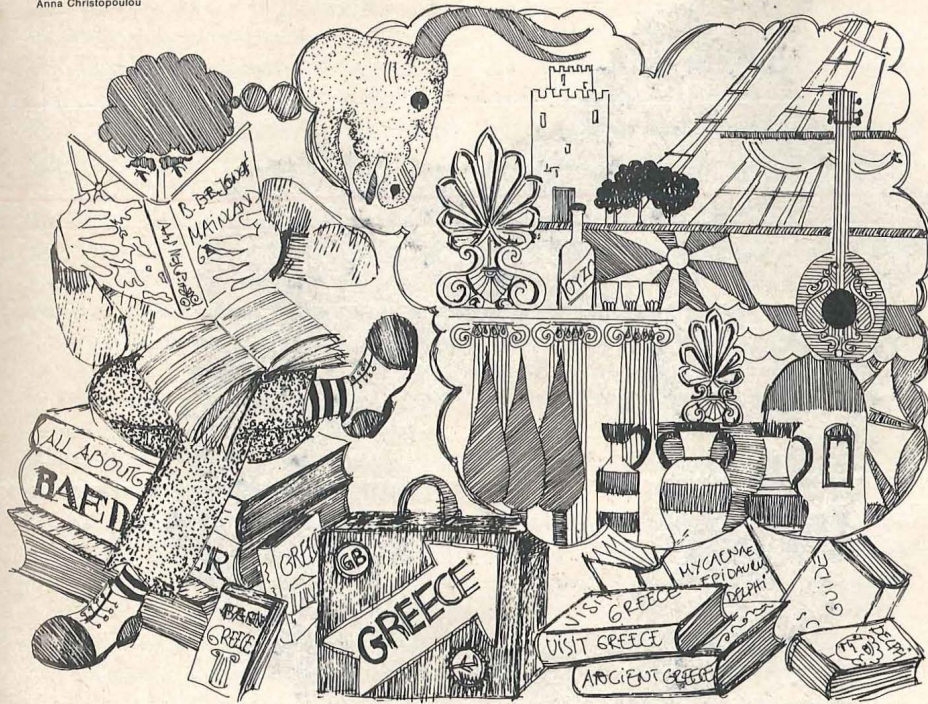
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A Brief Guide to Some Greek Guides

IN their styles and descriptions, guide books, like other forms of utilitarian literature, reflect the changing attitudes and interests of the times in which they were written. Pausanias' second-century A.D. Greece was a statue-filled country without scenery; in much modern tourist literature, it is a beach-studded country without statues.

The expressed aim of the 1909 edition of Baedeker's *Greece* was "to supply the traveller with the most necessary information regarding the history and culture of the people he is about to visit, to render him as independent as possible of the services of couriers, guides, and commissionaires, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most profoundly interesting countries in the world." Baedeker's guide was largely addressed to the traveller on foot or muleback, and for hikers and backpackers it remains today the best travel guide to many regions — for those who are so fortunate as to possess this long out-of-print treasure. The rigours of Greek travel needed no apologies then; they were expected.

The next major guidebook was the erudite Hachette's *Greece* which appeared in 1955, and reveals an attitude drastically different from that of Baedeker. Regular bus service and the private auto are now taken for granted. All those picturesque, rustic pathway

directions of Baedeker are gone, and along with them, much of Greece. But for "the more than casual student of antiquity", there is a great deal more. The pages of fine print on Delphi, Olympia and other serious places leave barely a stone unturned. Hachette, however, has a haughty attitude towards the natives unknown to Baedeker. Under the Useful Phrases Section are such imperious commands as "Make the bed; the sheets are not clean", "I wish to be alone, with no one else", "Go away, you are annoying me". Hardly the tone one meets with in the up-to-date *Greece on \$10 a Day* when the prince and the pauper roles are now nearly reversed.

Benn's *Greece*, first published in 1967, is more broadly balanced and the whole Byzantine and Frankish periods are given a prominence largely ignored in previous guides. Since then, the character of travel — and of travellers — has changed again. Many tourists today carry no handbook at all, either because they are on a guided tour or have no need of one. For taking one's clothes off and sunbathing there is no need for detailed instruction.

Between 1950 and 1965 there was a renaissance in travel literature and the works of Theodore Stephanides, Sidney Loch, Robert Liddell, Lawrence Durrell, Osbert Lancaster and Patrick Leigh Fermor are masterpieces of the genre. But travel guides, with the exception of the above mentioned remained in the Dark Ages, badly printed, hideously

illustrated and deficiently — often hilariously — translated.

If proportionately fewer serious travellers come this way in the Package Travel Age, there is still a large and independent audience for which new sorts of books, companion guides and guides to individual sites, have appeal. They are carefully written, well-designed, informative, accurate. Some indeed are literature as well.

A MOST welcome newcomer on the guiding scene is the late Brian de Jongh's *Mainland Greece* (Collins, 1979). A companion to his earlier *Southern Greece*, this is also a distillation of his many years of life and travel in this country. His experiences were so thoroughly absorbed as to form a part of his observations. Added to experience and knowledge is a most attractive, smooth style of writing which communicates and delights at the same time.

Interweaving history and the modern scene, de Jongh leads us on what could be excursions covering many years. Presenting us with part guide and part travel book, the author has achieved that rare effect which allows the reader to see for himself with open eyes, provided with the necessary background, more than the monuments confronting him. The same is true of his descriptions of landscape, as emphasized by Robert Liddell in his Foreword. He brings together all the elements of a guide book: art, archaeology, architecture, history, myth and landscape so skilfully as to make them one with the description of the place, at the same time providing sidelights not found elsewhere. The personality of the author is not intruded unduly, as all too often happens in travel books, but it is there in the observations and the synthesis of materials.

The accounts of many little-known and off-the-road spots make the book valuable for the veteran traveller in Greece as well as for the first-timer. The directions are specific and accurate, not limited to the high-spots, but not neglecting them either. The reader feels he must even drive the road to Delphi once again, detouring to places omitted from other guides and noting details he has missed in the past. There is here a fine handling of the extremely difficult problems confronting the writer of a large guide, how to balance the main features with details, in proper proportion. As many places and as much detail have been included as is practicable.

Important omissions are few and nearly always the result of recent changes and developments. As an example: the Volos Museum, which is quickly passed over, is now one of the most important in Greece with two large rooms devoted to Neolithic finds of the area. Also, the editor has added a footnote to the discussion of Vergina. Of particular interest is de Jongh's discussion of Aetolia, the Ambracian Gulf, and ancient Oeniadae. Thrace, which is so generally neglected or even omitted, is briefly but intelligently dealt with here. And, as example of the special character of the book, those vaguely Medieval towers in the Greek landscape, which one wonders about but never tracks down, are identified along the way.

The photographs are ordinary though well reproduced. A reader wonders why it seems impossible in such books to coordinate illustrations with the text. Thus as we read about Grevena in Macedonia we are faced with the Tholos of Delphi; entering the Vale of Tempe we see the monastery of Daphni in Attica; and the Thracian Plains are illustrated by the monasteries of Mt. Athos. Nor is there any apparent order in their groupings — thus, a capital from Thebes appears on the same page as the high Pindus mountains.

It is difficult to think of a writer of guides today with whom to compare de Jongh in his far-reaching familiarity with all of Greece and all aspects of it. This is a right-hand travel book, for keeping always nearby. It cannot be praised too highly. To our knowledge, it is the best guide to modern Mainland Greece in English. And it is also good armchair reading.

THE Lycabettus Press began its career with a series of pocket-size guides to specific archaeological sites. Impressed by the need for adequate local guide books some years ago, publisher John Chapple set out to produce accurate, readable, attractively illustrated, above all, useful aids to the tourist's viewing of antiquities in Greece. Over a period of several years, these have covered such popular places as Daphni, Epidauros, Brauron, and Porto Rafti, as well as a few Athens historical monuments, such as Lycabettus and the Temple of Olympian Zeus.

Two of these Keramos Guides, *Vergina* and *Lefkadia*, are of particular interest to those with time for more than the basic routes. Macedonia has recent-

ly burst on the scene with increasing attractions for foreign visitors. The first Guide, a 1972 view of Vergina by archaeologist Manolis Andronicos, sets forth what was known of this now famous site before the recent spectacular discoveries by the author of this booklet. It provides a preliminary view of the site as the discoverer of Philip of Macedon's tomb saw it and is a significant introduction to the history of its being noticed. If one pretends one doesn't know the sequel, it can serve as an anticipatory book, giving an account of interest in the area. It should be supplemented with Andronicos' publications of his sensational ongoing discoveries. As was the case with Mycenae, the almost completely obscured site was well-known to the inhabitants of the district and awaited the imagination and persistence of the one who uncovered it.

In the second Keramos Guide, John Touratsoglou describes an almost unheard-of archaeological site, which is not to be confused with the island of Lefkada. Situated in the Naoussa - Veria area of Macedonia, the findings near Lefkadia are spread over a considerable area and span the period between the 4th Century B.C. and the 4th Century A.D. The central tombs are tentatively identified with the ancient Macedonian town of Mieza. They are considered excellent examples of the so-called "Macedonian" type, and are of interest today also in connection with Vergina. Vaulted, subterranean tombs of one or two rooms with temple-like facades decorated with columns, pediments and other architectural motifs, family sepulchres with paintings of contemporary scenes on the walls. The site resembles a Greek counterpart to Etruscan Tarquinia. The tombs are also instructive with regard to Greek burial customs.

Though small, the Lefkadia booklet is well supplied with sketches and intriguingly graphic descriptions of the tombs, which can be visited. The Great Tomb (or Tomb of Judgement) bears mythological scenes on the panels between the columns, found elsewhere only on vase paintings, as well as the carved stucco frieze. Metopes show painted scenes of Centaurs and Lapiths.

A Hellenistic building and Roman bath are also to be seen here, and what is thought to be the Nymphaion to which the young Alexander was sent for three years and where he was taught by Aristotle.

The most recent publications of the Lycabettus Press are slightly larger, more extensive introductions, of the

same nature and with the same purpose, to introduce the traveller to the island, or section of Greece, of his choice.

Poros (1979) by Niki Stavrolakes, may be termed not merely a guide book but a book of background. It falls more heavily on myth at the outset, presuming some general knowledge of Greek mythology and history on the part of the reader.

A number of plans outline various areas on the island, the Sanctuary of Poseidon, the Monastery of Zoodochos Pighi, and the ancient harbour. In its character as an area book, this volume also covers the surroundings: Galatas across the channel, the *Lemonodasos* and, most valuably, the charming and intimate ancient site of Troizen. The volume is remarkable for its interweaving of mythology, history, and literature in the course of the excursions which are described. Unfortunately, the black and white photographs are dim and unrevealing.

Naxos, by John Freely, is a happily prejudiced account of a beloved island. This publication of the Lycabettus Press is an excellent handbook for a visit. Well-written and lively, at once personalized and objective, it has natural descriptions which are graphic and accounts of villagers which enliven the landscape.

The historical stage is set with an account of the island's identification with Dionysos and Ariadne, and continues with its very early habitation and its place in Cycladic culture of the third millennium B.C. Disappearing into obscurity in the late Classical period, it re-emerges as the central realm of the romantic, medieval Duchy of the Archipelago. These historical summaries are more comprehensible to the lay person than those of the volume on *Poros*.

Following a vivid description of the capital, all the possible excursions on this largest island of the Cyclades are outlined with detailed instructions. Freely's directions are clear and explicit. While not neglecting the ancient sites, he does not overwhelm the reader or traveller with them. The photographs are excellent and well-reproduced.

EKDOTIKE Athenon has published a fine series of illustrated guides to Greece's major museums, but *Ancient Corinth* (1978), by Nicos Papahadzis encompasses far more than the museum collections of Corinth, Isthmia and Sikyon. Though termed an "illustrated guide", this volume is equally illustration and text,

and is a choice example of coordinating the finds to be seen in museums with their original locales. The findings on all sites are varied: from Mycenaean to Roman, and including vases, statuary, ivory plaques and mosaics.

Very attractive and trustworthy, it is more than a guide, not for the passing tourist but for the traveller seriously interested in Greek history. As well as many excellent colour illustrations, it is provided with maps, reconstructions, and a bibliography.

The book links Corinth with those towns associated with it in ancient Corinthia, a wide surrounding area in all directions. It includes a very readable and graphic historical background, history of excavations, topographical descriptions and guides to museums. The history of the canal and the Diolkos which preceded it as a means of transporting boats across the Isthmus is explored, as well as the Acrocorinth and the two ports of Corinth. The English translation is by Kay Cicellis, a Greek

author well-known for her writings in English.

IN a sense, Alta Ann Parkins' *Pictures of the Mani* (Eleftheroudakis, 1979), is a back-to-Baedeker sort of travel book with the important qualitative distinction that foot travel today is not so much a necessity as an act of topographical respect. Keeping notebooks and sketchbooks, the author made numerous walking trips through the Mani, recording in words and sketches her experiences and impressions. The middle of the three southernmost fingers of the Peloponnesus, the Mani until recently was a portion of Greece rarely visited by foreigners other than those residing in Greece. Much of it was inaccessible, most of it without good roads, and the inhabitants were considered to be unwelcoming. This book, together with *The Mani* by Patrick Leigh Fermor (who also travelled on foot) and *Mani*,

History and Monuments by Dora Eliopoulou Rogan, is the best introduction in the English language to this little-known part of Greece. Although the book is based on walking trips, most of the places referred to are today accessible by road.

Kafeneions, villagers, Byzantine churches, the famous towers, the caves, views of the villages, antiquities, the coastline, general stores, and the countryside all figure here, with notes relating to them. Alta Ann Parkins' sensitive sketches capture the lonely, rock-hard beauty of the Mani and the courteous dignity of its few but striking inhabitants. The text is informative and often humorous. For those who cannot travel to the Mani, the book provides a delightful vicarious experience. The detailed history to be found in Leigh Fermor's book and the meticulous item-by-item catalogue of monuments of Rogan's are compressed but somehow personalized here in terms of the contemporary scene and the viewer. ■

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"Vareia, Mytilene" (1931), E. Teriade Collection, Mytilene

'That Wretched Kilt-Wearer': The Paintings of Theofilos

THERE was an exhibition here in January of the paintings of Eleni Kourtzi, folk-artist or modern primitive — take your pick — and Mrs. Kourtzi herself, a lady in her sixties from Mytilene, was duly feted. It seems to have been Mrs. Kourtzi's first visit to the city, which not surprisingly appalled her. In an interview the name of Theofilos came up. "Please," Mrs. Kourtzi implored, "don't call me a female Theofilos!" And she explained that when she was little her mother used to threaten her when she misbehaved: "Be a good girl or I'll marry you off to that *paliotsolias*" — roughly, 'that wretched kilt-wearer'. Poor Theofilos: that was how nearly everyone regarded him all his life. Now there are lavish illustrated coffee-table books of his paintings, galleries devoted entirely to him, learned critical assessments. In 1961, there was even an exhibition of his work in the Louvre. Well, he's forty-five years dead and none of it can do him any harm (and precious little good), though if he's looking down I'm sure he feels — quite humbly — all the fuss to be no more than his due.

It is odd how painters, not usually the most articulate of people, so often emerge hauntingly from the words of others: a stray phrase, a single summat-

ing action — Giotto's freehand perfect circle or Dürer's fatal quest after a stranded walrus or some of Picasso's casual aphorisms — anecdotal fragments, references in passing that keep reverberating.

This is exactly how I became intrigued by the Greek 'primitive' Theofilos Hadzimichail — Theofilos, as he is usually called — years before I had ever seen so much as a reproduction of a single one of his paintings. There is an essay on him in George Seferis' *Dhokimes* (partially translated as *On the Greek Style*), which I read years ago. There Seferis describes how once Theofilos was executing the sort of commission on which he mostly lived: painting a mural in a Mytilene baker's shop — no more, really, than an elaborate advertisement. As was his habit, he had depicted the loaves of bread upright in the baking trays, like heraldic emblems on an out-thrust shield — so that no one could be in any doubt that they were loaves of bread and very fine ones, too. The irate baker pointed out that in real life loaves thus placed would have fallen to the floor. "No," replied Theofilos — surely with that calm, implacable self-certainty which carried him throughout what most people would call a miserable life — "only real loaves fall down. Painted

ones stay where you put them." I thought this delightful in its simultaneous naiveté and depth, a perfect statement of the self-sufficiency of art. From then on Theofilos was real to me, sight unseen.

When I finally saw my first Theofilos it was, very properly, completely by accident. I had been spending a couple of days in Volos, that big, drab, ugly bustling seaport at the foot of Mount Pelion, which seems such a grotesquely inappropriate place to have been the home port of the Argo, when for lack of anything better to do, I had caught a bus up the mountain to the village of Makrynitsa, with its carved marble fountains and plane trees and painted gables and the view tumbling down to the Pagasetic Gulf. I had quite forgotten (if Seferis mentions it) that apart from his native island of Mytilene, Mount Pelion had been Theofilos' main stamping-ground.

I had almost finished my ouzo in the dark, frowsy little *kafeneio* off the village square when I noticed, through the smoke and gloom, a mural entirely covering one wall. It was dark, as I say, and the forty-watt light did little to alleviate it. The painting, here and there, was sadly faded and stained and shredded. Besides, someone had elected to place a fuse box and assorted

sockets in one of its corners at one time; but from what I had read already there was only one thing that mural could be.

This the proprietor confirmed. Yes, it had been done, many years before in his father's time by that crazy vagabond Theofilos, who went about in the gear of a hero of the War of Independence, only caring about painting. He was occasionally stoned by the village children; and he commonly worked, so the *kafedzis* had heard, in exchange for as much wine and food as he could get through while he painted. He'd been told, he said, that the painter used to leave the most important characters or images till last, so as always to have the threat of leaving the picture unfinished and meaningless should the supplies end. Crazy like a fox, evidently.

But the mural itself: In the foreground a band of *kleftes* are feasting, laden with their usual magnificently dandyish paraphernalia, richly chased muskets and long pistols, fearsome silver-hilted yataghans, embroidered jackets in red-and-gold, *fustanellas*, huge fiercely waxed and curved moustaches. They are spit-roasting sheep, dancing and singing. One, I think, is playing a flute, and a barrel of wine is propped against a convenient rock nearby. One can only feel envious of the time they're having, and the *kefi*. Up the wall behind them stretches (in very uncertain perspective) that harshly beautiful landscape typical of the Greek mountains: jagged precipitous rocks, a few trees, a little stream. And — but it takes a while to notice this, and it is the key to the painting — far, far up in the top right-hand corner, coming over a ridge, are betrayal and ruin. None of the merrymaking warriors is looking towards where a long column of tiny figures is stealthily descending upon them. You can just make out the red fezzes which tell you they are Turkish soldiers.

Even in its neglected state, in the darkness of the cafe, the mural was wonderful in its life, its rich abundance of detail, the loving particularity of the painter's eye, and its unashamed quality of telling a story. One can only imagine what it was like when the colours were fresh. It was my first Theofilos, and it was even better than I could have hoped for.

After that I combed the area of Pelion for more, and meanwhile found out as much as I could about the artist's life. There is an excellent little monograph by the poet Elytis — *O Zografos Theofilos* — which gives more detail than Seferis could. From this I take the



Photograph of Theofilos and his mother, M. Grimanis Collection, Athens



"The Three Pedlars of Constantinople" (1933), O. Elytis Collection, Athens



"Villagers" (1931), E. Teriade Collection, Mytilene



"The Betrayal of Katsandonis", Makrynitsa

basic outline.

Theofilos was born in Vareia on the island of Mytilene in 1870. He started drawing all over every available surface in early childhood and was regarded as "odd" by other children. He must have seemed considerably odder when at seventeen — full of incoherent dreams of the War of Independence — he adopted the full national costume, *fustanella* and all, which he never abandoned. He put it on, like anyone else, for Carnival; and, unlike anyone else, kept it on. "Am I a Frank," he would demand, "to dress Frankish style?" (This outfit of his reputedly got extraordinarily tattered and grubby over the years. He did have a Sunday-best *fus-*

tanella but hardly ever wore it.) Later he moved to Smyrna, where he somehow found a job at the Greek Consulate which not only permitted but required his mode of dress. And twenty years after that he suddenly turned up on the slopes of Pelion with his box of homemade paints and his notebook full of patriotic poems and selections from the *Iliad*.

There, as in Mytilene, to which he returned in his later years and where he died in 1934, he covered the walls of restaurants and cafes, shops and private houses, as well as boards and paper and pieces of furniture, with the evidence of his obsession — which seems to have been little less than to devour the entire



"The Fishermen of Mytilene (1928), E. Teriade Collection, Mytilene

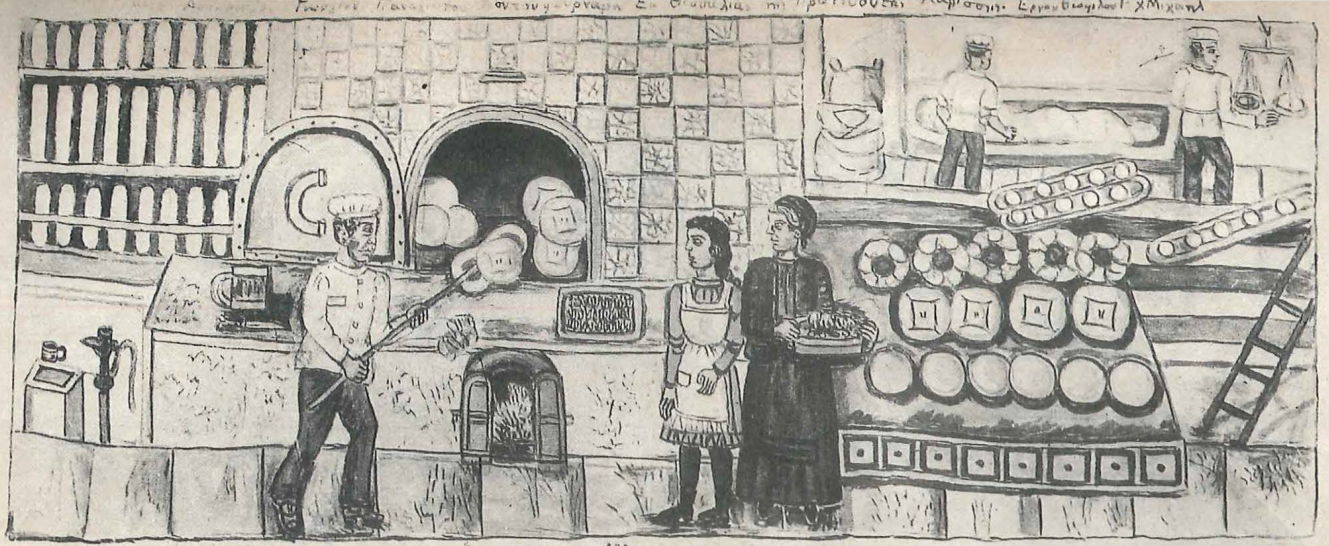
real world and create in its place an ideal painted one.

The man in Borges' short story *The Aleph* who set out to write a poem which would describe *everything* was, of course, regarded as deranged by the other characters. And Michael Drayton, who in his endless *Polyolbion* actually did try something of the sort for England, is generally thought of as at least eccentric. Theofilos was called *paliotsolias* and lunatic and made the butt of cruel practical jokes by the children who were nevertheless, almost the only people he could get on with. Well, perhaps he was mad — at least in the sense that he was driven and possessed.

The Betrayal of Katsandonis (for that, it turned out, was the subject of the Makrynitsa mural) is, I discovered, only one of many Theofilos pictures around Pelion. Even so, the tragedy is that there is so little left in proportion to how much he painted. Theofilos had a compulsion to cover things in paint; and it almost seems that wherever he worked the locals sooner or later developed an equal and opposite compulsion to cover his paint in whitewash. Or, like the Katsandonis mural, the pictures were wholly or partly vandalised or just left to flake and stain and generally decay. Many of the villages, both on Pelion and in Mytilene, have become depopulated since his day. The abandoned shops and houses eventually just collapsed, taking their Theofilos murals with them.

And at least the house in Anakasia, just above Volos still stands. A big *archontiko*, a mansion, and almost the entire first floor is covered with Theofilos murals. With the sunlight pouring in through tall windows, it is dazzling. Where they haven't faded too much you can still see how vibrant his colours were. He mixed them up himself, grinding down coloured rocks for his base. How much closer he came than almost any other painter (including the most technically sophisticated) to solving the notoriously insoluble, eternally irresistible problem of capturing the Greek light. Hence perhaps Elytis' sense of affinity: It is something he has been attempting in words from his earliest poems.

The huge reception room is profusely populated with kilted heroes — Katsandonis again; Markos Botsaris; Kolokotronis in his weird fireman's helmet; Athanasios Dhiakos in the Turks' hands; the splendid Nikitaras the Turk-Eater, scimitar flashing, amply living up to his cognomen; battle scenes with hundreds of meticulously detailed



"Baker's Shop", E. Teriade Collection, Mytilene

figures, pouring through mountain passes or grappling their way over fortress walls; as well as religious scenes and (I must admit) remarkably stodgy and ill-executed pagan gods and goddesses. Despite the synoptic mythology he carried around in his notebook, there is no doubt where Theofilos' imagination is most truly kindled. Still, that's a peccadillo in the midst of such splendid and dramatic opulence. All around the main panels, there are purely decorative motifs — gardens, fountains, curling and twining plants, animals wild and domestic, all done with an almost rococo luxuriance of line. One is at a loss to account for them. Where, with nothing but ikons and cheap postcards to use as models, did he get all that life, colour, movement?

One of the oddest things about Theofilos is that though he springs straight from the very heart of Greek folk - culture, there are, except for Makryannis' illustrator Panayiotis Zographos, virtually no *visual* precedents to him. In the negative sense, he may well have acquired his lack of interest in either perspective or the niceties of anatomy from the formulae of ikon-painting. The room is an almost excessively rich joy to the eye, as well as being a sort of one-man cabalistic text. For, as with the mural in the Makrynitsa cafe, there is always some new detail that throws the expected response out of kilter. And then there are the long elaborate titles in his unformed hand and erratic spelling that sometimes sprawl themselves over large expanses of the painting — titles as distinctive as Magritte's, though never there for Magritte's purpose of additional surrealist mystification.

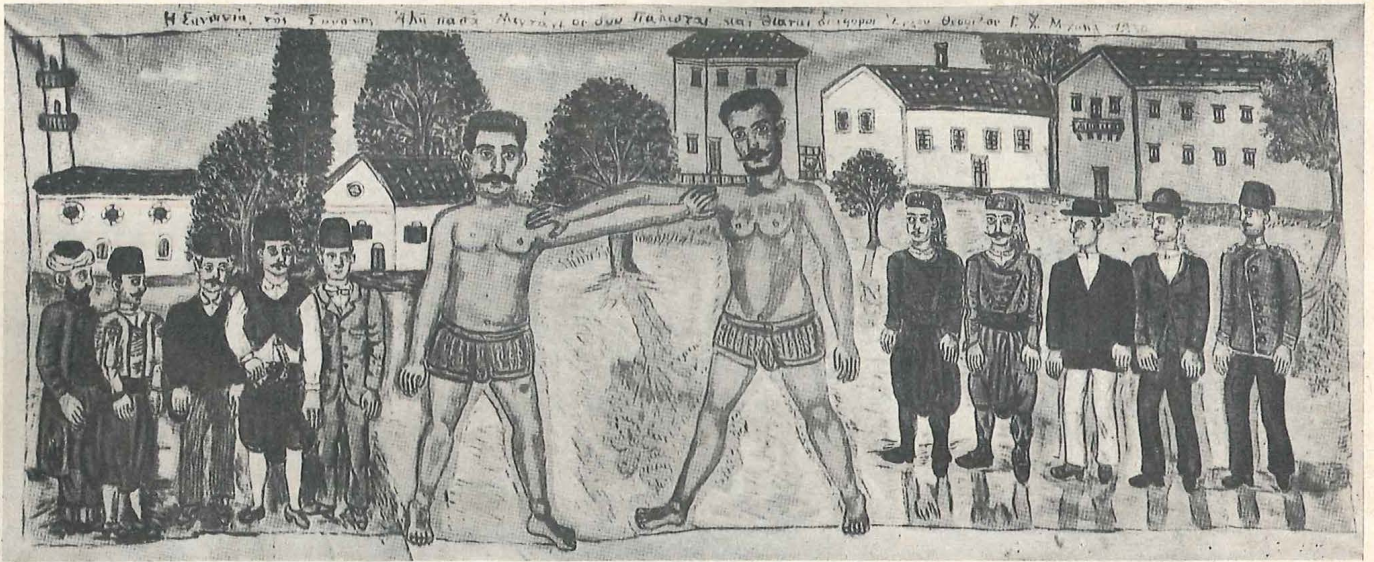
A year after 'my first Theofilos' I was finally able to retrace the painter's steps, or rather wake, back to his home island of Mytilene. The abominable statue of Sappho on the waterfront seemed an inauspicious omen for what



"The Trojan Horse" (1925), A. Embeirikos Collection, Athens



Interior of the Zolkos house, Napi, Mytilene



"The Wrestlers" (1930), E. Teriade Collection, Mytilene

was, I suppose, that rather ludicrous subspecies of journey, the artistic pilgrimage. And it turned out to be unexpectedly difficult to find out exactly how one got to my destination, the tiny village — though it is called a suburb — of Vareia. But then in Greece it is usually hard to find out how to get anywhere, largely due to unsolicited enthusiasm in giving directions to wherever it is felt you *really*, and unbeknownst to yourself, want to go. But I got there.

In his last years Theofilos finally acquired a patron, and friends and admirers after his death. The Greco-

French connoisseur and collector, Efthymiades Teriade, had put him on commission: he could paint anything he liked, any time he liked; no more grumpy bakers and jeering little boys. And when he died, Teriade joined forces with the poets Elytis and Embirikos, the painter Tsarouhis and the architect Yanoulelis and created at Vareia the Theofilos Museum. It is a simple, airy whitewashed building crammed with the extraordinarily moving paintings of the final period. Guarded by a very young soldier with an alarmingly large gun (he should, surely he should have worn a *fustanella*

and carried a *kariofilo*) there was *The Lute Player of Limnos*, to me Theofilos' masterpiece: an old musician with his dog, the musician's eyes downcast (melancholy? or merely affectionately involved in what he's playing?) and the dog as much essential Dog as Rousseau's lion is Lion. The composition is framed by the lute-player's immense multicoloured cummerbund, his man-high walking-stick and the prickly pear and other foliage in the corners. The comparatively muted colours are perfect, and so is the quality of lyric tenderness and compassion. There is again a hint of Rousseau (whom Theofilos can never have known of) in *The Wrestlers*. In their solemn, hieratic gripping of each other they are as static and as universal as the Douanier's football players. There are the usual heroes; there are portraits: an enchanting *Lady with Dog* (Theofilos adored his cat Maroulio, but painted a lot of dogs) and an even more enchanting *The Family of Mr. Patrison the Democrat of the Province of America Chicago*, in which it is quite impossible to distinguish naiveté from irony, and placid local scenes of olive-picking, fishing, shepherding.

Outside the museum the actual olive trees come almost up to the walls. The groves are full of soldiers (all, alas, in standard khaki) for Turkey is very near. It is a theme close to Theofilos. The branches against the just-off-blue sky as it hazes over are straight out of one of his serene landscapes busy with derring-do, though there is no one visible but the occasional soldier and an old lady with a blue plastic bag. Perhaps no one can turn a whole world into paint; but Theofilos and Greece sometimes seem one and the same.

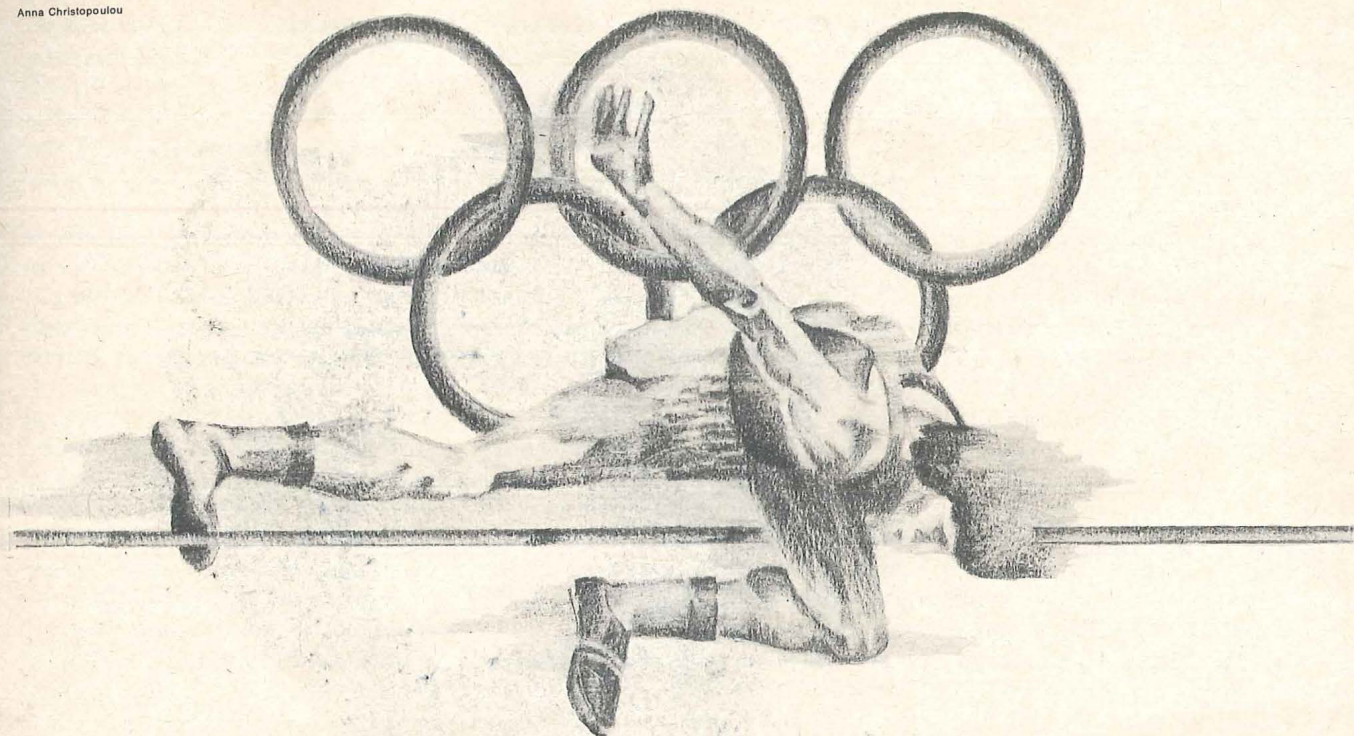
—MARTIN JOHNSTON



"Leonidas Androutsos" (1931), E. Teriade Collection, Mytilene



"The Lute-Player of Limnos", E. Teriade Collection, Mytilene



Olympic Games: Fact and Legend

MUCH has been said and written in the controversy surrounding the forthcoming itinerant Olympic Games, due to be held in Moscow from July 19 to August 3, 1980, and the formal Greek proposal that the Games revert permanently to their original home in ancient Olympia. Many of the comments in this controversy, however, show considerable ignorance of the history and the spirit of the institution.

In ancient Greece, when education was not as departmentalised and specialised as it is in our day, sports formed an integral part of young people's education, together with music, song, dance, reading and writing. The Greek ideal was to form harmonious personalities, well-balanced in body, mind and spirit, worthy citizens of their states and favourites of the gods. Competition for personal excellence was another feature of Greek education. "Always be the best and superior to others!" was the advice given by the wise Peleus to his son Achilles as the latter was setting out for the Trojan War. In fact, Achilles became the ideal embodiment of the loftiest features of Greek education. Incidentally, in Homer's *Iliad*, we find an account of games being held among the Greek expeditionary force in honour of the dead Patroclus: chariot races, boxing, wrest-

ling, foot races, wrestling in armour, discus throwing, archery and javelin. In the *Odyssey*, too, we have a description of games organized by the Phaeacians of Corfu to entertain the sad and homesick Ulysses.

In ancient Greece, the founding of all renowned athletic events had a religious character, associated as these were with a deity or a dead hero. The most celebrated and oldest such athletic festival, the Olympic Games, held every four years at the sanctuary of Olympia, in southwestern Greece, bore a strict religious character, centred round the worship of Olympian Zeus, father of the gods. Pindar said in one of his odes: "As water is the most valuable of all possessions and, lastly, as the sun shines more brightly than any other heavenly body, so Olympia glitters and overshadows every other contest." According to one tradition, Hercules was the legendary founder of the Olympic Games; according to another, they were founded by Pelops in honour of King Oenomaos of Elia, where Olympia was situated. However, it was only in what we now count as 776 B.C. that an official record of the games and the winners began to be kept, providing us thereafter with a steady basis for ancient Greek chronology. (Incidentally, many foreign commentators recently con-

fused Olympia with Mount Olympus, traditional abode of Greek gods, in northeastern Thessaly.)

The Olympic Games developed into a remarkable religious, political and cultural get-together of ancient Greek city-states. Qualifications strictly required for participating athletes were: Greek birth, masculine sex, free citizenship and a clean penal record. A careful study of the Panhellenic character of the ancient games can provide useful analogies for their modern counterparts. The numerous Greek city-states were spread out not only in Greece proper but as far apart as Italy, North Africa and Asia Minor, forming, as it were, a microcosm of their own. Their relationships were sometimes friendly, at other times not so friendly or even warlike. But they all shared what might be described as a "national consciousness", namely a common racial origin, a common language and cultural heritage (despite differences in local dialects) and a common mythology and pantheon of deities.

But the ancient Olympic Games were not only an ingenious unifying force for the scattered city-states that partook in Greek culture, but, above all, it brought them together in peace. Even once in every four years, the games provided a reminder that what united the participants was ultimately stronger

SITES OF MODERN OLYMPIADS

1896 — I	Olympiad — Athens
1900 — II	Olympiad — Paris
1904 — III	Olympiad — Saint Louis, Mo.
1908 — IV	Olympiad — London
1912 — V	Olympiad — Stockholm
1916 — VI	Olympiad — (Not held)
1920 — VII	Olympiad — Antwerp
1924 — VIII	Olympiad — Paris
1928 — IX	Olympiad — Amsterdam
1932 — X	Olympiad — Los Angeles
1936 — XI	Olympiad — Berlin
1940 — XII	Olympiad — (Not held)
1944 — XIII	Olympiad — (Not held)
1948 — XIV	Olympiad — London
1952 — XV	Olympiad — Helsinki
1956 — XVI	Olympiad — Melbourne
1960 — XVII	Olympiad — Rome
1964 — XVIII	Olympiad — Tokyo
1968 — XIX	Olympiad — Mexico City
1972 — XX	Olympiad — Munich
1976 — XXI	Olympiad — Montreal
1980 — XXII	Olympiad — Moscow
1984 — XXIII	Olympiad — Los Angeles

than whatever divided them. The Athenian orator Isocrates, who advocated — even though unsuccessfully — the unification of the Greek city-states in the face of the Persian invasion, had this to say of the Olympic and other major athletic competitions in his famous speech *Panegyricus* (580 B.C.): “The founders of the major festivals are justly lauded, for they delivered to us such a custom that guides us to put an end to the enmities that divide us and to make libations and peace amongst us and thus to gather in one place, where, once we all pray together and sacrifice in common, we may recall the kinship that exists amongst us and feel henceforth well in heart one for the other, renewing old friendships and creating new ones.” Isocrates probably read this speech before an audience at Olympia. It makes fitting reading to this day.

The exclusively Greek character of the Olympic Games ended with the Roman conquest. The conquerors decided they could also compete. In a sense, this could be construed as a stretching out of Isocrates’ definition of Greeks, namely “those who partook of Greek culture”. Had not this Greek culture extended to so many peoples of non-Greek racial origin even before the

Roman conquest, since Hellenistic times? And when in the second century A.D. the Roman emperors granted Roman citizenship to all inhabitants of the empire, regardless of their racial origin, the Olympic Games too inevitably became “supernational”. Egyptian, Phoenician and other “foreign” names were henceforth encountered among Olympic victors. The last recorded Olympic victor was an Armenian prince named Varasdati, who won in boxing in 385 A.D. It was an inevitable development. The Greek microcosm had outgrown itself; in fact, it had contributed its original Olympic spirit towards the formation of an international macrocosm of athletes. The end of the ancient Olympic Games came in 393 A.D. following a decree issued by the Byzantine Emperor Theodosius I, who was a champion of Christianity. As the games were closely associated with the ancient Greek cult, they had to be abolished.

The games themselves ceased to be held, but their spirit was not altogether forgotten. They were recalled much later as classical Greek letters were revived in Western Europe in the fourteenth and fifteenth centuries. The Olympic Games were specifically referred to in their writings by the Florentine poet Mateo Palmieri in 1430, by Virgilius Polydorus in 1491 and others. The Englishman Robert Dover organized the first so-called “English Olympic Games”, with the support of King James, at Gotswood in 1604. The German Guts Muts is credited with having been the first to propose the revival of the Olympic Games in 1793.

After Greece attained its independence, the town of Letrini (Pyrgos), not far from Olympia, proposed in 1838 the holding of Olympic Games. A wealthy Greek named Evangelos Zappas bequeathed his fortune for the revival of the games, and in fact athletic games called “Olympia” were held in Athens in 1859, 1870, 1875 and 1887 thanks to funds he had bequeathed. Meanwhile, many foreign scientists and writers had visited ancient Olympia since the eighteenth century and watched or assisted in excavations at the site. One of them was Ernst Curtius, who made a specific proposal for the revival of the games.

The man who finally succeeded in reviving the games was a French nobleman, Baron Pierre de Coubertin. He often said that as a young man his spirit had been attracted by two thoughts: one was Olympia and the other was sports training in Anglo-

Saxon countries. He envisioned the revival of the Olympic Games in a manner that would encompass the whole world and contribute to international peace. He once wrote: “If men from all parts of the earth meet at world fairs and international congresses in order that one might acquaint himself with the achievements of the other, why should it not be the same with athletes?”

De Coubertin was impressed by the fact that among the ancient Greeks athletic competitions had formed an integral part of education, contributing to the formation of healthy bodies, minds and souls; in other words to well-integrated personalities. He also sought the participation of athletes from all countries, regardless of racial, religious, political and social distinctions in international competitions, as a prerequisite for world peace. All this, he thought, could be achieved: First, through the “Olympic movement”, which aims at creating a continuous voluntary, non-profit athletic spirit among peoples of all ages and races, free from any fanaticism. And secondly, through the Olympic Games themselves, to be held once every four years, with the participation of select athletes from all countries. The participating athlete, according to de Coubertin’s vision, should consider it as a supreme honour to represent his or her country at a noble competition with the rest of the world’s best athletes, regardless of whether he or she wins a trophy or not. The International Olympic Committee (IOC) should see to it that the

PROGRAMME OF XXIInd OLYMPIAD MOSCOW, 1980

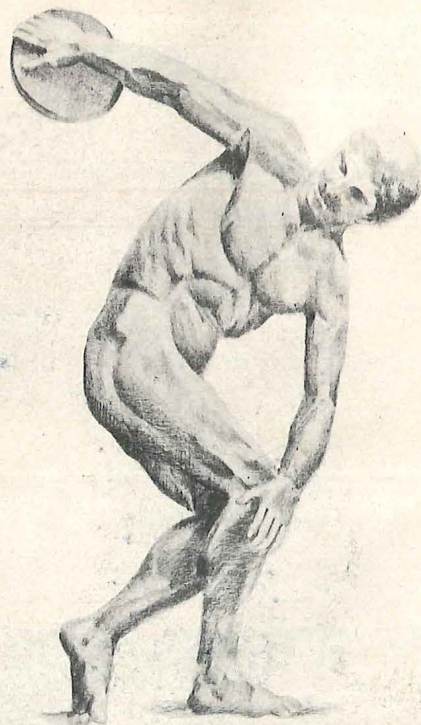
(The dates refer to the beginning of the various competitions, which usually run for several days before the finals.)

- 19th July — Opening ceremony
 - Classic wrestling, cycling races, volleyball, gymnastics, handball, modern pentathlon (riding, cross-country running, swimming, shooting, fencing)
 - 20th July — Basketball, boxing, academic rowing, yachting, swimming-diving, water polo, shooting, weightlifting, football, grass hockey
 - 22th July — Cycling track, fencing
 - 23th July — Equestrian sport
 - 24th July — Track and field
 - 27th July — Free-style wrestling, judo
 - 30th July — Canoe rowing, archery
 - 3rd August — Closing ceremony
-

“movement” and the games are interdependent. The former creates the proper spirit and preparation for the latter. The establishment of the International Olympic Academy, a permanent body, at Olympia in 1961 represents an important step for the preservation of the Olympic movement.

De Coubertin formally proposed the revival of the Olympic Games at an enthusiastic gathering in the Sorbonne, in Paris, on June 23, 1894. He proposed that the games be held every four years in a different country among those countries adopting the Olympic movement. He also proposed that the first Olympiad take place in Paris in 1900 to coincide with the world fair. However, the Greek writer Dímítri Vikelás, who was present as Greece’s representative, put forward the proposal — which was approved unanimously — that the first modern Olympic Games be held in Athens in 1896 as a natural link with the ancient games.

The first modern Olympiad was inaugurated at Athens’ white-marble Panathenian Stadium on Easter Sunday, April 5, 1896. The games lasted for ten days with the participation of 311 athletes from only 13 countries, several of them signing on the spot. (A young Englishman, John Boland, who won the tennis competition, had first heard of the games while visiting Athens at the time as a tourist.) The athletes came from the following countries: United States 14, Australia 1, Austria 4, Bulgaria 1, France 19, Germany 19, Denmark 4, Switzerland 1, Great Britain 8, Hungary 8, Sweden 1, Chile 1, Greece 230. The games were considered a resounding success — in spite of the strains on the financial resources of the Greek government at the time — mainly on account of the immense enthusiasm generated among the crowd of 80,000 Greeks who thronged the



stadium. In fact, the enthusiastic spirit of that first Olympiad was hardly equalled at several of the subsequent games.

This spirit prompted King George I, who had been present at the first Olympiad, to propose that the games be held permanently in Athens every four years. At a formal dinner in honour of the organizers of the games, the athletes and other foreign representatives on April 16, 1896, the King said: “Greece, which was the mother and nurse of athletic games in Greek antiquity, having undertaken and carried out courageously these games today as well, under the eyes of Europe and the New World, may hope — now that their success has been admitted by all — that the foreigners who have honoured her will now appoint our country as the peaceful meeting place of nations, as the

continuous and permanent field of the Olympic Games.”

The King’s proposal created a stir, but de Coubertin and others insisted that the 1894 decision, providing for a different venue for the games every four years, be upheld. A proposal that mid-term games be held in Athens was not formally approved by the IOC. Such games were in fact held in Athens in 1906 but were not counted as a formal Olympiad.

Whether, since their inauguration in Athens in 1896, the itinerant modern Olympic Games have lived up to the principles envisioned by de Coubertin is a highly debatable question. Thanks to the mass media, certainly more people know and care about the games today than ever before. More athletes from more countries now take part in more events than previously. The games are becoming gigantic in size, organization and expense involved. International competition often creeps in and creates friction. The consumer era is inevitably imposing its profit-making commercializing mark on the games. Many have recognized that it is probably high time to re-evaluate the entire institution and the manner in which its lofty ideals are being actually applied.

The Greek Prime Minister, Constantine Karamanlis, formally proposed in 1976 that the Olympic Games be permanently held in Greece. In a letter to the IOC chairman, Lord Killanin, addressed to him on July 31, 1976, as the XXIst Olympiad was drawing to a close in Montreal, Mr. Karamanlis said that “acute political, and even racial antagonism” has crept into the games, contrary to the lofty Olympic spirit. He also pointed to “anti-athletic manifestations” associated with the games, “vain exhibitionism and publicity techniques attached to economic interests,” prohibitive expenditures involved in or-

ANCIENT OLYMPICS

Typical programme of an ancient Olympiad at Olympia

- | | |
|---|--|
| 10th day of Holy Month — Sacrifices, oath taken by athletes and judges before statue of Zeus. Selection of trumpeters and heralds. | Pyx (boxing) |
| 11th day — 1st day of games:
Stadion (foot race over a course of 630 ft.)
Diaulos (two-stadia race)
Dolichos (foot race of about 15,120 ft.) | Pancration (combination boxing-wrestling) |
| 12th day — 2nd day of games:
Pentathlon (discus, javelin, foot race, broad jump, wrestling)
Crowning of victors of first two days, sacrifices | 14th day — 4th day of games:
Stadion, pali and pyx for boys
Oplitis (race in armour) |
| 13th day — 3rd day of games:
Pali (wrestling) | 15th day — 5th day of games:
Tethrippon (four-horse chariots)
Synoris (double-horse chariots)
Kelis (horseback)
Crowning of victors of last three days, sacrifices |
| | 16th day — Procession of victors, judges and ambassadors, sacrifices, official banquet |



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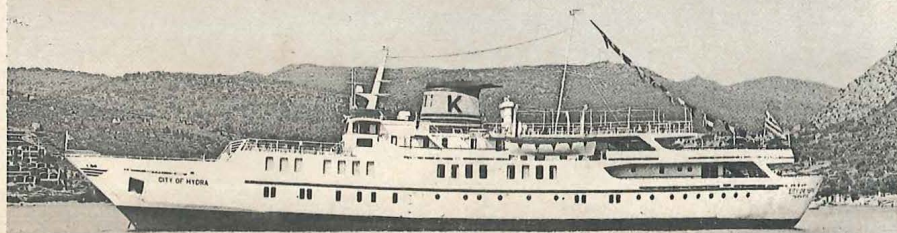
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ganizing the games, chauvinistic feelings roused by championships and, above all, the lack of a truce among nations during the games. He called for a revival of the Olympic Games in their original homeland, in order to return to the pure athletic spirit — “the game for the game’s sake” — free of political or national antagonism and para-athletic exploitation, in an atmosphere of compulsory truce.

As the XXIIInd Olympiad in Moscow appeared to be threatened with a boycott by some countries, Mr. Karamanlis renewed his appeal to Lord Killanin on January 28, 1980, for the permanent establishment of the Olympic Games in Greece. In this letter, he said that the Olympic ideal, “instead of being an element of universal brotherhood and noble competition, has become a means of political confrontation and economic pursuits. Furthermore, it has become the monopoly of a few countries, in view of the fact that the smaller countries do not possess the resources to lay claim to this honour and responsibility.”

The Greek Prime Minister said that recent developments provided convincing proof that the Olympic Games should be held at a permanent venue and the proper such place was Greece. “I believe,” he said, “that no other country could lay claim to the permanent conduct of the games within its territory than the country that gave birth to the Olympic ideal and that had the ability to maintain the heavy privilege of conducting the games for a thousand years.” Mr. Karamanlis added that Greece was offering the proper site at ancient Olympia. This area could assume the character of “neutral territory”, based on international agreement, that would guarantee its “inviolability”. Greece would be willing to discuss the competence of the IOC in the organization of the games.

Lord Killanin replied that a decision on the Greek proposal would be taken at the forthcoming Olympic Congress in Baden-Baden, Germany, in October 1981. Meanwhile, a five-member international committee will study the proposal in detail and submit its recommendations to next year’s gathering. Perhaps, by then, the world’s countries will decide whether what has come to be known through the ages as the Olympic ideal can be truly revived anywhere else than at its natural habitat that, after all, gave it its name. In fact, why should the games be called Olympic away from Olympia?

—ANTONY M. ECONOMIDES



Remains of the medieval tower at Askra

Askra in Boeotia, Home of Hesiod

Understand my good intentions, Perses, you big fool, but let me tell you something. Look, it's not at all difficult to possess badness. With no problem you can find it by the handful. The road to folly begins right here and is a smoothly laid thoroughfare. On the other hand, between us and virtue the gods have laid a steep path paved only with perspiration.

TOUGH words these, especially when they are delivered by one's own brother. The quotation comes from Hesiod's *Works and Days*, written in the late eighth century B.C. This long poetic work, one of the anchors of ancient Greek literature and religion, demonstrates how a virtuous life can be followed in a difficult world. Hesiod wrote it as advice to his brother who had failed as a farmer.

Hesiod was the second author of ancient Greece in both time and respect after Homer; therefore, by extension the second father of European literature. Unlike Homer, who lived a

generation or so before him, Hesiod is tangible as an historical person. Much speculation surrounds the person who may have been Homer. Hesiod, however, is known to have been a farmer, more mortal and less legend, who lived in Boeotia, the region immediately north of Attica.

More specifically, his home was Askra, lying in a valley at the foot of Mount Helikon near the woodland haunt of the Muses who inspired this rustic farmer to compose his epic works. Ancient Askra survives as a hilltop tower only a few hours away from Athens.

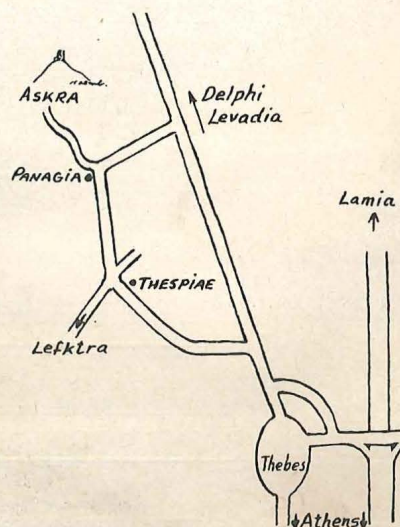
Hesiod complained that his Askra was "a cursed place that was never comfortable, harsh in the winter and difficult in the summer". The old poet farmer sounds like something of a complainer, as his brother must have felt, for Askra lies in a lovely valley tucked among magnificent mountains. It is reached by leaving the main Thebes

to Delphi road and can be planned as a detour on a Delphi excursion, although the temptation to linger in the valley of Askra can cut a great swath through the best laid plans for a day to Delphi.

To find Askra, turn off the Delphi road just beyond Thebes where a sign points left to Thespieae, Leontarion and Leuktra. After about twenty kilometres the twin towns of Thespieae and Leontarion can be seen atop hills to the right of the road. It was to ancient Thespieae that Hesiod once came to settle a land claim with his brother. Perses claimed both halves of the inheritance from their father and won the case, Hesiod suspected, through bribery. When Perses squandered the inheritance, Hesiod wrote his *Works and Days*, dedicating it to his wastrel brother.

At the base of the Thespieae hill, the road turns left for Leuktra, where the Spartan phalanx was beaten for the first time in 371 B.C. Archaeological remains survive in Leuktra. But it is Askra which is our goal. Rather than turning left for Leuktra, turn right for the village of Panagia, only four kilometres from Thespieae. The latest edition of the Blue Guide gives the craven advice that a guide with donkey should be hired in Panagia to carry on to Askra. This is a romantic idea but not necessary. In Panagia a sign points out the dirt road which leads to "Askri". Firm and not rutted, the road passes a spring-fed fountain at the village and then winds into a gentle valley.

Here, Hesiod walked homeward in the eighth century B.C., probably mumbling about his bumbling brother. One thousand years later another traveller passed into the valley searching for Hesiod's home. He was Pausanias, the indefatigable travel writer of the second century A.D. Afterward he wrote that "one tower but



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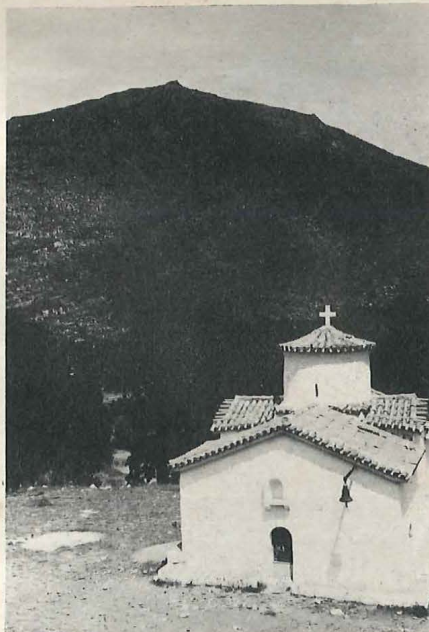
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Church at the base of the Askra tower hill

nothing more is left of Askra to remember it by."

As if only days had passed, not eighteen centuries, since the visit of Pausanias, you too will find what he found: the valley and the tower remaining from Hesiod's Askra. Today it is not alone. A medieval tower appears first, standing on a rough hill beside the dirt road entering the valley. A short distance beyond on a steep, bare and high hill is the ancient tower of Askra. Winding to the base of the farther hill, the road passes cultivated fields lying in the softly rounded valley bottom below the high peaks of the Helikon massif.

Below the tower hill stands the inevitable whitewashed church. Here is



Valley of Askra with the remains of the ancient tower appearing atop the distant hill

the place to park, picnic perhaps, and decide whether to climb the hill to the tower or not. Only a portion of the ancient structure remains along with some of the fortress wall, of which it was once a part.

The tower was built after Hesiod lived in Askra, though well within the classic Greek period. Pausanias' reference to the tower on the hill above helps to cast the spell of great age over the place, while the cultivated fields, the small stream and the foliage tucked into the folds of the valley bring the ancient poet-farmer to life again.

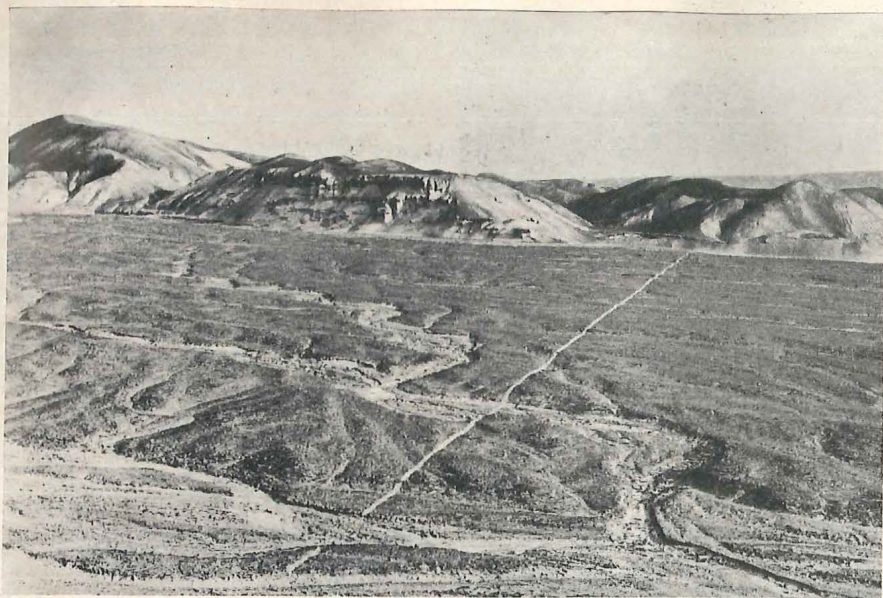
A second long poem is attributed to Hesiod, the *Theogony*, is a description of the creation of the universe and the coming of the gods. Even more than *Works and Days*, this work is filled with mythological accounts. It was a major source for Greek and Roman literature for centuries to come, from the great classic playwrights to the Latin poet Ovid. Its tales, along with those of Homer, were interpreted by generations of sculptors and painters. It unified the many local religious cults of Greece into one broadly understood theology. Because explanation of the creation is a prime question of philosophy, the work can also be considered the "Genesis" of Greek philosophy.

Some dispute whether Hesiod actually authored the *Theogony*. It can be difficult to imagine that thousands of years ago a farmer in this lost valley did so much for the beginning of Western culture. Yet his unquestioned account of religious belief is characteristic of the work of an erudite gentleman farmer. The prelude to the *Theogony* includes the name of Hesiod and further support for his authorship is offered by the poem's undoubted inspiration.

Helikon is one of the mountains of Greece favoured by the Muses of mythology. One day — it must have been a pleasant, sunny one — the nine Muses appeared to Hesiod. "Although we can tell false stories which seem to be true, we can also speak the truth," they told him. And through Hesiod they spoke the *Theogony*. Many a later author has claimed the same inspiration.

You do not believe in mythology or the Muses? Then come to Askra on a gentle day and stay a time. There are no tavernas, so you need a picnic lunch. There are farmers working their fields. There are the valley and the mountain slopes. If there are no Muses, there is that ancient farmer whose poems, alongside those of Homer, buttress ancient Greek religion and literature.

—WILLIAM REID, JR.



Richard Long: "Walking a Line in Peru" (1972)

art

EXHIBITIONS IN RETROSPECT

LAND Art has recently become popular, particularly in the United States where extensive work has been done in public parks where enormous Earth Works have been created, often with the help of technology, in the context of, and in proportion to, the spaciousness of America's west. In contradistinction to archaeological excavation, dug for the purpose of drawing materials out of the past, Earth Works, with results looking somewhat alike, seek to reshape the land itself into a contemporary, meaningful expression of art.

Richard Long, born in Bristol, England in 1945, makes Earth Works or Land Art because a significant body of his work has been conducted away from the 'artificial' gallery space which is the conventional context of art. He also makes works for the gallery situation, as was seen recently at his exhibit at the Bernier.

Land Art, or Earth Works, is what can be termed 'art in the real'. As sculpture, it is difficult to categorize because it involves not the organization of masses in a set architectural environment but the reorganization of nature itself out-of-doors. It is sculpture *in situ*.

In a sense, Land Art involves a performance on the part of the artist played in the flux of an out-of-doors space involving a visible, measurable span of time. Since it is far removed from the gallery, this art is made without a large, predictable, predisposed audi-

ence in mind, no matter how grandiose the scale of the projects, as, for instance, in *Double Negative* (1969) by Michael Heizer in the Mohave Desert, Nevada or *Spiral Jetty* (1970) by Robert Smithson, twisting into the Great Salt Lake, Utah. Both of these have become classic examples of Land Art.

By its very nature this art is impermanent. Very often it is inaccessible. For this reason it may be called conceptual insofar as its documentation by photography and diagrams is in the end the only preservable record of its existence.

For his works, Richard Long concentrates on real landscape. The material he uses is the rocky terrain, the hillsides and the mountains of a selected landscape — or its stones, pebbles and sticks. The process of surveying the territory and stepping through it to make his earth works becomes an integral part of the art work itself. In consequence, the considerations of time and space are greatly extended.

Long keeps to the most rudimentary format by his repeated use of the line, as in *Walking a Line in Peru* (1972) and the circle, as in *A Circle in the Andes* (1972). He delineates these primary configurations in the chosen locale in order to deliberately leave traces. These are made either by removing stones from the chosen scene so that a circle is represented by their absence or by lifting the stones from horizontal to vertical positions in order to articulate their original and natural pattern when

the artist found them, or by walking 'a line' leaving traces by punctuating every mile with a stone. An example of the latter method is entitled *Walking a Straight Line for Ten Miles in SW England, Shooting Every Half-Mile Out Back*. The only surviving document, of course, is the film that was shot, presumably depicting a stone in every other frame.

Richard Long's Earth Works involve the readjustment of landscape by using motifs already suggested by existing forms which the artist accentuates by subtle modulations and without resorting to technology, as many Land artists do. Long is concerned purely with man's place in nature in his pristine state and with the faint but definite markings which he leaves. He attests to man's presence — however temporal or humble. His hermit-like art is defined by the activities of a single person within the expansiveness of nature. He alludes as well to the subtle threshold between the visible and the invisible by leaving traces which exist although the creative presence cannot be seen.

At the Bernier Gallery last month, Long presented 'Stone Circles' made explicitly for this space. This exhibition involved the finding and selecting of specific stones from around Athens to be arranged in the gallery. For these circles Long leaves the intrinsic properties and qualities of the materials intact. The stones were taken from nature directly or from quarries in a semi-carved state. Each circle has a definitive or fixed existence where its mass is concerned but not with regard to its arrangement. As installations to be removed after the exhibition, these works project the idea of the temporal despite the intrinsic solidity of the materials. It is the stones versus the fluidity of the circular arrangement. As a consequence, each time they are installed they must be restructured. When, finally, Long's 'sculptured circles' are laid down permanently, the temporal and flux will be alluded to again in the transformations wrought upon them by the elements of nature, now covered by snow, now glistening in the rain, now partially concealed by the growth of the grass.

Long, the sculptor, reflects an innate organic empathy with the character of the site he chooses and the materials he selects. He takes his cues from the demands suggested by the appearance and content of the landscape. His identification with the site and the materials is total, and all his works are subtly executed to the measure of man.

—CATHERINE CAFOPOULOS



Dustin Hoffman with Justin Henry

KRAMER VS. KRAMER

ONE of the most interesting films of the season to come to this side of the Atlantic, is *Kramer vs. Kramer* if only for all the questions it raises which outnumber by far the ones intended to be dealt with originally. Based on a novel by Avery Corman and written and directed by Robert Benton (known mostly for having co-authored *Bonnie and Clyde* and *Superman*), it is the story of a broken marriage, with a modernistic twist — the father is abandoned with the child and the dirty dishes, and it's the mother who comes back eighteen months later to claim child-custody. The second part is your usual court drama with all the concomitant harrowing legal tribulations and defamations. But what saves this film from turning into another tear-jerking soap opera (and often it verges on that) is, on the one hand, the main antagonists' (Meryl Streep and Dustin Hoffman) excellent performances and, on the other, Benton's mature artistic sensibility and his recourse to visual language rather than to the spoken word, whenever the latter can be translated into the former.

From the opening scene, *Kramer* strikes us with its great economy of style and attention to detail. Not a word spoken is superfluous; it either advances the story or reflects the speaker's character. Not a detail is chosen haphazardly — from the upper East Side highrise flat the Kramers live in down to the book Ted Kramer (Hoffman) reads his son Billy (Justin Henry) in bed. This is *Red Rackham's Treasure*, one of the earliest and simplest and most entertaining (espe-

cially to a six-year-old) of all of Tintin's adventure series. When, later on, their respective lawyers are fighting it out in court, there is an unspoken dialogue unfolding between the Kramers — glances, starts, tender smiles, secret jokes, then finally painful shock — that summarize so well the love that must have kept them together for some of the seven years they spent in matrimony. Then the ensuing traumas — Ted's inability to handle his wife's feelings, hardly considering her as an individual in her own right while he is too busy climbing the ladder of success as an advertising executive; and Joanna's heart-rending dilemma: self-fulfillment vs. motherhood. She knows that giving up her child is the price she has to pay for her secret aspirations, but this is not the first time she has been through such

an ordeal. And when Ted comes home that evening and, finding her packing, dismisses it all as a prank, we know that if she stays, it's not going to be the last time either. The scene in front of the elevator when he suddenly realizes that this time it's no joke and when she tearfully begs him not to force her to go back into the flat again is one of the most vivid (and beautifully acted) I have seen in a long time.

Slowly, as Ted starts facing reality and comes to grips with raising a child while working and taking care of a house, our sympathies (and Benton's, of course) shift to him. It remains like this almost to the end when all those questions start popping up. Although Benton has gone to great pains to avoid any black-and-white characterizations or declarations, always trying to present a fair picture of the situation, he has overlooked many other details which may have seemed to him irrelevant but which in a story like *Kramer* are most important. There seem to be quite a few loose ends. To begin with, the overall picture we get of the abandoned father is that of a repentant sinner, a martyr, then a hero. Women have been abandoned ever since people started forming families. Why, then, is the case of an abandoned father suddenly such a big issue? What happened to Joanna during those eighteen months? When she reappears again, in full control of herself and a \$33,000 a year job to claim back her child, we somehow have the feeling that all the time she spent in California was not devoted only to psychoanalysis. Surely she must have suffered, too, but the few sentences she says about her suffering are simply not enough to be convincing.

One can argue that Benton was only interested in showing a father coping



Meryl Streep and Dustin Hoffman

with the humdrum life of housekeeping. Fine. What about that, then? As the story unfolds, whatever his problems are, Ted seems to keep a spotless home at all times and a very orderly routine. Everything seems perfect as a series of vignettes shows us his settling into his new role. And I think it is unfair to have overlooked so grandly, even for narrative's sake, all the tedious domestic details that make up a mother's and a housewife's daily routine. For the wife's role is belittled in making it appear so easy for the father. (Nowhere is it explained how a man who has a nine-to-five job manages to pick up his son from school at three.) These are not unimportant details, especially to a film artist who seems to be so fond of details. Moreover, Ted is finally presented as a man who has sacrificed "almost everything, even his job" to take care of his son. From the looks of it, he lost nothing — he still has the same flat, but he was forced to give up his \$32,000 job for a \$28,000 one. Meanwhile, he has gained much as a man and a father discovering the joys and pains and reciprocal feelings of parenthood. On the other hand, nothing is said about Ted's loss as a man and a human being. What about his inner feelings and sexual urges? He makes out once with a co-worker, but more for comic relief than anything else. And there are many other questions which have been left unanswered, while other details such as a father-son debate over the taste of a Swiss steak is given a lot of screen time, relatively speaking. Most important of all, what about the boy himself? Aside from his being the rope in a game of tug-of-war between two adults?

Perhaps this is asking too much from a film which is less than two hours long. And whatever the shortcomings of *Kramer* may be, it remains a valid statement (or at least a point of reference) in a debate which seems to have grown in importance in the past decade or two — that of broken homes, or the difficulty of building a home and sustaining a harmonious marriage in present-day society where so many demands are made on the individual from within and without. Most important of all, it sheds some light, however pale, on the difficulty of raising children which, as long as women did it, was considered a slight task by men until they were forced to some understanding. *Kramer* is a drama which is slowly taking on universal proportions, one whose main victim is the one ignored most — the child.

—PAN BOUYOUCAS



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Karolos Koun's production of "Laurels and Oleanders"

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LAURELS AND OLEANDERS

THANKS to playwrights Dimitri Kehaidis and his wife Eleni Haviara and to the efforts of Karolos Koun in promoting Greek playwriting, the Athenian stage now has its first one-hundred percent Greek-flavoured, full-fledged satire. During the past decade a pleiad of modern Greek playwrights invaded the theatre and put an end to the producers' age-old distrust of Greek plays. This almost sudden, sweeping change may seem puzzling at first sight. Yet it is only natural. Not very long ago a young writer with playwriting aspirations needed lengthy experience to harness his ideas to the vehicle of theatrical rules and forms. Such practice in Greece was entirely impossible. With the sole exception of Athens College, where the genius of Karolos Koun was given an opportunity to flower, there were no community theatres, university theatres or experimental theatres, to provide the necessary opportunities for new Greek playwrights. Any writer who wanted to be accepted was forced to achieve the impossible — to write a perfect play from the very beginning of his career.

The revolution that was started after World War II by such playwrights as Ionesco, Beckett, Frisch and Dürrenmatt against the established ideas and traditional forms of the theatre brought about a startling change in the international repertory. The "well-made play", in the old established sense, disappeared. The new theatre, which reached Greece with the customary delay, can be divided into two categories: The Theatre of the Absurd, promulgated by Samuel Beckett and Max Frisch, and the Theatre of Social and Political Protest conceived largely

by Brecht. What distinguished the plays of their disciples, however, was their lack of psychological characterization and architectural structure. These two shortcomings have been the greatest handicaps in modern playwriting. Nevertheless, the field was now open to young Greek talent, and even commercial — meaning "cheap" — television propelled young spectators and old theatre-devotees towards experimental plays and films. Thus the new Greek dramatists: Moursellas, Skourtis, Stratis, Karras and others were born and quickly won approval.

The Anglo-Saxon influence, seen particularly in Pinterian characters and situations, is what has characterized most of these new Greek plays so far. Dimitri Kehaidis is a rare exception. This was evident in *I Vera ke to Tavli* (*Tric-trac and the Wedding Ring*) and even more so in *Laurels and Oleanders* which he has written in cooperation with Eleni Haviara. Following the unity of time, place and action, the play is concerned with the dirty politics that precedes an electoral campaign in a provincial town. It takes place in the shabby home of an old civil servant when the leader of the party is about to name the candidate for the district. There are four friends in the room. The civil servant favours an octogenarian general, crowned with the laurels of his military victories, whom he considers the image of a glorious Greater Greece. The civil servant is supported at first by the taverna owner, who is on the verge of bankruptcy as a result of feeding the entire town in order to become a key man in the campaign. Of the other two friends, one backs an unscrupulous politician who is an expert in blackmail,

and the other supports a young economist, the son of a glamorous and powerful lady landowner and an old love of the general's. The whole action builds towards a climax in an atmosphere lacking in education but charged with peasant shrewdness. The civil servant seems to be the only decent fellow among the four. This commands some respect, preventing the other from being too merciless, but all these ingredients help to make the rousing clashes extremely funny. The exasperation of the civil servant reaches a climax when the taverna owner, now lured to another candidate, makes the fatal mistake of revealing his last trump-card. He has photos and documents proving that the two other candidates had been cooperating with the Junta. At this point the other two friends try to overpower the civil servant and steal the documents. They fail, however, and run away to their candidates to tell them the bad news and receive instructions. The civil servant triumphs and decides to go to Athens and publish the photos.

In the second act the whole situation is altered. The decent civil servant is waiting for the taxi that will take him to Athens. The former friends who supported the other candidates return. The first is completely disillusioned with the unscrupulous politician, but the second one returns from the glamorous mother of the young economist with a secret weapon which disarms the decent civil servant wholly. Something has happened behind the oleanders which destroys the laurels. The civil servant is now ruined. Although his friends unite to save him, at the same time they take the best advantage of his incriminating photos and documents to win higher positions in politics and live in Athens like lords. The decent civil servant is left alone to weep over his lost integrity.

Karolos Koun did an excellent job of direction and helped his four actors draw out the rich opportunities offered by this satire to best advantage. Vassos Andronidis, as the civil servant; Antonis Theodorakopoulos, as the champion of the economist and his glamorous mother; Yannis Mortzos, as the supporter of the dirty politician and Yiannis Degaitis, as the taverna owner, gave the best performances in their careers, both as individual actors and as a team. It might have been wiser if Andronidis, instead of giving a bravura performance which maintained a high level of tension throughout the long first act, had built up gradually to a crescendo instead. This production is probably the best Karolos Koun and his Art Theatre have given in the past five or six years.

Thornton Wilder's "The Matchmaker"

ALL those who are in any way involved with the work of the great masters of drama feel puzzled that a writer of such subtle refinement as Thornton Wilder should decide to write a commonplace farce. They forget that *The Merchant of Yonkers* is based on a farce (1842) by the Austrian playwright Johann Nestroy, which was in turn based on a comedy (1835) by John Oxenford.

According to the Super Star Theatre's elaborate program, Thornton Wilder declared that he wrote *The Merchant of Yonkers* (1938), a year after his delicate and famous *Our Town*, in order to parody the silly productions of the nineteenth-century theatre. Taking a major part of the plot from its Viennese prototype, Wilder added the character of the matchmaker (Dolly), and therefore used the plot to serve another theme: the longing of youth for a life it can freely enjoy. This longing is certainly one of the major features of Wilder's plays. He went on to say that by comparing his play with that of Nestroy, the reviewers had misinterpreted his intentions. If they did not grasp the essential difference between the two plays, it is quite possible that Max Reinhardt, who produced *The Merchant of Yonkers* in 1938, did not grasp it either. In the thirties, the problems of the younger generation were not as vital a theme in playwriting as they became in the fifties, when *The Merchant of Yonkers* was produced in London and Edinburgh under the title *The Matchmaker*. In 1938 the play was a flop; in 1954 in Britain and in 1955 in New York it became a hit, under the ingenious direction of Tyrone Guthrie and the brilliant acting of Ruth Gordon. Ten years later, its musical adaptation *Hello, Dolly!* went on to record breaking fame.

In trying to better understand Wilder's intentions and the unexpected success of *The Matchmaker*, seventeen years after its first production, we should mention the comments of the New York reviewers. They maintained that in spite of Ruth Gordon's "greatest performance", the play would not have had its immense success had not most of the cast and the production been the English-Irish one that was performed at the Edinburgh Festival. In their hands the play had "much of the flavour of the Sheridan-Goldsmith school and drew an inevitable parallel to the Irish theatre, plus a touch which is strictly Wilder's own."

My impression is that Tyrone Guthrie in his production made use of the see-saw method: the merchant on one end and the young folks on the other, giving equal importance to both, with the matchmaker as the lever to establish the balance. Hence the change in the title of the play. In this way, the original intentions of the playwright were perfectly served, and the purpose of the farcical disguise revealed. Otherwise the "preposterous" story would have prevailed and violated the quality of Wilder's work. This also explains why earlier chroniclers of the theatre ignore *The Merchant of Yonkers* while later ones do mention *The Matchmaker*. It is said that there was no particular change in the script of *The Merchant of Yonkers*, certainly not in the plot and the action. Wilder, however, must have made just those slight changes in his "witty dialogue" which would make his real intentions clearer to the cast, the director and the audience.

The distinguished company under Elli Lambeti and Dimitri Papamichael chose to emphasize the script of *The Merchant of Yonkers*, thus offering Director Minos Volonakis the chance to fall into the same trap as Max Reinhardt. An adaptation to a different language succeeds only when it serves the purposes — the spiritual aims — of the original writer. I am inclined to believe that the translator, Aris Davarakis, along with the director and the cast, looked upon Wilder's play as a farce rather than as a social comedy disguised as a farce; as a simple tale, ignoring the life seething beneath it. So we were offered the wrong see-saw: on one end the heavy weight of Dimitri Papamichael as the merchant of Yonkers; and on the other end, instead of the group of young people longing for life, we had the delightful but light-weighted Elli Lambeti as Dolly, trying vainly to establish a balance at the same time. Perhaps nobody realized that the real role of the matchmaker was to unite masters and servants in sharing the pleasures of life.

It is no wonder, all the same, that the theatregoers judged it to be an excellent production. It was brilliantly acted by the protagonists, well supported by the rest of the cast, expertly directed, exquisitely dressed in a perfect setting and with appropriate music, but it's a pity that it was only a farce.

—PLATON MOUSSEOS

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records

THE SPIRIT OF THE AGE

THE *Protectors (Oi Prostates)* (Minos DAL MSM 365). Music and lyrics by Thomas Bakalakos.

Thomas Bakalakos is a relatively new composer. His first album, *The Georgics*, was released in 1975. Through this record, Bakalakos tried to give expression to the agrarian class, to its problems and to its longing for improvement. This record was followed in 1977 by *March in the Night*, a setting to music of poems by Varnalis, Angoules and Negrepondis. His latest record, *The Protectors*, is in keeping with these two previous records from the point of view of the distinctive musical style and also from the point of view of the political and social content.

Theodorakis is fond of distinguishing between the popular (*laïko*) and the artistic-popular (*entechno*) song by pointing out that, whereas the popular song helps us to forget, the artistic-popular serves to make us remember. But in spite of the fact that today the terms "popular", "artistic-popular", and "light" with reference to the Greek song have become increasingly con-



fused and confusing, there is no problem in categorising this new record of Bakalakos.

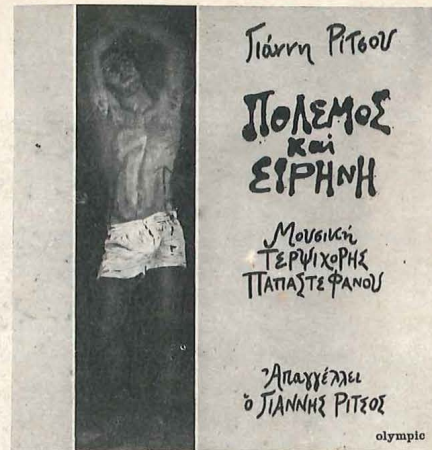
Bakalakos' lyrics do far more than make us remember. He himself has characterised this work as a kind of "musical journalism". He writes: "I believe that my lyrics aren't very far away from a newspaper column which instead of discussing the burning theme of the day, refers to and surveys the social problems of the age."

Some of these social problems referred to are pollution and the dangers to public health, the forest fires

started deliberately by land and property developers, the changing face of Greece and the loss of its character, the strikes and more generally, the hardships and daily struggle of the working class. Bakalakos' lyrics exhibit quite forcefully and openly his own ideological standpoint. They not only report or refer to certain social problems, they also allot blame and call on the "people" to do something about it.

Apart from the lyrics, the music too has an obvious relation to that of his previous two records. It is at once varied and arresting and is well suited to the mood of the lyrics. One of the advantages of the composer writing both the music and the lyrics is that an artistic and technical unity is usually gained which is not always found in musical settings of poetry, for example. Similarly, his own interpretation of the songs is, as we might expect, sympathetic, even though his voice is quite ordinary. The vocal side of the album is enriched by the presence of Vassilis Papakonstandinou who sings three of the tracks as well as by the contribution of Haris Alexiou whose rendering of "The Letter" is superb. Other songs worthy of note are "Europe", "People Protector", and "The Miracles", the melody of which is strikingly similar to that of a song entitled "Parody" from *March in the Night*.

Whatever one may feel about the ideological content of this record, it is one which is both provoking and interesting and which certainly demands attention. If composers are to recover the contact which once existed between their songs and the common man, they must base their songs on the problems which he faces. This is one of the fundamental faults of the Greek popular song today. It has fallen behind and no longer serves as a form of expression for the common man. Hence it has lost its immediacy. It is the composers who are to blame for this, not the record companies or the influx of foreign songs. The need to sing means the need to sing about one's present anxieties and hardships. Hence the success of such composers as Kilaidonis and Savvopoulos whose songs reflect more closely than most the spirit of the age. And Bakalakos with this new record of his deserves similar success.



War and Peace (Olympic SBL 1153). Music by Terpsichore Papastefanou, setting for the poetry of Yiannis Ritsos; sung by Aliko Kayaloglou and the Choir of Trikkala; read by Yiannis Ritsos.

Terpsichore Papastefanou has in the past brought out several records of songs (mainly Theodorakis) specially arranged for choir, as well as her own compositions (*Songs of Songs, The Free Besieged, The Unsubdued*).

The poetry is selected from Ritsos' second collection, *Pyramids*. From the section entitled "War", six letters "For the Front" are written by a mother to her son in the trenches and are presented with musical arrangement for soloist and choir, and six letters "From the Front" are written by the son to his mother, and read by Ritsos. Papastefanou's attempt to relate corresponding letters fails by reason of her choices.

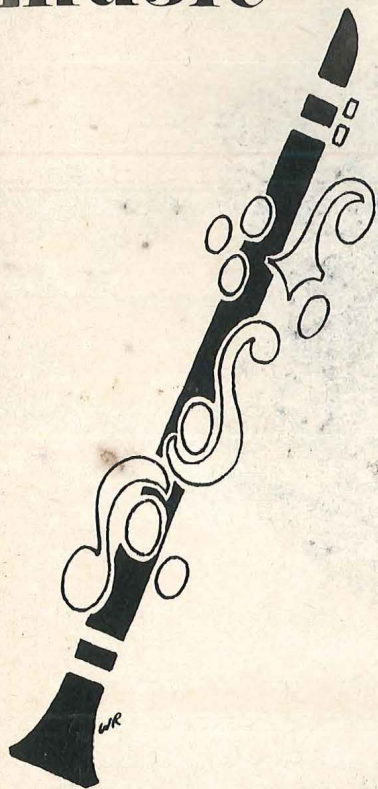
The music, too, is rather unfortunate. It presents us neither with anything new nor particularly Greek, and in some passages can only be described as banal — little more than a succession of heavy piano chords. One song takes its rhythm from the Greek folk dance known as the *Tsamikos* and is notable only because of its lack of relation to anything else on the record. Only the first song, "My Son", is at all noteworthy.

Ritsos reads with the voice we have come to expect from him which is totally appropriate to his poetry. The sympathetic, indeed warm, interpretation offered by the sensitive voice of Aliko Kayaloglou is wasted on music of low quality and, in several places, is almost drowned out by the choir. Yiannis Glezos' music for the same poems, to appear in the near future, should provide an interesting comparison to this album.

—DAVID J. CONNOLLY

music

William Reid



ONE of the obvious, lowbrow joys of *bel canto* opera is its unpredictability and no matter how good or bad a performance may be, one knows it can never be repeated. This is above all true of Bellini's *Norma*, and at most productions audiences fidget through the first half hour wondering if the soprano will ever get through "Casta diva", and the last two hours recovering from the experience of her having succeeded — or not succeeded.

This is unfortunate, for *Norma* as a drama set to music really begins with the second scene and builds up with considerable tension and unslackening lyric beauty to the end. This unity is what Byron Kolassis captured in the new production at the Lyriki Skini. Although his tempi were sometimes slow, they never dragged or let up, and as a whole it was a remarkably well-knit and beautifully sung performance. Kiki Morfoniou is an old hand at Adalgisa, having sung it with Callas at Epidaurus twenty years ago, and her voice remains as perfect for the role today singing, in this case, with the beautiful and impressive Radmilla Bacocevic. At both performances the two women's duets, one near the close of Act One and the great second-act "Mira, Norma", were the most exciting musical moments in the opera. Although there were some uncertainties at the beginnings, Bacocevic sang "Casta diva" commendably. The tendency, however, on the

part of Athenian audiences to applaud *bel canto* arias lustily between the *cavatina* and the *cabaletta* must be a bit unnerving for the performer, reduced to silence in mid-flight.

Thanos Petrakis was in excellent voice as Pollione and sang the melodious "Meco all' altar di Venere" and his duet with Adalgisa, "Va crudele" with passion and accuracy. All three leading performers accomplished the trio which concludes the first act with a brilliance rarely heard even on records.

The new production was not quite equal to the performance, and Yiannis Stefanellis' Druid circle looked like Crustadele's rocks from *Babar and Zephir* overgenerously stuffed with styrofoam. The costumes, however, were subdued and appropriate, and — except for that banal processional march at the beginning — the opera was sharply directed by Spyros Evangelatos. Musically speaking Bacocevic, Kolassis, Petrakis and, above all, Morfoniou contributed to a triumph which many in the audience felt to be the best overall performance heard at the Lyriki Skini in recent years.

An unusually fine recital was performed at the Hellenic American Union on March 27 featuring the virtuoso clarinetist Charles Neidich and assisted by pianist Litsa Gania-Neidich and violinist Sophia Pimenidou. The first half of the original and carefully arranged program began with a charming mid-nineteenth century French trifle, *Morceau de salon* by the Czech Kalliwoda, and continued with "Abime des oiseaux" from Messiaen's *Quartet for the End of Time*, an ominous and difficult piece with long siren-like sounds in the lowest register punctuated by elaborate trills in a range far higher than what would be considered the clarinet's normal bounds. Saint-Saen's *Sonata* for clarinet and piano followed, an enchanting and lyrical work full of delicate phrasing for both instruments. Khachaturian's *Trio* for clarinet, violin and piano opened the second part of the program. If the rhythms of this rather limited composer sounded over-familiar, the use of the instruments was in itself interesting and original. Martino's *Setfor* clarinet, made up of ten or twelve very short pieces, was a tour de force calling for strenuous breathing and agile fingering.

The concert concluded with Debussy's ravishing *Première Rhapsodie*. It was an appropriate piece to finish with, for, having displayed his virtuosity earlier, Neidich at the close could present his clarinet playing as an

integral extension of his attractive personality and as an act, not merely of execution, but of creation.

Another interesting and unusual program was presented at the Hellenic International School on March 19, with tenor Robert Brenton Betts; Aris Garoufalias, pianist; and Nikos Karatzinos, horn. The recital opened with a *Villanelle* for French horn and piano by Paul Dukas, a deceptively simple piece on the surface but one calling for remarkable agility on the part of Karatzinos, who is the first horn player of the Athens State Orchestra. Five of Britten's *Sonnets of Michaelangelo* for tenor and piano followed. Betts' intelligent musicianship, sensitivity of phrasing and well-articulated Italian were perfectly suited to Britten's subtle gift for displaying the nuances of the tenor voice. This was equally true of the same composer's seven-part *Serenade* for tenor, French horn and piano. Taking English texts from over a span of four centuries from late medieval religious poetry to Tennyson, Britten shows his remarkable ear for the rhythms and textures of the language itself. The music punctuated it so tersely, and yet so meaningfully, as to allow for no fault, however small, on the part of the performers. Here, Betts, Garoufalias and Karatzinos worked in perfect accord, providing music by connoisseurs for connoisseurs with refinement and taste.

—S.E.

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A MAY DAY PICNIC

FOR some people the word "mayday" means the distress signal used by airplanes' and ships' crews to rescue them from danger. The Greek word for May Day (*protomayia*), however, has a poetic ring. It is imbued with a special meaning in folk literature: Children learn the song "It's May Day, the little flowers are blossoming..." and in *Twelve Months*, a poignant tale of kindness rewarded and evil punished (featured on a 20 - drachma postage stamp), even the mean and selfish woman manages to find something good to say about the First of May.

On *protomayia*, or any day in May, picnickers escape from Athens and head for the islands of Aegina and Salamis or to the nearby slopes of Hymettus, Pendeli, Parnitha, or to Kaissariani. There among red poppies and wildflowers, picnickers chill their wine in a nearby stream and refresh themselves from a gushing spring.

For such outings an elaborate picnic basket is not traditional and leftover *keftedes*, chunks of cheese, ripe fruit and a bite of crusty bread acquire a fragrant aura of delight in a natural setting. Or, planning ahead, picnickers can marinate boned chicken to be grilled over charcoal. Casseroles such as *ratatouille* (a French version of *briami* and *tourlou*) and crispy salads are packed in jars a day or two ahead — ready for an impulsive exodus to the mountains or the seaside.

BARBECUED MARINATED CHICKEN

2 chickens, segmented
1/2 cup olive oil

Juice of 1/2 large lemon
1/3 cup dry wine
2 tablespoons red wine vinegar
2 teaspoons dried oregano
Small pinch dried rosemary or tip of rosemary sprig, chopped
1 bay leaf
2-3 peppercorns
3 cloves garlic
2 green onions, chopped (optional)
Salt

Bone the chicken breasts, thighs and legs using a small, sharp knife. (Reserve the bones, backs and necks for soup for another meal.) In a large bowl whisk the oil, lemon juice, wine and vinegar. Pound the oregano, rosemary, bay leaf and peppercorns in a mortar and add them to the marinade with garlic and green onions, if using. Dip chicken breasts, thighs and legs in the marinade. Cover and refrigerate overnight, turning once or twice. Next day, carry to the picnic in the marinade in a sealed container.

To grill: Light the charcoals and wait until the flame subsides. Using tongs, lift chicken parts onto the grill. Turn frequently, brushing with marinade. Salt lightly after turning. Serve hot. Or, bake the chicken at home and carry to the picnic ready-to-serve.

GREEN BEANS WITH GARLIC

750 grams or 1 1/2 pounds green beans
1/3 cup butter or margarine
1-2 cloves garlic
3-4 fresh mint leaves, chopped (optional)

Wash green beans and pinch off tails. Cut into short lengths. Heat butter or margarine in heavy pan. Stir-fry the beans until colour brightens but beans

remain crisp, about 5 minutes. Squeeze garlic through garlic press over the green beans. Stir in the mint, if using. Mix thoroughly. Chill. Pack in covered jar.

RATATOUILLE (Baked Vegetables French Style)

1/2 kilo or 1 pound small eggplants, peeled and sliced into thick slices
1/2 kilo or 1 pound fresh tomatoes, peeled and sliced or substitute 4-5 canned plum tomatoes, sliced
1/2 kilo or 1 pound zucchini, scraped and sliced
3 large green peppers, seeded and sliced
Small bunch green onions or 3 large onions, sliced
2 medium potatoes, peeled and sliced (optional)
1/2 cup olive oil
Salt and freshly ground pepper
3 cloves garlic, chopped
6-8 basil leaves, chopped
2-3 tablespoons fresh parsley, chopped

Choose a baking dish in which all the vegetables can fit snugly. Prepare all ingredients, slicing soft vegetables (eggplant and zucchini) into thicker slices than the potatoes, if using, so that all will cook evenly. Layer the vegetables in an oiled casserole dribbling oil, salt, pepper, garlic, basil and parsley between layers ending with some tomatoes on top. Cover tightly. (An easy kitchen trick for sealing a casserole: Stir drops of water into a small amount of flour to make a paste; spread paste around rim of cover and seal on casserole.) Bake in a moderately slow oven (325 F or 160 C) for 1 1/2 hours. Uncover and taste for doneness. If sauce has not thickened, pour off into a small pan and boil until reduced to half. Pour over the vegetables. Cool.

Refrigerate. Pack *ratatouille* in casserole or cut vegetables into bite-size pieces and pack in covered jars.

CUCUMBER AND DILL SALAD

- 2 long, firm cucumbers
- 1 tablespoon salt
- 1/2 cup apple cider or rice wine vinegar
- Small handful fresh dill, chopped
- 4 black peppercorns

Peel and slice cucumbers into thin rings. Dust with the salt and let stand 30 minutes. Rinse in cold water. Drain. Roll in towel to absorb all excess water. In a large jar combine the vinegar, dill and peppercorns. Drop cucumbers into jar. Cover. Shake. Refrigerate.

YOGURT-GRANOLA CAKE


- 1/2 cup unsalted butter
- 1 cup sugar
- 2 eggs, lightly beaten
- 1 cup plain yogurt
- 1 1/2 cups sifted all-purpose flour
- 2 teaspoons baking powder
- 1 teaspoon baking soda
- 1/2 teaspoon salt
- Filling:
- 1/2 cup brown sugar
- 1/3 cup wheat germ
- 3/4 cup sunflower seeds
- 1/2 cup golden raisins
- 1/2 teaspoon ground cinnamon
- 1/2 teaspoon ground mace or nutmeg
- 1/4 teaspoon ground cloves
- 1/2 cup shredded coconut

Beat the butter until light and fluffy and gradually add the sugar, eggs and yogurt. Meanwhile, combine the flour, baking powder, soda and salt and gradually add them to the batter beating on low speed. Beat on high speed for 1 minute. To mix the filling combine all filling ingredients except the coconut. Pour half the batter into a buttered 9-inch square baking pan. Sprinkle with half the filling and half the coconut. Turn remaining batter into the pan and top with the remaining filling (not the coconut). Bake in moderate oven (350 F or 176 C) for 30 minutes. Carefully sprinkle coconut over the top and continue baking 5 to 10 minutes longer until a cake tester when inserted comes out clean. Cool in pan on cake rack. Carry to picnic in pan since cake has a crumbly texture.

Note: Coconut is added to topping during the latter baking period to avoid burning. Also, if preferred for an alternate topping: Combine 1/2 cup chopped unsalted nuts, 3/4 cup raisins (preferably golden), 1 teaspoon cinnamon, 1/2 teaspoon nutmeg, 1/4 teaspoon cloves and 1/4 cup brown sugar.

—VILMA LIACOURAS CHANTILES

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MARCH 3

A major reforestation project announced by the Ministry of Agriculture begins in Macedonia. Sixty million drachmas have been allotted to plant three-and-a-half million trees.

The flu epidemic which incapacitated ten percent of the population begins to subside. Hong Kong flu struck hardest in Athens while Texas flu predominated in Thessaloniki.

Due to a shortage of butane containers, liquid gas companies appeal to the public not to buy, or to keep, more than one bottle at a time.

The Municipality of Athens is planning to open a supermarket for its four thousand employees where they can purchase foodstuffs at the lowest possible price. At a later date, it hopes to open the market to all citizens of the city.

MARCH 5

Merchant Marine Minister Emmanuel Kefaloyannis announces that two Olympic aircraft will be used by the Government exclusively to combat sea pollution in the light of growing oil spillage from accidents and illegal discharges of waste from tankers.

The Greek Automobile Association, ELPA, announces that it will take over the repair of signs on the country's roads because the Ministry of Public Works had been incompetent. Many signs, even along the National Roads, are quite illegible.

MARCH 6

About twenty thousand tons of uranium have been discovered in eastern Macedonia near Serres which, it is estimated, could furnish energy for three 2,500 megawatt nuclear power stations for twenty-five years.

The Alexander the Great Exhibition, which will include ninety pieces of sculpture as well as other bronze artifacts of the Macedonian period, will open at the National Gallery in Washington D.C. on November 16. In April 1981, it will begin a tour to Chicago, Boston and San Francisco.

Oil researchers, making test drills at Katakolo in northwestern Peloponnesus, believe there may be a large oil bed lying some twelve hundred metres below the ground surface.

MARCH 11

Seven major Athenian hospitals are ordered by the Ministry of Social Services to remain open to in-coming patients twenty-four hours a day.

Greece, following its economic austerity policies, will journey to the Eurovision Song Contest this year via *Auto Stop*.

The Bodossakis Foundation donates five million drachmas to furnish a mobile hospital which will travel to areas where state hospitals are non-existent or overcrowded.

MARCH 14

An international call-girl ring is uncovered in Glyfada, involving a French madam, an American procurer and girls from all over the world. The customers were mainly Greek and the prices astronomical.

Greek soldiers take over the operation and maintenance of the railroads during the two-day strike by regular railway operators. The army was busy driving garbage trucks during a strike last month. Present military service seems to afford future opportunities in many trades.

MARCH 15

Defence Minister Evangelos Averof receives the Robert Schuman Prize at Metz on behalf of Prime Minister Karamanlis. The prize is awarded to those who have devoted themselves to the cause of European Unity.

MARCH 18

The Bank of Greece announces that a fifty-drachma coin bearing the likeness of Solon will go into circulation in June. The largest (31 millimetre diameter) and most valuable coin in local circulation will be made of nickel alloy. At the same time, a new fifty-drachma note depicting Poseidon will be circulated. Later in the year a new hundred-drachma note portraying Athena and a five hundred Capodistria note will be issued. The design for the new thousand-drachma note has not been decided as yet, but the Bank of Greece denies that it plans to print a five thousand-drachma note.

MARCH 19

While the National Statistical Service announces that car imports have diminished by twenty-five percent in the

last year, Interpol reveals that the smuggling of cars into the country is on the increase. Fifteen thousand such vehicles with false plates and documents are said to enter the country annually where they are put into containers and shipped out to the Middle East. German police officials are here instructing local authorities on how to combat the problem.

A silk manufacturing plant, said to be the largest in Europe, goes into operation at Soufli, a major silkworm breeding centre in the Evros Valley.

MARCH 24

Thirty thousand farmers gather in the small Thessalian village of Kileler to commemorate the seventieth anniversary of the bloody skirmish which took place between army units defending large estate owners and impoverished, landless farmers who had organized themselves, demanding the break-up of estates and a moratorium on farmers' debts. Since then Kileler has been a symbol of farmers' rights for a fair share in the profits for agricultural products.

MARCH 26

Four pictures by the great sixteenth-century icon painter Michael Damaskinos are stolen from the Monastery of Osios Loukas. Two icons, one representing Christ and the other the Virgin and Child, were cut from the centre of the church's iconostasis. The Ministry of Culture at once telegraphs all police stations at the borders to prevent the stolen property from leaving the country.

MARCH 27

Three new members are elected to the Athens Academy; leading philologist and anthologist Linos Politis whose *History of Modern Greek Literature* was published in English by Oxford University Press in 1973; the classical archaeologist George Bakalakis; and Manolis Andronikos, whose discovery of Philip of Macedon's tomb at Vergina in 1978 created a world-wide impact. Among those awarded silver medals by the Academy is the noted French philologist, Roger Millieux.

MARCH 31

The oil spill from the tanker *Irene Serenade* which blew up and sank in Navarino Bay on February 24 has reached the beach of Lagona on the island of Zakynthos.

On the U.N.-sponsored World Health Day, the Ministry of Public Welfare warns that eight to nine thousand people die each year in Greece as a result of smoking cigarettes.

The Athenian organizer

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

TRANSPORTATION

Airport Information

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

Airlines

Aeroflot (USSR), Kar. Servias 2.....	322-0986
Air Canada, Othonos 10.....	322-3206
Air France, Kar. Servias 4.....	323-0501
Air India, Filellinon 3.....	323-4027
Air Zaire, Filellinon 14.....	323-5509
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

Pirgos.....	513-4110
Sounion.....	821-3203
Sparta.....	512-4913
Thebes.....	831-7179
Tripoli.....	513-4575
Volos- Almiros - Anhalios.....	831-7186
Recorded station numbers.....	142

Automobile and Touring

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

Trains

Recorded timetable (Greece).....	145
Recorded timetable (Europe & Russia).....	147
To Northern Greece and other countries.....	821-3882
To Peloponnisos (English spoken).....	513-1601

Ships

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

Marinas

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

GOVERNMENT AGENCIES

Embassies

Albania, Karahristou 1.....	742-607
Argentina, Vas. Sofias 59.....	724-753
Australia, Messogion 15.....	360-4611
Austria, Alexandras 26.....	821-1036
Belgium, Sekeri 3.....	361-7886
Brazil, Kolonaki Sq. 14.....	713-039
Bulgaria, Akadimias 12.....	360-9411
Canada, Ioannou Gennadiou 4.....	739-511
Cyprus, Monis Petraki 8.....	739-377
Chile, Vas. Sofias 96.....	777-5017
China, Krinon 2A.....	672-3282
Czechoslovakia, Georgiou Seferi 6.....	671-0675
Denmark, Kolonaki Sq. 15.....	713-012
Egypt, Vas. Sofias 3.....	361-8613
Ethiopia, Vas. Sofias 25.....	718-557
European Communities Office, Vas. Sofias 2.....	743-982/4
Finland, Sekeri 4.....	363-2392
France, Vas. Sofias 7.....	361-1664
Germany East, Vas. Pavlou 7.....	672-5160
Germany West, Loukianou 3.....	724-801
Hungary, Kalvou 10.....	671-4889
India, Merlin 10.....	360-2520
Iraq, Amarillidos 19.....	671-5012
Iran, Antinoros 29.....	742-313
Ireland, Vas. Konstantinou 7.....	732-771
Israel, Marathonodromou 1.....	671-9530
Italy, Sekeri 2.....	361-1722
Japan, Vas. Sofias 59.....	715-343
Jordan, Filikis Etairias 14.....	728-484
Korea (South), Vas. Sofias 105.....	644-3219
Kuwait, Mihalakopoulou 45.....	748-771
Lebanon, Kifissias 26.....	778-5158
Libya, Irodou 2.....	790-072
Mexico, Vas. Sofias 21.....	362-4974
Netherlands, Vas. Konstantinou 7.....	739-701
New Zealand, Vas. Sofias 29.....	727-514
Norway, Vas. Konstantinou 7.....	746-173
Panama, Vas. Sofias 82.....	777-9064
Pakistan, Loukianou 6.....	790-214
Poland, Chrissanthemou 22.....	671-6917
Portugal, Loukianou 19.....	790-096
Romania, Em. Benaki 7, Psychico.....	671-8020
Saudi Arabia, Marathonodromou 71.....	671-6911
South Africa, Vas. Sofias 69.....	749-806
Spain, Vas. Sofias 29.....	714-885
Sudan (Consulate), Rigillis 6.....	717-298
Sweden, Vas. Konstantinou 7.....	724-504
Switzerland, Iassiou 2.....	730-364

Syrian Arab Republic, Vas. Pavlou 18.....	672-5577
Turkey, Vas. Georgiou II 8.....	764-3295
United Kingdom, Ploutarhou 1.....	736-211
U.S.A., Vas. Sofias 91.....	712-959
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, Diikritirion, Thessaloniki.....	(031) 260-659

U.N. Representatives

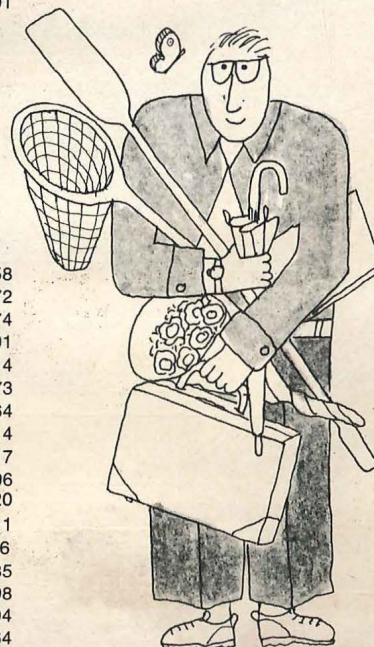
Information Centre, Amalias 36.....	322-9624
U.N.D.P. Amalias 36.....	322-8122
High Commissioner for Refugees, Skoufa 59.....	363-3607

BANKS

All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm, Sun 9-noon).....	323-6172
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Credit Bank — Exchange Centre
 Syntagma Square (Mon-Sat 2-8 pm
 Sun 8-1 pm)322-0141
 Kifissias 230
 (Mon-Fri 2-7 pm)671-2838

Ionian & Popular Bank of Greece
 Mitropoleos 1 (Mon-Fri 2-5:30 pm,
 Sat 9-12:30 pm)322-1027

National Bank of Greece
 Kar. Servias 2 (Mon-Fri 2-9 pm,
 Sat & Sun 8am-8 pm)322-2737

The Central Bank
 The Bank of Greece (Central Bank)
 Panepistimiou 21 (Mon-Fri 8-2 pm) 323-0551

Foreign Banks (Mon-Fri 8-2 pm)
 Algemene Bank Nederland,
 Paparrigopoulou 3323-8192
 American Express, Panepistimiou 17...323-4781
 Arab-Hellenic S.A.
 Panepistimiou 43325-0823

Bank of America, Panepistimiou 39.....325-1906
 Bank of Nova Scotia,
 Panepistimiou 37324-3891

Bankers Trust, Stadiou 3322-9835
 Banque Internationale pour l'Afrique
 Occidentale S.A., Filellinon 8324-1831

Barclays Bank, Voukourestiou 15361-9222
 Chase Manhattan, Korai 3323-7711
 Citibank N.A.,
 Othonos 8322-7471

Kolonaki Square361-8619
 Akti Miaouli 47-49, Piraeus452-3511
 Continental Illinois of Chicago,
 Stadiou 24324-1562

First National Bank of Chicago,
 Panepistimiou 13360-2311
 Grindlays Bank, Kar. Servias 1324-7015

National Westminster Bank,
 Filonos 137-139, Piraeus452-9215
 Saderat (Iran), Panepistimiou 25-29324-9531

Williams and Glyn's Bank,
 Akti Miaouli 61, Piraeus452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:
 Agia Irini, Aeolou322-6042
 Agios Dimitrios (Ambelokipi)646-4315
 Sotiros, Kidathineon322-4633
 Chrisospilotissa, Aeolou 60321-6357
 Mitropolis (Cathedral), Mitropoleos322-1308

Other denominations:
 Agios Grigorios (Armenian),
 Kriezti 10325-2149

Crossroads International Christian Centre,
 Kessarias 30, Ambelokipi808-0491
 St. Denis (Catholic), Venizelou 24362-3603

Beth Shalom Synagogue, Melidoni 6325-2823
 Christos Kirche (German
 Evangelical), Sina 66361-2713

First Church of Christ Scientist,
 7a Vissareonos St711-520

Roman Catholic Chapel,
 Kokkinaki 4, Kifissia801-2526

Skandinaviska Sjomanskyrkan, Akti
 Themistokleous 282, Piraeus451-6564

St. Andrew's Protestant American,
 Sina 66 (Athens)770-7448

St. Paul's (Anglican), Filellinon 29714-906
 St. Nikodimos (Russian Orthodox),
 Filellinon323-1090

Trinity Baptist, 3 Aristotelous
 Ano Glyfada894-9551

Cultural Organizations

British Council, Kolonaki Sq. 17363-3211
 Goethe Institute, Fidiou 14-16360-8111

Hellenic American Union,
 Massalias 22362-9886

L'Institut Francais, Sina 29362-4301
 Branch: Massalias 18361-0013

Instituto Italiano, Patission 47522-9294
 Jewish Community Centre, Melidoni 8325-2823

Lyceum of Greek Women,
 Dimokritou 14361-1042

Parnassos Hall, Karytsi Sq. 8323-8745
 Professional Artists Chamber,
 Mitropoleos 38323-1230

Society for the Study of Modern
 Greek Culture, Sina 46363-9872

Schools and Colleges

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

American Community Schools659-3200
 Athens College (Psychico)671-4621
 Athens College (Kantzaz)665-9991

Campion School671-8194
 College Year in Athens718-746
 Deree College (Agia Paraskevi)659-3250

Deree College (Athens Tower)779-2247
 Deree-Pierce (Agia Paraskevi)659-3250
 Dorpfeld Gymnasium681-9173

Hellenic International School808-1426
 Italian School280-338
 La Verne College808-1426

Lycee Francais362-4301
 St. Catherine's British Embassy801-0886
 Tasis801-3837

Youth Hostels

YMCA (XAN), Omirou 28362-6970
 YWCA (XEN), Amerikis 11362-4291

Alexandras 87 & Drosi 1646-3669
 Hamilton 3822-0328
 Kallipoleos 20766-4889

Kipselis 57 & Agiou Meletiou 1822-5860

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel801-3971
 AOK Tennis Club, Kifissia801-3100
 Athens Tennis Club, Vas. Olgas923-2872

Attika Tennis Club, Filothei681-2557
 Ekali Club813-2685
 Fed. of Bridge Clubs, Evripidou 6321-0490

Fed. of Greek Excursion Clubs,
 Dragatsaniou 4323-4107

Golf Club, Glyfada894-6820
 Greek Alpine Club, Kar. Servias 7323-4555
 Greek Touring Club, Polytechniou 12524-8600

Hippodrome, Faliron941-7761
 Riding Club of Greece, Paradissos682-6128
 Riding Club of Athens, Gerakas659-3803

Singles International778-8530
 Sports Centre, Agios Kosmas981-5572
 Paradissos Tennis Club, Maroussi681-1458

Politia Club, Aristotelous 16801-1566
 Varibopi Riding School801-9912
 Yacht Club of Greece, Microlimano417-9730

YMCA (XAN) of Kifissia801-1610
 YWCA (XEN) of Kifissia801-2114

Business Associations

Athens Business and Professional Women's
 Club, King George II, 29718-152

Athens Cosmopolitan-Lions Club
 (Mr. P. Baganis)360-1311
 European Economic Community (EEC),
 Karytsi Sq. 12324-7711

Federation of Greek Industries,
 Xenofontos 5323-7325

Foreign Press Club, Akadimias 27A363-7318
 Greek Productivity Centre (EL-KE-PA),
 Kapodistriou 28360-0411

Hellenic Export Promotion Council
 Stadiou 24322-6871

National Organization of Hellenic
 Handicrafts, Mitropoleos 9322-1017

National Statistical Service,
 Lykourgou 14-16324-7805

Propeller Club, Syngrou 194951-3111
 Rotary Club, Kriezotou 3362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17363-6407
 Athens, Akadimias 7362-2158

British Hellenic, Valaoritou 4362-0168
 French, Vas. Sofias 4731-136
 German Hellenic, George 34362-7782

Hoteliers, Mitropoleos 1323-3501
 International, Kaningos 27361-0879
 Italian, Patroou 10323-4551

Japan External Trade Organization,
 Akadimias 17363-0820

Professional Chamber of Athens,
 Venizelou 44361-0747

Hellenic Chamber of Shipping,
 Kolokotroni 100, Piraeus417-6704

Technical Chamber of Greece,
 Kar. Servias 4322-2466
 Yugoslavian, Valaoritou 17361-8420

SERVICES

Mayor of Athens324-2213

Aliens' Bureau362-8301

Residence Work Permits362-2601

Postal

Post offices are open Monday through Saturday
 from 7:30 am to 7:30 pm. The main offices at
 Aeolou 100 (Tel. 321-6023) and Syntagma
 Square (Tel. 323-7573) remain open until 10 pm.

PLEASE NOTE: Parcels to be shipped abroad
 and weighing over 1 kilo (2.2 lbs.) may be mailed
 from the following post offices only: Koumoun-
 dourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa
 at the Tamion Building (Tel. 322-8940);

Psychico (Tel. 671-2701); Ambelokipi (Tel.
 646-3541). Parcels should be left unwrapped
 until after inspection.

Telephone
 General information134
 Numbers in Athens and Attica131
 Numbers for long-distance exchanges132
 International operator161 & 162
 Recorded instructions (Eng., Fr., Ger.)
 for making international calls169

Domestic operator151 & 152
 Telegrams (taken in several languages)
 Domestic155
 Foreign165

Complaints (English spoken)135
 Repairs121
 Application for new telephone138
 Transfer of telephone139

*Correct Time141
 *Weather148
 *News115
 *Theatres181

*Pharmacies open 24 hours107
 *Pharmacies open 24 hours (suburbs)102
 (*Recorded messages in Greek)

ATHENS TIME: GMT +3

Municipal Utilities
 Electricity (24-hr. service)324-5311
 Gas (24-hr. service)346-3365

Garbage collection512-9450
 Street lights324-5603
 Water (24-hr. service)777-0866

Consumer Complaints
 Athens321-7056
 Suburbs250-171

Lost Property
 14 Messogion770-5711
 For items left in taxis or buses523-0111

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,
 Ambelokipi770-6489

For the export & import of pets:
 Ministry of Agriculture,
 Veterinary Services, Voulgari 2524-4180

Tourism
 EOT (National Tourist Organization)
 Central Office, Amerikis 2B322-3111

Information, Kar. Servias (Syntagma)322-2545
 Yugoslav National Tourist Office,
 16, Voukourestiou360-4670

EMERGENCIES

For Information or Emergency Help
 Responding 24-hours a day in all languages
 For questions or problems of any kind

Tourist Police171
For all emergencies (police)100
Fire199
Coast Guard108

Ambulance/First Aid
Athens only (Red Cross)150
Athens & Piraeus (I.K.A.)166

Poison Control779-3777
Traffic Police Ag. Konstantinou 38523-0111
For U.S. Citizens: Emergencies981-2740

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.

Programs for ERT will remain basically the same in May, but dates and times will change. The new program was not available at the time of going to press, however.

MONDAY

ERT 6:05 Family Classics (children's program)... 8:05 Barbarossa — The Unknown War (American documentary based on the Russia-German conflict during World War II)*

YENED 10:00 T.V. Film

TUESDAY

ERT Tom and Jerry (cartoons)... 10:35 That's Hollywood (series based on the history of cinema)... 11:15 Tinker, Tailor, Soldier, Spy (new serial from BBC T.V. starring Alec Guinness, based on the novel by John Le Carré)

YENED 7:45 The Family (dubbed in Greek)... 10:00 Film (classic, usually in English)

WEDNESDAY

ERT 6:20 The Famous Five (children's serial based on the novel by Enid Blyton)... 7:20 Sports*...

YENED 10:00 Poldark (new BBC T.V. serial starring Robin Ellis, based on life in a Cornish mining village during the eighteenth century)... 11:30 Crown Court (British court series)

THURSDAY

ERT 6:20 Fables of the Green Forest (cartoon)... The Benny Hill Show (British comedy series)... 11:10 Dallas (American serial)

YENED 7:00 The Pathfinders (adventure series starring Jack May, Ron Welling and Susan Heath)... 8:00 The Sullivans (serial based on Australian family life during World War II)... 11:00 Las Vegas (American detective series set amongst the city's night-life)



FRIDAY

ERT 10:20 Roots (serialization of the best-selling novel by Alex Hailey)

YENED 6:30 Bionic Woman... 10:00 Edward & Mrs. Simpson (BBC T.V. serial based on the love story of King Edward VIII and Mrs. Simpson, starring Edward Fox and Cynthia Harris — highly recommended)... 11:00 A Man Called Sloane (detective series starring Robert Conrad)

SATURDAY

ERT 2:30 Music program... 3:00 Film... 4:30 Sports*... 7:20 Laverne and Shirley (American comedy series)... 11:10 Charlie's Angels... 12:15 International music program or Tele-movie

YENED 1:30 Cartoons... 2:45 Sports*... 6:45 The Undersea World of Jacques Cousteau... 10:00 Film*... 12:15 Thriller (series of T.V. films to keep you awake all night)

SUNDAY

ERT 7:45 Love Boat (American comedy series set on board a cruise ship)... 9:35 Sports*... 10:25 Film

YENED 1:30 Greek Folk Music... 2:00 Classical Music program... 4:15 Cartoons... 5:30 Sports*... 7:15 The Muppet Show... 11:00 The Way of the World (5 different episodes based on life in 17th century England)

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

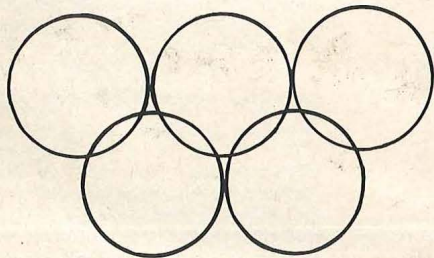
On the air 24 hours a day from Ellinikon Airbase (1594 KHZ) and from Kato Souli (1484 KHZ). News and weather on the hour. Popular, jazz, country and western, and classical music, religious programs, and community service bulletins daily. Some highlights: All Things Considered (Mon. through Fri. 9:05 am); Noon Report (Mon. through Fri.); Information Programs, including Voices in the News, Issues and Answers, Meet the Press, Face the Nation, Capitol Cloakroom (Mon. through Fri. 7:05 pm); Classics of Yesteryear, featuring Dragnet, Haunting Hour, The Whistler, Suspense, Gun-smoke (Mon. through Fri. 7:30 pm).

ATHENS SHOP HOURS

It is probable that these hours will change somewhat when shops revert to a summer schedule sometime in May.

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 4:30pm-8:30pm	8am-2pm	8am-1:30pm 4:30pm-8:30pm	8am-1:30pm 4:30pm-8:30pm	8am-4pm
Dry Cleaners and Laundries	8am-2:30pm	8am-2pm 5pm-8pm	8am-2:30pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5pm-8pm	8am-3pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-3pm
Meat, Poultry, Fish	8am-2pm	8am-2pm	8am-2pm	8am-2pm	8am-2pm 5pm-8pm	7:30am-3pm
Bakeries	7:30am-3pm	7:30am-2:30pm 5pm-8pm	7:30am-3pm	7:30am-2:30pm 5pm-8pm	7:30am-2:30pm 5pm-8pm	7:30am-3pm
Wines and Spirits	8am-3pm	8am-2:30pm 6pm-9pm	8am-3pm	8am-2:30pm 6pm-9pm	8am-2:30pm 6pm-9pm	8am-3pm
Florists Open Sun.	8am-9pm	8am-9pm	8am-9pm	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.



OLYMPICS BACK HOME

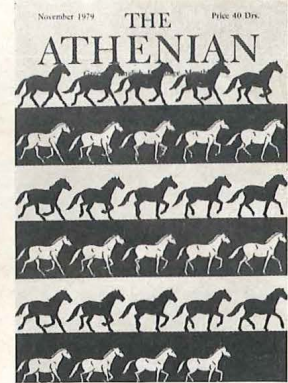
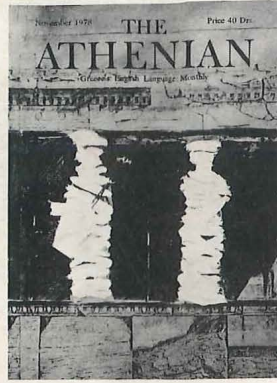
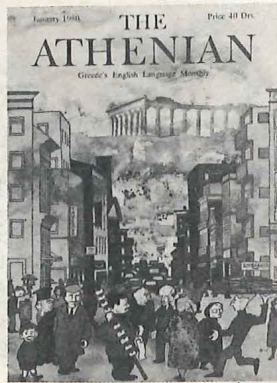
For over 1000 years, 776 BC-393 AD, the Olympic Games took place every four years in Olympia, Greece. They symbolized the highest, most universal values known to man: Peace, Cooperation, Honesty, Beauty, Mental and Physical Health and Creative rather than Destructive Competition.

Participants put aside their religious, political and personal conflicts and functioned in a spirit of humanism and altruism.

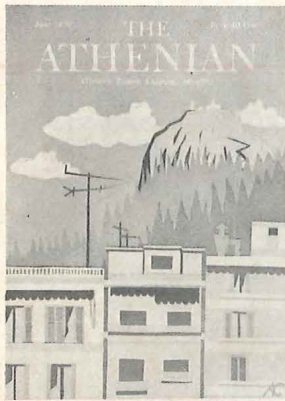
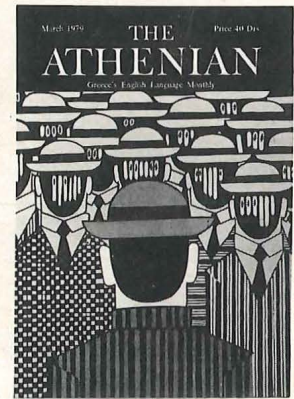
Since their modern re-birth in 1896, the Olympic Games — despite their unquestionable value for humankind — have been beset by politicization, controversy, commercialization and confusion.

In the interest of humankind, and the very values that the Olympics symbolize, the games should be returned to an appropriate site in the country of their birth, Greece. Genuine neutrality should be guaranteed to the Olympics by placing the responsibility for their administration under the aegis of the U.N. Secretariat or another genuine international authority.

Thus the frustrations and added controversies surrounding the 1980 Games in Moscow (as well as problems of earlier years) can be by-passed once and for all.



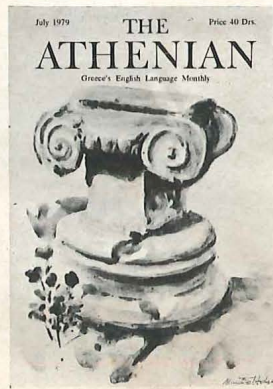
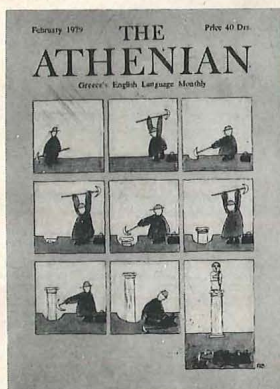
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