

June 1980

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THE ATHENIAN

Greece's English Language Monthly



Γ. Γεωργίου, Κέρκυρα 79



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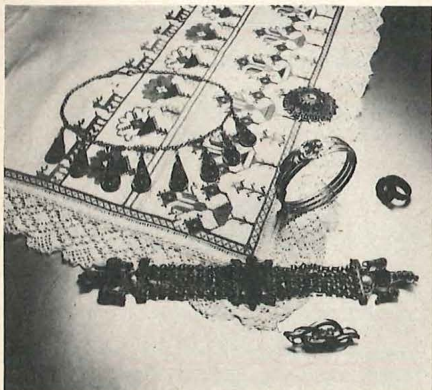
It's delicious traditional foods each with its own distinctive flavour: mousaka, tsatziki, taramosalata.

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SHOPS

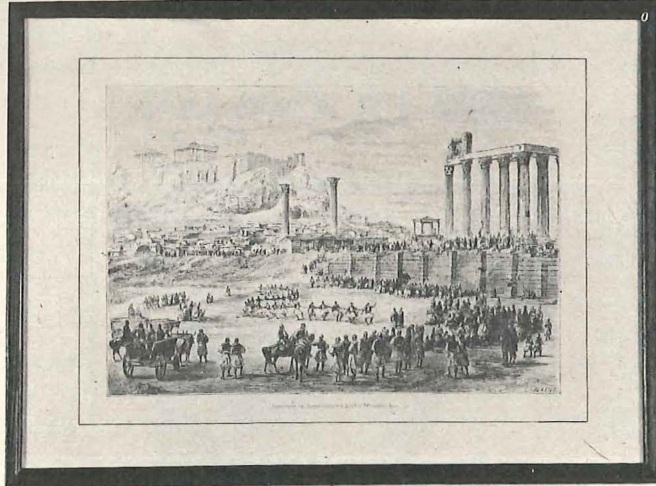
Arten M.S. — Metropoleos 6 - Nikis
Choose from a variety of exclusive jewellery. Fine selection of Chinese popular art.

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An elegant front leads to one of the finest exhibitions of antiques.

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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.



Rolex Vaharis — 1 Kolokotroni Sq.
Sole agent of Rolex.

Constantaras — Stadiou 24.
High fashion in imported menswear.

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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.

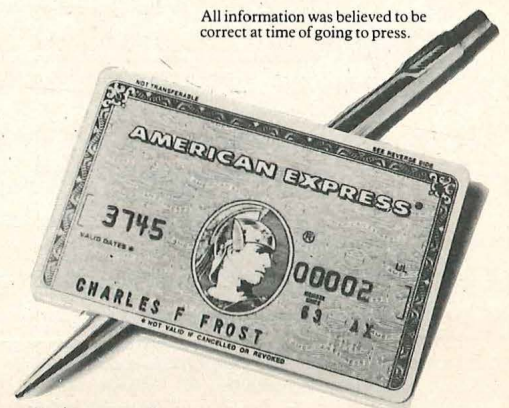


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American Express Travel Service in Athens:

Main Office at Syntagma Square. Tel: 3244975
Office hours: Monday through Friday 8:30 am - 5:30 pm
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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

JUNE 4
 German Community Center — Coffee afternoon for elder members, 6 pm.
 Goethe Institute — Film showing, *Angel Shadows*, 6 and 8 pm.
 American Club — Special dinners, 7pm.

Helianthos Yoga Union — Explanation (in Greek) by Georgiou of reflexology massage, 8:30 pm.

JUNE 5
 AWOG Party Bridge — American Club, 9 am.
 Duplicate Bridge — American Club, 7:30 pm.

JUNE 6
 St. Andrew's Women's Guild — Installation luncheon, American Club, Kifissia. Social hour 11:30 am, lunch at noon. For information and transportation, Tel. 970-6279.

American Club — Reno Night.
 Athens Cosmopolitan Lions Club — Barbecue. For further information contact Mr. Baganis (Tel. 360-1311).

JUNE 8
 American Club — 10,000 meter race finals, 9:30 am.

JUNE 9
 Goethe Institute — Lecture (in German with Greek translation), with slides, by Kosta Mathéy: "The Dovecotes of Tinos", 8 pm.

JUNE 10
 Duplicate Bridge — American Club, 10 am.
 American Community Schools of Athens — Commencement exercises.
 Bingo — American Club, 7:30 pm.

JUNE 11
 German Community Center — Coffee afternoon for younger members, with a talk by Mr. Roeske of the Dörfeld Gymnasium, 4:30 pm.
 HIS-La Verne Concert Series — G. F. Handel's oratorio, *Acis and Galatea*, performed by the Athens Choral Group, Soloists and Orchestra. Performance at the Theater at Amphiarion, 6:30 pm.
 American Club — Special dinners, 7 pm.
 Helianthos Yoga Union — Lecture by Bob Najemy: "The Teachings of Bhagavan Sri Sathya Sai Baba", 8:30 pm.

JUNE 12
 AWOG Party Bridge — American Club, 9 am.
 Duplicate bridge — American Club, 7:30 pm.

JUNE 13
 School Closings — American Community Schools of Athens, Hellenic International School.

JUNE 14
 American Club — Splash-down party by the pool.

JUNE 15
 American Club — Fathers' Day luncheon.

FLY USA

The Joint Travel Committee's final trip will be a charter flight to New York: July 3 and returning anytime within two months, 22,500 Drs., for further information call Mona Steele, Tel. 894-6118.

THE WILDFLOWERS OF MT. OLYMPUS

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

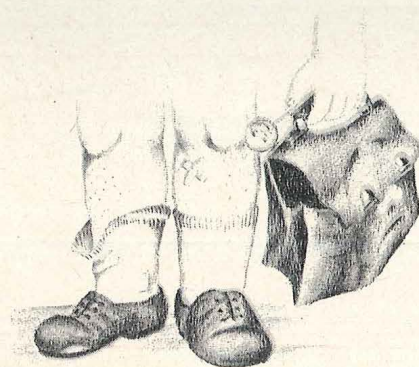
JUNE 17
 Duplicate Bridge — American Club, 10 am.
 Bingo — American Club, 7:30 pm.

JUNE 18
 American Club — Special dinners, 7 pm.

JUNE 19
 AWOG Party Bridge — American Club, 9 am.
 Duplicate Bridge — American Club, 7:30 pm.

JUNE 20
 Athens Cosmopolitan Lions Club — Installation of Officers Night and dinner-dance. For further information contact Mr. Baganis (Tel: 360-1311).

JUNE 22
 American Club — Steak and Eggs, 8 am.



JUNE 24
 Duplicate Bridge — American Club, 10 am.
 Bingo — American Club, 7:30 pm.

JUNE 25
 American Club — Special dinners, 7 pm.

JUNE 26
 AWOG Party Bridge — American Club, 9 am.
 Propeller Club — Luncheon with guest speaker, G.B. Choudry, Manager of Production

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 CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, Archimidous 48, Tel. 701-2268. The Center 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 Theater": July 10-August 1, tuition \$970. "Survey of Archaeological Sites in Greece, Israel and

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NAME DAYS IN JUNE

June 17 All Saints Day — Those without official name days celebrate on this day.
 June 29 Petros (Peter), Pavlos (Paul)
 June 30 Apostolos

DATES TO REMEMBER

June 5 World Environment Day
 June 6 D-Day (1944)
 June 14 Flag Day — USA
 June 15 Fathers' Day — USA and Great Britain
 June 21 Summer Solstice — First day of summer!
 July 1 Dominion Day — Canada
 July 4 Independence Day — USA

Coordination for the Aegean Petroleum Company: "Oil Deposits in Greece", Athens Hilton Hotel, 1 pm.

Duplicate bridge — American Club, 7:30 pm.

JUNE 27
 Campion — Last day of classes.

American Club — Disco Night in the Independence Room.

JUNE 29
 American Club — Steak and Eggs, 8 am.

Egypt": August 9-30, tuition \$1650. They are also offering introductory modern Greek language courses 3 days per week, morning and evening classes, in two-week sessions (June 16-27 and July 14-25) and in four-week sessions (June 16-July 11 and July 14-August 8).

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.

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 Kathv Hamill at 322-3335 or 895-8797.

HELLENIC AMERICAN UNION, Massalia 22, Tel. 362-9886. Greek lessons for beginners through advanced are offered in June, July and September. Classes are held every day for two hours. Registration June 2, classes start June 5. Registration 260 Drs., tuition 2,860 Drs. for each monthly session.

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

UNIVERSITY OF LAVERNE, P.O. Box 25, Kifissia, Tel. 808-1426. Accredited college courses offered through August 1.

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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
Brenda Marder

THEATRE
Platon Mousseos

ART
Catherine Cafopoulos

MUSIC
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CINEMA
Pan Bouyoucas

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Alec Kitroeff
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Willard Manus
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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 Christopoulou, Costas Couloumbis, Lou Efstathiou, Michael Fitzgerald, Elsie Hirsch, Antonis Kalamaras, Demeter M. Kotsonis, Yannis Koutsouris, Menelaos Kyriakidis, Brenda Marder, Antoinette Moses, Dimitri Papadimos, William Reid, Jr., Paul Valassakis, Eugene Vanderpool, Irene Wanner.

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publisher's note

Nearly six years after the Turkish invasion and the establishment of the Attila Line dividing the island, the southern part of Cyprus has shown a remarkable recovery. The refugee camps have largely vanished, the cities are enjoying an economic boom and tourism is flourishing. The northern Turkish-held part of Cyprus, however, has a far different story to tell. The region which once held the island's richest agricultural areas has been left empty, unkempt, unpruned, and open to grazing goats and sheep. The hotels are unoccupied and the vehicles few. In "The Two Worlds of Cyprus" Catherine Vanderpool and her husband Eugene Vanderpool, a photographer, report the impressions which they gained from a recent visit to the sunny but still beleaguered island.

When William Johnson and Rita Emch came to Samos to start Greenpeace-Aegean Sea two years ago and help save the Mediterranean Monk Seal from extinction, they little realized that they themselves would be harassed by local authorities. Although that harassment has continued, Greenpeace gained official support from the World Wildlife Fund and the International Union for the Conservation of Nature and Natural Resources last August and became the Mediterranean Monk Seal Protection Programme. In "Conservation in the Aegean" the initiators of this project describe the character and the habits of this endangered species, the causes for its tragic decline, and the efforts that are being made to insure its survival. Given the molestation which the authors have suffered in defending the seal, the warning words of Indian Chief Seattle, "Whatever happens to the beasts also happens to man", carry a significant irony.

The cover is by Fofa Isidoridou. Born in 1954, she attended the School of Fine Arts of the American University of Beirut and the University of New Mexico. She has also studied with the painter Yiannis Tsarouchis.

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.

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

SOUND AND LIGHT, the Hill of Pnyx, facing the Acropolis. Performances in English every evening at 9 pm; in French on Mon., Wed., Thurs., Sat. and Sun. at 10 pm; in German on Tues. and Fri. at 10 pm. General admission 80 Drs., students 40 Drs. Tickets are on sale at the Athens Festival Office, Stadiou 4 (in the arcade), Tel. 322-1459 and at the gate, Tel. 922-6210. Bus No. 16 departs opposite the Tomb of the Unknown Soldier.

GALLERIES

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

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Please call for exhibit details. Will close during August.

ART AND ENVIRONMENT, Thespidos 14, Plaka, Tel. 324-5841. Please call for exhibit details.

ASTOR, Kar. Servias 16, Tel. 862-1586. Group exhibition of contemporary Greek painters and sculptures (June).

ATHENS, Glykonos 4, Tel. 713-938. Marina Karella, painting and sculpture (June).

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Closed in June. Will reopen in July and August by appointment only.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Will close from the end of June through September.

DADA, Antinoros 7, Tel. 742-377. Closed June through August.

DESMOS, Akadimias 28, Tel. 360-9449. Exhibit by Zoumboulis and Graikou (through end of June).

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Please call for exhibit details.

DIOGENES INTERNATIONAL, Diogenou 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.

EL GRECO, Syngrou Ave. and Chrisostomou Smyrnis 2, Tel. 933-3302. Closed June through August.

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

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Stelios Gavriel, popular drawings (June).

NEES MORPHEUS, Valaoritou 9a, Tel. 361-6165. Ganetakis, paintings (through June 10). Kedros, books for children (June 12-25). Group exhibition of paintings (June 25-July 15).

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

ORA, Xenofontos 7, Tel. 323-0698. "New Creators", competition of poetry, prose, music, and theatre painting (through June 25). Will close July 15-August 15.

POLYPLANO, Lycabettus 16, Tel. 362-9822. Lazarus Haedzatorean (through June 8). Group exhibition of paintings, sculpture and multiples by artists: Akrihakis, Gaitis, Simosi, Ver-

nardaki, Fassianos, Yioulia, Sperantzas, Apergis, and others (June 8-15). Closed June 15-September 30.

STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Kosta Hadji Antonovski, Yugoslavian painter (through June 14). Group exhibition related to the sea (June 16-July 5). Will close July 26-August 16.

THOLOS, Filhelinon 20, Tel. 323-7950. Hours: Mon.-Sat. 6-10 pm and Wed. 11 am-1 pm. "Spring", group exhibition of seven women artists; Antonakatou, Korakianiti, Malamou, Boulgouvra, Papadaki, Pop, Siokou (through June 4). Closed June 5-Oct. 1.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Group exhibition of twenty Greek painters (June). Will close July, August and part of September.



The above sculpture was created out of ordinary stones. This example, and many others, appear in a small, informative booklet entitled "Pebbles and Stones" by Dolla Emmanuel. Available in Greek, French and English at local bookshops.

JILL YAKAS, Spartis 16, Kifissia, Tel. 801-2773. Permanent exhibition of prints by Hilary Adair, Susan Jameson, and new works by Delia Delderfield. Open by appointment only.

ZOUMBOULAKIS, Kolonaki Square 20, Tel. 360-8278. Closed Mondays. "Ten Years of Graphics and Multiples", an exhibition of artists represented in the Gallery (June and July). Will close the month of August.

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent exhibition of graphics and multiples by Greek and foreign artists, antiques, jewelry and embroidery. Exhibition of lithographs, silkscreens and montage by Fassianos, Moralis, Nikolau, Xenakis, Ghikas (through July). Will close the month of August.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Please call for exhibit details.

EXHIBITIONS

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 710-010. Bella Raftopoulou, sculpture in stone and bronze (through June 29). Medals by Greek artists from Capodistria to World War II (through the end of August).

ZAPPION, next to the National Gardens, Tel. 322-4206. Greek-Arab Commercial Exhibition (June 24-August 28).

MUSEUMS

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

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, 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 pm daily and Sun. 10 am to 4 pm. Closed Tuesdays. Admission 50 Drs. Free on Sundays.

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Cultural events at the British Council, the Hellenic American Union, the French, Italian and Goethe Institutes will resume in October, after their summer holidays. Any June events are listed in the Community Calendar.

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 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 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 pm daily and Sun. 10 am to 4 pm. Closed Mondays. Admission 50 Drs., students 20 Drs.

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

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.

MARITIME MUSEUM OF PIRAEUS, Akti Themistokleous, Tel. 451-6822. Relics, models and pictures related to Greek naval history. 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. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Open 9:30 am to 1 pm daily. *Closed Mondays*. Admission free.

MUSEUM OF GREEK POPULAR ART-CERAMIC COLLECTION, Areos I (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 9:30 am to 1 pm daily. *Closed Tuesdays*. Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tosista, 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 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 collection of engravings from Dürer and Bruegel to Braque, Picasso and Dali. 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.

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

SUMMER FESTIVALS

PRE-FESTIVAL EVENTS

Through June 22. Performances are at the Herodes Atticus Theater 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.

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

GREEK CHAMBER ORCHESTRA, June 9: Tatsis Apostolidis, conductor and D. Dimov, piano (200 to 50 Drs., students 30 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 Krzysztof Penderecki and Antoni Wit, with soloists Carlo Sardo, basso, and Konstanty Kukla, violin (300 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 George Pretre (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 THE BRIGHTON FESTIVAL CHORUS, 28, 29: Britten's *War Requiem*, conducted by Alfred Gibson, with

soprano Margaret Marshall (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 Pascal Roge, piano (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 Agraftiotis, 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.).

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

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

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

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

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

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

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

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.).

ROYAL DRAMATIC THEATRE OF SWEDEN, 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 "OJEBOKOREN", August 2, 3: Aeschylus' *Oresteia* (200 to 100 Drs., students 50 Drs.).

JOAN BAEZ CONCERTS, August 4, 5, 6 (500 to 200 Drs., students 50 Drs.).

ELSA VERGI TROUPE, August 9, 10: A. 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.).

MARIA FARANDOURI CONCERTS, August 25, 26 (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.).

EPIDAUROS

The Festival will begin on June 21 and continue through August 31. Performances are on Saturdays and Sundays and begin at 9:30 pm until July 27 and at 9 pm from August 2. The ancient theater at Epidaurus, on the Peloponnisos, is a two-hour drive from Athens. Many travel agencies organize coaches to Epidaurus for the performances. Tickets may be purchased ten to fifteen days in advance at the Athens Festival Office, Stadiou 4 (in the arcade). Tel. 322-1459, or at the theater.

STATE THEATRE OF NORTHERN GREECE, June 21, 22: Aristophanes' *Ecclesiazusae*... June 28, 29: Sophocles' *Antigone* (250 to 100 Drs., upper tiers 50 Drs.).

NATIONAL THEATRE OF GREECE, July 5, 6: Euripides' *Electra*... July 12, 13: Aristophanes' *Acharnians*... July 19, 20: Euripides' *Phoenician Women*... July 26, 27: *Electra*... August 2, 3: Sophocles' *Philoctetes* (300 to 100 Drs., upper tiers 50 Drs.).

ART THEATRE OF KAROLEOS KOUN, August 9, 10: Aeschylus' *Oresteia*... August 16, 17: Euripides' *Trojan Women* (250 to 100 Drs., upper tiers 50 Drs.).

AMPHITHEATER, August 23, 24: Menander's *The Epitrepontes* (250 to 100 Drs., upper tiers 50 Drs.).

CYPRUS THEATRE COMPANY, August 30, 31: Euripides' *The Suppliants* (250 to 100 Drs., upper tiers 50 Drs.).

artist-director, Panos Aravantinos. Includes his set designs for the Fourth Act of *Carmen*, a classic reference in the theater 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. Theater 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

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

PROTO NEKROTAFIO (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus.

The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th century Greece. The Troy-inspired bas-relief Schliemann mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

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 center 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 9 am to 3 pm daily, Sun. 10 am to 4 pm. *Closed Tuesdays*. Admission 15 Drs. Free on Sundays.

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. through Fri. 8:30 to 2, Sat. 8:30 to 12.

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

ATHENS COLLEGE, Psychico, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 1:30. Will close for the month of August.

BENAKI, Koubari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolours pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. through Sat. 8:30 to 2.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. through Fri. 10 to 2 and Mon. and Thurs. 4 to 8.

BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. Daily 9 to 2, Tues. and Wed. 4 to 7.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. through Sat. 9 to 1, Mon. through Fri. 5 to 8.

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

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 1:30 and 5 to 8. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references and records in German. Mon. through Fri. 10 to 2 and 5 to 8. *Closed June 2-September 15*.

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

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon. through Fri. 9 to 1 and 5 to 7:30.

NATIONAL LIBRARY, Panepistimiou St., Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon. through Sat. 9 to 1.

NATIONAL RESEARCH CENTRE, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. through Sat. 8:30 to 1:30, Mon. through Fri. 4 to 8:30.

PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 9 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 8 to 1 and 5:30 to 8, Sat. 8 to 1.

PLANETARIUM, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. through Fri. 8:30 to 3.

POLYTECHNIC SCHOOL, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. Mon. through Fri. 8 to 7:30 and Sat. 8 to 12:30.

UNITED NATIONS INFORMATION CENTER, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film-lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon. through Fri. 8:30 to 2:30.

RECREATIONAL BEACHES

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

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

ASTIR, Glyfada, Tel. 894-6461. Open 8 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 sunset. 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. Adults 30 Drs., children 15 Drs. approximately. Changing cabins, showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure it stops at Lagonissi.

VARKIZA, Tel. 897-2402. Open 8 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 8 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts (80 Drs. an hour). Snack bar. Bus 89 (Vouliagmeni) or 90 (Varkiza).

SAILING

HELLENIC SAILING CENTER, at Glyfada Marina, Tel. 894-2115 (for adults) and at Posidonos 19, Paleo Faliro (for children). Open daily from 10 am-7 pm. Lessons (for adults): 300 Drs./hour or 4,500 Drs. for fifteen lessons.

HELLENIC OFFSHORE RACING CLUB, Papadiamanti 4, Mikrolimano, Tel. 412-3357. Membership requires three Greek members as sponsors. Initial membership fee 2,000 Drs. The Club has four Swan 36s for use of the members and students. Sailing course: August 11-October 15, 15,000 Drs. Open 9 am-1pm and 5:30-8:30 pm.

PIRAEUS SAILING CLUB, Mikrolimano, Tel. 417-7636. Initial membership fee 1,500 Drs., monthly fee

200 Drs. The Club owns a number of Lightnings, Solinz 420s, 470s and Finn craft for the use of members. Open daily 9 am to 2 pm. Restaurant and bar open from noon to 10 pm.

YACHT CLUB OF GREECE, Mikrolimano, Tel. 417-1823. Two regular members required as sponsors. Membership fees depend on the facilities used. Members of yacht clubs abroad may use the club's facilities for up to ten days. Bar, restaurant and mooring facilities, and a number of sailing boats for members' use. Open daily from 9 am-10 pm.

Yacht races are held regularly in or around Faliron Bay on Saturdays and Sundays. For further information contact The Federation of Greek Sailing Clubs, Xenofondos 15a, Tel. 323-5560.

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 Patisson, Tel. 822-1764. Excellent reproductions of statues, figures, vases, jewelry, etc. Books also available.

NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.

NATIONAL WELFARE ORGANIZATION. A wide variety of crafts from moderately-priced, utilitarian, copper or woven products, to delicate embroideries, jewelry and rugs. Shops located at Karageorgi Servias 8, the Hilton Hotel, and Voukourestiou 24. The latter specializes in rugs and carpets.

XEN (YWCA), Amerikis 11, Tel. 362-4291. An exhibition of arts and crafts, and embroidered items and cards for sale.

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.

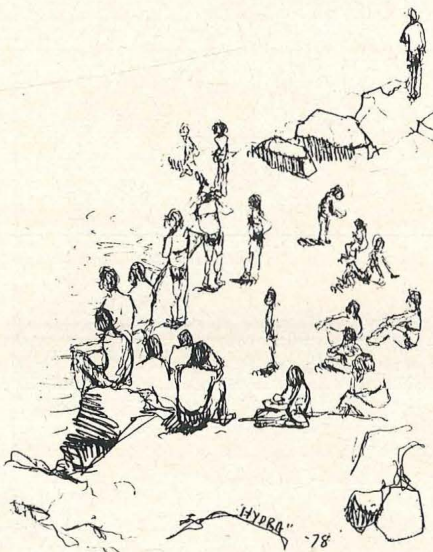
PIRAEUS FLEA MARKET. By the side of the railway track just before the SPAP station, housed in a row of rickety structures built over the ancient walls of Pericles. Smaller and less frequented than Monastiraki, but often rewarding. Bric-a-brac from old ships are predominant, but brass beds, earthenware, 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.

THEATER

There are few theaters open during the summer, but a plethora of musical revues (*epitheorisis*) spring-up at open-air theaters throughout the city. Dial 181 for a recorded announcement (in Greek) of current shows.

CINEMA

Although one may know which films will be released during the summer in and around Athens (the distributors' film catalogues are out), one is never certain when these will be shown since theater owners book them two or three at a time, and only a week in advance of their showing. Usually they choose secure box-office successes of the previous or any other season. Here are some of the more successful films released during the 1979-1980 season. As a rule, programs change every Monday, Wednesday and Friday.



ALIEN (Allian o Piratis tou Diastimatos) — A voyage of pure terror in space as the crew of a spaceship is hunted down by a carnivorous organism. Brilliantly directed by Ridley Scott, and starring Sigourney Weaver and Tom Skerritt.

APOCALYPSE NOW (Apocalypsi, Tora) — The ultimate Viet Nam death trip by the extravagant Francis Ford Coppola. An American captain (Martin Sheen) heads upriver through the jungle to kill a renegade American colonel (Marlon Brando) who, with his private army has been playing God in a remote village.

BLOODLINE (Grammi Aimatos) — A family thriller about the antagonism and dubious relationships between the inheritors of a cosmetics empire, with an international cast including Audrey Hepburn, Irene Pappas, James Mason, Omar Sharif and Ben Gazzara.

THE BRINK'S JOB (I Lystiea tou Brink) — After directing a few hits in both suspense (*The French Connection*) and eccentric comedies (*The Night They Raided Minsky's*), William Friedkin combines both genres to give us his account of the famous 1950 Boston heist, and its aftermath. Starring Peter Falk and Peter Boyle.

THE CHINA SYNDROME (To Syndromo tis Kinas) — An eerie example of fiction foreshadowing reality, this thriller about an "accident" in a nuclear plant was completed only a few weeks before the Three Mile Island one. And one wonders if in the latter the company went into as much trouble (even murder) to cover it up as they did in the film. Directed by James Bridges, with Jack Lemmon and Jane Fonda.

DAYS OF HEAVEN (Meres Eftychias) — A caustic fable about materialistic culture set in Texas just before World War I. Directed by award-winning Terrence Malick, and starring Richard Gere, a migrant worker who decides

to use his lover (Brooke Adams) to seduce his employer out of some of his fortune. All seen through the eyes of a child, Linda Manz.

ESCAPE FROM ALCATRAZ (Apodrasis apo Alcatraz) — Directed by one of the masters of the thriller genre, Don Siegel, who worked with Clint Eastwood in *Coogan's Bluff* and *Dirty Harry*. Eastwood plays the real-life convict Frank Morris who, along with two other inmates, escaped from Alcatraz in 1962, a year before the jail was closed down.

GIRL FRIENDS (I Dio Files) — An independent production by Claudia Weil about two roommates (Melanie Mayron and Anita Skinner) whose friendship deteriorates as each takes a different path: the first marries, and the other makes it on her own as a photographer. Also starring Eli Wallach.

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

HAIR (Hair) — The film version of the 1968 Broadway and international musical hit directed by Milos Forman. In the course of one balletic and lyrical night in the "enchanted forest" of Central Park in New York, the passions of a whole generation which grew up during the Viet Nam War are given free rein. Starring John Savage.

KRAMER VS. KRAMER (Kramer Enantion Kramer) — The court battle between a mother (Meryl Streep) and a father (Dustin Hoffman), both of whom won Academy Awards for their performances this year, to gain custody of their child. Adroitly directed by Robert Benton (also a winner) with quite a few twists and tears in the narrative that almost force the viewer to take a stand on this contemporary and bitter issue.

MANHATTAN — One of the best films of the decade, it's also Woody Allen's summum of the extraordinary comic character (and his no less extraordinary career) he has been developing during the last few years. Here he plays a television writer at odds with his job and especially the women in his life, among them Diane Keaton and Meryl Streep. Beautifully photographed in black and white by Gordon Willis.

NORMA RAE — Directed by Martin Ritt (*The Front*). A good, but a bit dated, film about the efforts to unionize the workers of a textile factory in the South. Starring Sally Field (who won an Oscar for her performance), and Rob Libman.

NOSFERATU (O Komis Dracoulos) — A remake by the talented Werner Herzog of Friedrich Murnau's 1922 classic horror film. Starring Claus Kinski as the "prince of darkness", and Isabel Adjani as his languid victim, both mesmerizing performances.

QUADROPHENIA — A British production directed by Frank Roddman, about a young man (Phil Daniels) who, fed up with his middle class family and his clerical job, joins a motorcycle gang and travels through England. Set in the 60s, the film manages to convey that exciting and Beatles-crazed period. Music by The Who.

THE QUINTET (To Quinteto) — Writer-director Robert Altman has made an SF movie (after a long series of satires, like *Nashville*) set in the future when the earth freezes over and life has died out — except for a small group of survivors who spend their time playing an incomprehensible board game and slitting each other's throats. Starring Paul Newman and Bibi Anderson.

STAY THE WAY YOU ARE (Na Minis opos Isse) — Marcello Mastroianni plays a middle-aged man who is seduced by a young nymph (Nastasia Kinsky) who, he later finds out, is the daughter of an old lover and may very well be his daughter too. Directed by Alberto Lattuada.

THIS IS AMERICA (Ameriki Horis Maska) — A documentary directed by Romano Banderbes, which sets out to "strip" both literally and figuratively speaking American society of all its veils.

TO MEGA DOCUMENTO (The Great Document) — A documentary by Yorgos Filis about the relations between Greece and Turkey during the last seventy years. Worth seeing, even by those whose knowledge of Greek is limited, if only for the beautifully preserved newsreels, some dating back to the Balkan Wars.

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. In the summer there is a cool, pleasant garden. 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, Evznon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

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

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

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

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

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

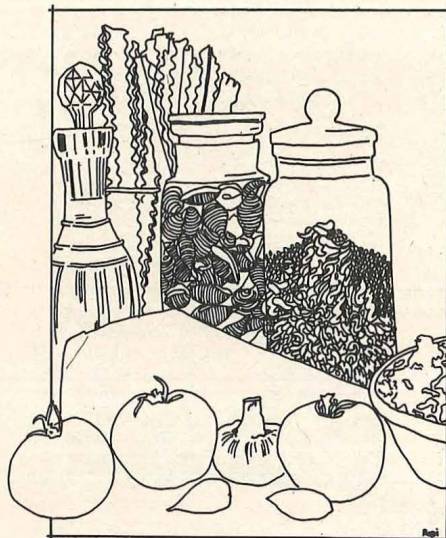
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George

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 handiest anywhere and provides a panoramic view of the Acropolis. Summer dining on the terrace. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialties. 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 specialties: *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.

Balthazar, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. A spacious and cool garden in the summer. The menu offers a change of pace with unusual soups, entrées, 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 with a terrace for summer dining. Mainly game and steaks. Calf's foot soup. Good food and service. Daily 8 pm to 1 am. Closed Mondays.

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

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

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens, where the quality of the food is consistently good and the

service gracious. Dinner by candlelight and in the summer, lunch and dinner are served under the mulberry trees in the exceptionally pleasant and cool little park. The menu covers the standard French fare from *pates, escargots*, and frogs legs, to *coq au vin, steak au poivre*, etc. Excellent omelettes and salads (especially nice for lunch). Try their own red wine. Reservations necessary in the evening. Moderately expensive. Open from noon to 4,8 to 1.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) and Italian salads. Modern surroundings with outdoor dining in the summer. 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 wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays.

Le Grand Foyer, Voula. A beach complex, Tel. 895-2403. Well-prepared food in a beautiful setting with a view of the sea enhanced by pleasant renditions of new and old favorites 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.

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

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

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. A new Lebanese restaurant with a warm hospitable atmosphere. Specialties 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. In the summer, the serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music. 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.

SUMMER BARBECUES

The Athens Hilton has resumed its summer barbecue parties. They take place, as usual, around the swimming pool with a bountiful buffet and a good selection of lively music. Every Wednesday at 8:30 pm. Price 725 Drs., including tax and service.

Orangerie, Efroniou 55 (opposite the Caravel Hotel), Tel. 742-735. A friendly atmosphere with soft music and bathed in candlelight. Specialties provided by French chef. Good service and moderate prices.

Oriental Taverna, Alsous 12 and Diakou, 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 specialties 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 favorite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the specialty, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

Peacocks, Kifissias 228, Psychiko, Tel. 671-9629. Cafeteria, snack bar, and grill room on the roof of the Alpha-Beta supermarket. Open-air terrace in the summer. Cafeteria open from 9 am. Grill room open from 12:30 to 3 pm and 8 pm to 12:30 am. Closed Sundays.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Highly recommended. The ambience of a small Paris cafe, quiet atmosphere with good service. The cuisine is refined and meticulously prepared with a wide selection of French dishes and superb fish. Specialties include *Supreme de Poulet à la Pruniere* (delicious), *Tournedos choron*, and often unusual surprises (miniature scallops for example). Moderately expensive. Special lunch-time prices. Open daily from noon to 3 pm and 8 pm to midnight. Closed Sundays. Will close July 16 for the summer.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinio Sports Center), 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 specialties. The prices are reasonable.

Spoonful, Tsakalof 29, Tel. 361-9915. The basement is self-service, while the mezzanine restaurant is spacious and cool in the summer. Open for lunch and dinner. Closed Sundays.

Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Choice prime ribs, charcoal steaks and fondue Bourguignonne served in a sophisticated, rustic ambience. Super salads and an extensive bar. Good service. Sensible prices. Reservations advisable. Open noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.

Steak Room, Eginitou 6 (between Hilton and U.S. Embassy), Tel. 717-445. Cheerfully urbane, a favorite 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, Pondou 40 (parallel to Mihalakopoulou, behind Riva Hotel), Tel. 779-3072. Permanently located at their former summer residence. In the summer there is quiet dining in the lovely, cheerful garden. 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.

Tika, Alonion 23, Kifissia, Tel. 801-1591. Grenville and Mary are the hosts at this only Indian restaurant where the authentic Indian fare includes delicious appetizers followed by curries prepared according to your taste. The atmosphere is intimate and friendly, there is an informal bar, fireplace, and dining by candlelight. Outdoor dining in the warmer weather. Moderately expensive. Daily from 9 pm. Reservations necessary on weekends.

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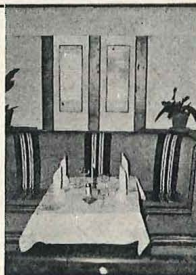
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Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497.

Italian and international cuisines served in a charming Mediterranean setting that includes terraces, verandas and tropical plants. Specialties include *Coquilles 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-paneled 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. Large garden with pine trees, for summer dining. Expensive. Daily from 8:30 pm.

Volto, Xenokratous 43, Kolonaki, Tel. 740-302. Aegean-island touches, within a sophisticated, modern setting on two floors. The mood is cheerful and warm, but subdued. The service is excellent. Mainly French and international cuisine, very well-prepared. A bar on the lower level. Daily 8 pm to 2 am. In the summer, the restaurant moves to a lovely, cool rose garden at Ithakis 32, Neo Halandri, Tel. 681-8681.

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

Corfu, Kriezotou 6 (next to the King's Palace Hotel), Tel. 361-3011. A pleasant solution to informal mid-city dining (just off Syntagma) where the surroundings are comfortable but uninspired. The extensive menu (from soups to sweets) includes the popular standbys of Greek cuisine as well as a few variations from Corfu. A favorite 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, Efroniou 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 *yiouvetsi*

(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, (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). During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm, the nightclub from 10 pm. Closed Mondays.

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

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialties served either indoors or in the park next to the Agora Sq., in warmer weather. 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.

Vassilis, Voukourestiou St. 14a, Tel. 361-2801. For forty years consistently good food and service at reasonable prices. Large variety of dishes, both Greek and international. Open daily for lunch and dinner.

TAVERNAS

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

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

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative owner. Standard fare and moderate prices in a colorful, 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 specialties in town at very reasonable prices. Good service in a pleasant atmosphere.

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

Kavalieratos, Tatoiou 82, Metamorfosis (off the Nea Filadelfia Road, within easy reach of

Kifissia), Tel. 279-8780. An old-time taverna. Three rooms divided by window panes; lanterns and paper tablecloths. Country sausage, lamb on the spit, *kokoretsi*, broils, country salad, yogurt. Inexpensive. Daily 5 pm to 1 am and for lunch on Sundays.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. In the summer, tables are set out under the trees in a spacious garden. 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.

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

Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Warm welcome from the English-speaking owner, Mr. Nikos, who serves good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Daily 12 to 3 and 8 to 1.

O 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 specialty 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. A charming garden for dining in warm weather. Open 8:30 pm to 1:30 am. Closed Sundays.

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (*rouga* means lane). Small, pleasantly-spartan atmosphere, and cheerful

service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. 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 specialty. 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 (Lykavitos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 895-2446. A traditional rural taverna with a large selection of appetizers and broils. Open daily from 8:30 pm to 1:30 am. Closed Tuesdays.

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.

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

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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.

Bitchoula's, Vass. Georgiou 66, Glyfada, Tel. 894-7303. A very successful disco, frequented by all ages, because of its great variety of music.

Disco Glass, Voulis 36 (off Syntagma Square), Tel. 322-7182. A new, exciting light show with 2001 tivol 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.

Emantina, 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.

Timothy's, Varkiza, Tel. 897-2418. This place has a restaurant, coffeeshop and a discotheque. A good selection of records.

NIGHTCLUBS

Fantasia, Agios Kosmas, (opposite West airport), Tel. 982-0300. L. Diamandi, G. Pouloupoulos, G. Zambetas, M. Menidiatis, etc. Closed Mondays.

Palea Athena, Flessa 4, Plaka, Tel. 322-2000. The floor show has moved to the garden for the summer.

Stork, Agios Kosmas (across from the West airport), Tel. 982-9864, 982-9865. Leading popular singer Vicky Moscholiou joins Stamatis Kokkotas and Dimitris Mitropanos in a rich variety of Greek music. Enjoy a highly entertaining program with your favorite drink or a full course meal at Greece's most fashionable nightclub. Every evening except Sunday.

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 meters. You may drive to the top or avoid the last eight kilometres of gruelling bends by taking the cablecar to the hotel door. The restaurant is open from 8 am to 2 pm continuously, and the Casino from 8 pm to 2 am (closed Wednesday). The entrance fee is 50 Drs. and a five-year season ticket costs 5,000 Drs. The stakes are another matter. (The casino is out of bounds, by law, to bankers and civil servants who may be tempted to gamble with their bank's or nation's assets). For information, Tel. 322-9412. For reservations, Tel. 246-9111.

OUT OF TOWN RESTAURANTS

CORFU

Akteon. In town, at the edge of the plateia. Tel. 37894. Limited menu, moderately priced and fair cuisine but commanding a splendid view of the sea, Garitsa Bay and the old fortress. Daily from 9 am to midnight.

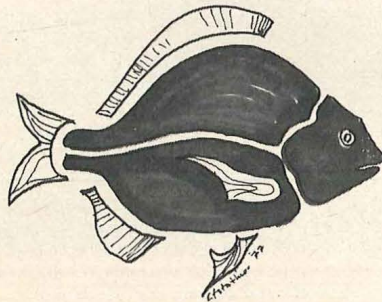
Aigli. In town. Tel. 30841. The tables are set beneath arcades and trees at the Liston. Simple but good Greek food. Open daily 11 am to 4 pm and 7 to 11 pm.

Bella Napoli. In the center of town. Tel. 33338. Lovely interior decor, a pleasant veranda with trees. Good food, specializing in Italian dishes. Expensive.

Bistro. Tel. 29657. At the new port in the Manduki area. Nice bar, rustic decor, background music and wooden booths for dining by candlelight. Fairly expensive. Daily from 6 pm to 1 am.

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

BP. At Dassia about 12 km. from town on the main Ypsos road. Tel. 93278. Unexpectedly attractive, contemporary continental decor. Excel-



lent charcoal broils, and occasionally fish or lobster. Cheese tray, salads. Very attentive service by the owner. Daily from 8:30 pm.

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

Corfu Palace. In town, at Garitsa Bay. Tel. 39485. Super elegance and gracious service in one of Greece's finest hotels. The focus is on Greek specialties. The grill room also offers excellent a la carte selections. During the warm months a lovely outdoor buffet is served every Saturday night. Justifiably expensive. Dinner served from 8 to 10 pm.

Coucouvaya. On the outskirts of town, one km. from the new port. Tel. 34477. A great selection of the latest dance music at this discotheque located in an old stable transformed into one of the cosiest places in town. Moderate prices. Daily from 9 pm until the wee hours.

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

Magnet, Kapodistriou 102 (near the Royal Palace). For a refreshing change of pace, a nicely decorated bar serving sandwiches and all kinds of drinks from sodas to champagne. Open 8 pm to 1.

Nausika, at Kanoni. Owner Stephanos offers a limited menu of good specialties. Expensive.

Tripa, at Kinopiastes (15 km. from town), Tel. 30791. A variety of excellent hors d'oeuvres are brought to your table at one of Corfu's best known eating places which was originally the village grocery. Moderately high prices. Reservations necessary. Open from 9 am to midnight.

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

Yannis, at Garitsa. Tel. 31066. A very inconspicuous restaurant. In the summer evenings dinner is served in a small garden. Excellent food and very reasonable prices.

PATRAS

Apostolis, Londou and Roufou Sts. Tel. 273-244. A typical Greek taverna situated in the centre of old Patras, it offers a simple and inviting

atmosphere with good food at reasonable prices.

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

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

Diakou, in Gerokomio. Tel. 277-929. Worth a visit for anyone who wants to enjoy a good meal and a spectacular view of the city from a terrace restaurant. A varied menu and reasonable prices. Open for lunch and dinner.

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

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

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

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

Sweet Palace, at Diakou. Tel. 225-484. The well-known pastry and coffee shop in Patras has opened a rotunda style restaurant serving all kinds of foods. Of special interest in the summer is the roof garden terrace with a spectacular view of Patras. Average prices.

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

THESSALONIKI

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

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

Clochard Restaurant, Proxenos Koromila. Excellent service, bar and good food.

Dionysos, Panorama-Hortiati. Excellent chef and service. Moderately high prices.

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

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

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

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

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

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

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

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

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

Riva, Proxenos Koromila. Specialties include shrimp and bacon, cannelloni with spinach. Generally good food at moderate prices.

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



our town

The Squeezed-Out Lemon Prize

A journalist who writes a column in the weekly magazine *Epikaira*, Nikos Dimou, has proposed a new piece of legislation which he believes should be written into the Greek constitution and the violation of which should be considered a penal crime carrying appropriately heavy sentences. Dimou suggests that the decree proclaiming the founding of this law should carry the title "For the Protection of the Citizen" and the crimes committed against it labelled "Tormenting the Citizen".

Chief among the tortures to which the citizens of Athens must submit are: wasting an hour and a half daily trying to put through telephone calls; waiting another hour or so for buses; suffering pollution which is epitomized by the sinister cloud that reappears with ominous regularity over the city; risking exposure to flash floods which inundate the city annually; circulating for hours in traffic to find legal parking areas and garnering the stack of so-called necessary documents which must accompany almost any transaction involving motor vehicles. Dimou has come to the solemn conclusion that someone must be responsible for all these things, that he should be held liable and duly punished, not only because these crimes cut the productivity of the country drastically but because they result in mental anguish as well, whose consequences are incalculable.

The labyrinth through which Dimou threads his argument is clearly bureaucratic and the Minotaur to which it inevitably leads, the culprit who devours Athenian citizens by the handfuls every day, is the Ministry of Communications. It is Dimou's original belief that the chief purpose of a bureaucracy is to serve the nation's citizens; not to serve itself. The journalist suggests that communications suffer primarily because they are under a state monopoly and are therefore immune to the

incentives of competition and profit with the result that working hours at the Ministry are consumed by office chat, chain-smoking and sloth. Because bureaucracy is faceless, no one feels that he is to blame for anything. This results in a state of stultifying irresponsibility on which even the primitive application of the carrot and the stick has no effect, since promotion and dismissal of civil servants are equally unlikely.

This immunity of the bureaucracy makes it impervious to criticism, even from the Fourth Estate. Complaints in the press are so common that they have become routine. By some perverse inner logic the permanent complaint lodged against the Establishment has led to the permanent establishment of the complaint.

Realizing that any attempt to remove civil servants or restructure the bureaucracy itself would be an effort of Sisyphean futility, Dimou resorted to a poll among his readers which would lead to the presentation of an annual award (in the official jargon of prize-giving): "to such persons or organizations which have contributed most to the disrespect for human dignity and to the misery of the average citizen".

The award, called "The Squeezed-Out Lemon Prize" is a beribboned decoration of a squeezed lemon, wrought in gold and designed by the famous Greek sculptor, Theodoros. The citation accompanying the 1979 award reads in part as follows:

In the name of those who are trampled and squeezed daily into antique buses;

In the name of those whose trains, due at seven o'clock, arrive at nine;

In the name of those who daily search for parking places;

In the name of those who wait: for buses, for letters, for telephone connections, for planes;

In the name of those who are obliged to buy safety belts which no one wears; to observe yellow lines on streets which no one obeys; to study a traffic code which is never applied; to choke on

public vehicles which have no controlled mechanical check-ups; to hazard against drivers who pass inadequate tests; to stand in line at the Ministry snarled in red tape; to pay fines for cars towed away from in front of their homes because of the incapacity of the state to provide legal parking areas; to waste hours and energy every day in getting to their destinations:

The 1979 prize of the Squeezed-Out Lemon is awarded to the Ministry of Communications. The results of the poll gave such an overwhelming majority in favor of the Ministry that silver and bronze awards for runners-up will not be handed out this year.

As if to prove its imperviousness to such gestures, the Ministry of Communications now has allowed the public in on its latest weighty deliberations. Showing its great concern for improving transportation conditions, the Ministry announces that it is planning to change the color of the city's taxis whose drab gray hue adds so little cheer to the streets of Athens. Among the proposals are blue with a white stripe, for patriotic reasons; yellow, to make the vehicles stand out; and green, presumably to make up for the lack of trees. Others, however, have proposed black to suggest a period of indefinite mourning.

UNICEF in Greece

IN early May, Donald Allen, Director of the Information Bureau of UNICEF for Europe, arrived in Athens to visit the National Committee which supervises that organization in Greece. Allen, a former journalist with *The New York Times* and *Newsweek*, has dedicated himself since 1972 to the welfare of the world's children. UNICEF began as an emergency relief program for the children of Europe after World War II but has since expanded its chief objectives to the plight of children in the developing

Third World.

"If a bomb with the power of the one that destroyed Hiroshima fell today," Allen said in an interview, "it would be headline news. The fact that 100,000 children die every three days now is not considered news. Our news is not the ephemeral kind which fill the papers, but the kind which is permanent."

Allen in his interview emphasized the inescapable condition of interdependence in the world today from which no country can escape, and pointed to the oil crisis in the Middle East as a classic example of it. The dire condition of the world's children should be everyone's concern: 400 million have no health care, 300 million live in areas where the water is polluted, 100 million suffer from malnutrition, and 175 million are without schools. 15 million children die every year in developing countries and 5 million in the developed ones.

The chief purpose of the Information Bureau of UNICEF is to sensitize the public to the needs of children. The enormity of the problems, however, tends to numb the public rather than arouse it. Today, emergency relief only plays a small part in the total expenditure of UNICEF, as the organization concentrates on helping countries to help themselves. While, for example, UNICEF may provide the serum or vaccine which is used in an inoculation at the cost of the price of a pack of cigarettes, it is up to nations themselves to provide the means for bringing health care to their people.

Greece joined UNICEF only in 1978. Although the country is today considered developed, and therefore falls into the category of self-help, the local organization has little financial means. As in most developed countries, the problems of children here are social and psychological ones. Anyone, including foreigners, can join the Greek Committee of UNICEF and work on a volunteer basis. Its headquarters are at Xenias 1, Plateia Mavili.

Kifissia Endangered

THE late poet George Seferis once wrote that he preferred the cool breezes of Kifissia to the skyscrapers of New York. Today he might easily have preferred the zephyrs of Central Park to the highrises of Kifissia. For generations, Athenians have enjoyed making excursions to their city's most famous suburb, known for its gardens and villas, for its tavernas and cafes and even at one time, for its waterfalls and

splashing brooks. The water has long since been diverted into the city's hydraulic system. Much of the pinewoods have since been cut down and now a growing number of Athenians have escaped the city to buy flats in Kifissia. As a result, many old houses (whose oddities caught the affectionate eye of Osbert Lancaster in the 1940s and led him to pronounce Kifissia as having some of the most extraordinary suburban architecture in Europe) are being pulled down to make way for apartment houses.

Yet old Kifissia has been able to preserve some of its *fin de siècle* atmosphere. Modern buildings and shops set up beside tumbled down rubble walls, overgrown gardens and sagging neo-classical, Gothic, Moorish and Italianate facades give an ambiguous charm to a town that is decaying and reviving at the same time. Athenians still flock to Kifissia in the spring and summer to stay in the spa-like hotels of Kefalari, to visit the annual flower show, to enjoy the cool evenings in taverna gardens, to take horse and carriage rides up Othonos Street lined with plane trees and, traditionally, to steal flowers from Tatoiou Street gardens on the first of May. Kifissia has appropriately been called "the lungs of Athens" and as such it has served the city well.

Traffic-circulation planners, however, are no lovers of lungs, nor are they much good as planners, either. When the National Road was being built nearly twenty years ago, no auxiliary road was built to connect it with the eastern sections of Athens. Meanwhile, Kifissia and the suburbs north of it grew. The result has been a clogged Kifissia Road with a bottleneck in the town itself largely due to through-traffic, much of it commercial, with oil tankers, cranes and military vehicles carrying explosives. Planners have therefore proposed making the main street into a one-way thoroughfare going north, and widening Tatoiou Street, making it one-way moving south and constructing a bridge over the railroad tracks at the cost of 500 million drachmas and joining this route to the main Kifissia Road just below the town. The widening of Tatoiou Street alone would remove two thousand trees, destroying its gardens and a good part of the town's surviving attraction. What is curious, if not arrogant, about this plan, is that it is called a "temporary" solution. In five years' time — and it is unlikely that the bridge which has particularly irked the local population can be completed in this time — it will be supplanted by another plan.

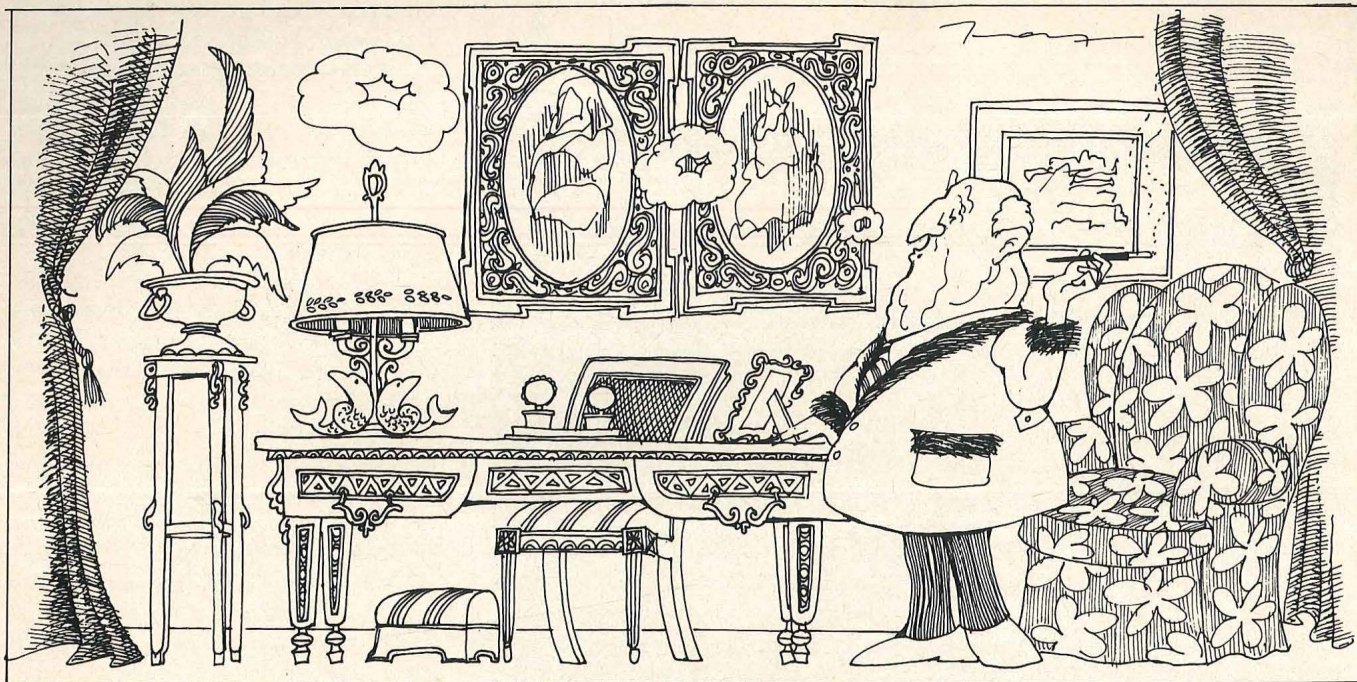
It would be foolish to accuse such planners of contempt for the past. They are ignorant of it, and are motivated most likely by a narrow, transitory, despotic utilitarianism. Athens is a *tableau vivant* of the results of such methods. But that has been happening over many years and a more aware, more voluble and a more concerned public is growing to curb the actions of official irresponsibility.

In the last month alternative plans have been drawn up and submitted by a citizens' organization which wants to preserve central Kifissia. Over one thousand signatures have been gathered in protest of the original plan which has, of course, only been submitted to the authorities for study — but which, interestingly, was discovered to exist only by chance. The medieval darkness which invests so many similar ministerial considerations often only comes to the light of day when the bulldozers arrive at dawn to assert their rights of public domain without prior warning — and of course without compensation. A thousand signatures may seem few in a town like Kifissia which today boasts 50,000 voters. But it is hardly a boast: of these, only 8,000 vote from Kifissia; the rest are recent arrivals who have not yet transferred their voting privileges from the precincts of their previous domiciles.

As in any community, in a matter of this kind, there is a clash of interests — commercial ones which want as many passers-by coming through town as possible, and those of residents who would like to preserve the town for the attractions that drew them there in the first place.

The lack of effective local government has been one of the banes of democratic process in this country for a long time. Servility to authority goes far back into the days of Byzantine overlords and the Ottoman occupation. After the War of Independence, authority came from abroad, and later, domestically, from above, dictated from a highly centralized government in Athens. The lack of responsibility, freely taken, on the part of citizens will inevitably lead to irresponsibility on the part of government.

Effective pressure from private institutions and citizen-groups, however, has increased in recent years. In the case of Kifissia, local foundations and institutions are alert to the problem, and a growing number of people have become aware that the haphazard, short-sighted, narrow-minded planning that Athens has suffered must not be allowed to spread.



MEETING IN KIFISSIA

ALL the recent to-do about Elytis winning the Nobel Prize for Literature and the awards to Harold Macmillan and Madame Simone Veil made me suddenly remember that we had another Nobel prizewinner living in our midst right here in Athens — or at least, I hoped he was still living because I hadn't seen or heard of him since I met him at the formal opening of a new VD clinic in Piraeus shortly after the war.

His name is Trofim Trofimovich Ripser-Korsetsov and he won the Nobel Prize for Literature in 1914 for his devastating exposé of Russian cat houses from the far reaches of Outer Mongolia to the Pripet Marshes. Although his book earned him the coveted prize, it also earned him the displeasure of the imperial court. The Tsar and the entire Russian aristocracy never forgave him for revealing the closely-guarded secrets of the country's vast network of sporting establishments in the now-famous "Kwiki Archipelago".

Indeed, they made life so difficult for poor Trofim that he was forced into exile. He made his home in Athens where he lived in style for several years on his prize money. When that ran out, he married Madame Hortense Kanilingskaya, a notorious procureuse from Odessa who had fled the Bolsheviks on a Greek tramp steamer and arrived in Piraeus with several thousand gold sovereigns in her baggage.

When I met Trofim at the VD clinic, which had been largely financed with a

generous grant from Madame Hortense in memory of the gallant Greek seamen who had saved her from the Reds, he had given me his card and invited me to visit him and his charming wife at what he called his 'chateau' on the Tatoi road in Kifissia. But what with one thing and another I never got around to it.

Now, I decided, it was time to look him up and find out why a famous person like him had not appeared at any of the functions to celebrate the Elytis event and the Onassis awards. I could not remember the address in Kifissia but I knew I had kept his card. I ran up to my attic and began rummaging through three trunkfuls of mementos. In the second trunk, with a cry of triumph, I fished out his card which I found wedged between an autographed photograph of King Farouk and a slipper worn by Maria Callas at her first performance of *La Bohème* at La Scala di Milano.

Trofim had been twenty years old when he wrote the 'Kwiki Archipelago' so now, if he was still alive, he must be eighty-six.

It was early afternoon when I walked up the marble staircase of an old and imposing mansion and rang the bell by the great oaken door. After what seemed an eternity, I heard footsteps behind the door and the rattle of a chain being drawn. The door opened an inch and I beheld an aged retainer in a winged collar and tie and a green baize apron. I gave him my card and I was shown into a great hallway, hung with

rich draperies and priceless Persian rugs.

The retainer disappeared behind the draperies and a few minutes later he came back again and asked me to follow him. He led me into what appeared to be a study and, standing inside with my card in his hand was none other than the great man, Trofim Trofimovich Ripser-Korsetsov.

It was a moment that will remain indelibly carved in my memory.

In spite of his great age, he held himself erect and shook my hand with a firm grip. He wore a fur-trimmed smoking jacket and the cigarette burning in the long holder he held elegantly in his left hand was sending a blue plume of smoke curling up around his clean-cut features and his penetrating grey eyes which were gazing at me intently.

"Alexei", he exclaimed, stepping forward and embracing me. "Trofim," I cried, returning the embrace.

"After all these years."

"Yes, after all these years."

Then he stepped back and looked a little puzzled. "Have we met before?" he asked.

"Of course, at the VD clinic in 1949," I prompted.

"Ah, yes. The VD clinic. What a memorable experience. It was poor Hortense's pet project. How could I have forgotten. You must forgive me, but I am growing old."

"Not at all," I said cheerfully. "You don't look a day over eighty-five. And

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Madame Hortense, she is, er —" I stammered, fearing the worst.

Trofim nodded his head sadly. "Yes, I'm afraid she's no longer with me. She left me ten years ago to live with a sponge fisherman from Kalymnos. For all I know, she's still with him, sitting on a caique off the north coast of Africa, stringing sponges on a line."

After we had settled comfortably in deep armchairs and were sipping tea from a magnificent samovar in the center of the room, I asked Trofim why he was living in such seclusion and why he had not written anything since his masterpiece in 1914.

"Well, you know how we Russians are. When we can no longer stroll along the Nevsky Prospekt or gallop through the tall fir forests of Siberia or sing in chorus with a bunch of boatmen on the Volga, all the life seems to go out of us," he explained.

I nodded sympathetically. "You felt spiritually castrated," I ventured.

"Spiritually, yes. But not in any other way, mind you. That Hortense knew every trick in the book and then some. A truly insatiable woman and I'm glad to say I never gave her cause for complaint. But she always had a secret longing for a younger man and when this sixty-five year-old sponge fisherman turned up, she just went crazy over him. Women are such strange creatures, aren't they?"

I nodded in agreement.

"So when she left me I decided to go back to writing."

I looked up eagerly. "That is a sensational bit of news, Trofim," I said. "What have you written? When is it going to be published?"

"Well, you know that Hortense's work in Odessa obliged her to maintain contacts with the best establishments all over the world. There was a constant va-et-vien of choice stock from one house to another and when Hortense left, I found her address book with a very long list that covered the whole of Europe, North and South America, Africa and the Far East. So, for the past ten years, I have been travelling to all these places, gathering material for my new book."

"Splendid, splendid!" I exclaimed. "And when will it be finished?"

"I have two more trips to make — one to Tierra del Fuego and another to the Andaman Islands, after which I shall have covered the subject in its entirety."

"And what are you going to call your new book?"

"Why, 'The Universal Kwiki', of course."

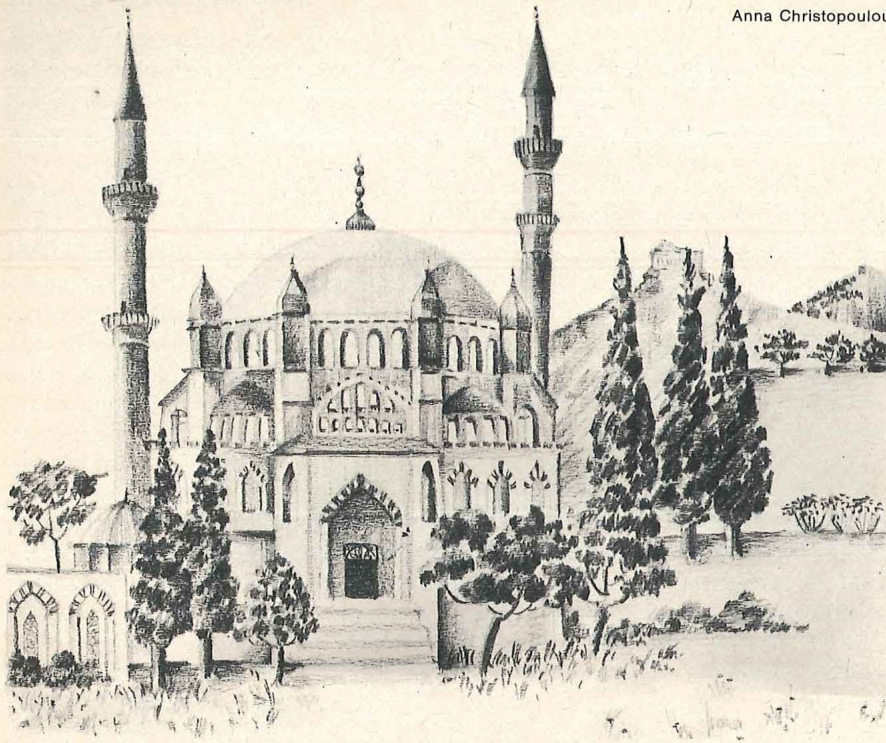
—ALEC KITROEFF

that takes less than forty-eight hours to cross.

Other enterprises include the construction of a submarine telecommunications cable between Crete and Syria and the recent establishment of the Center for Islamic Studies in Greece. All these and more are ongoing projects of recent development. The Center for Islamic Studies in Greece has already conducted several major seminars, attended by large numbers of scholars and businessmen. The study of Arabic is another facet of Greek involvement in this context. All in all, since late 1974, Greece has signed some nineteen or twenty different agreements with Arab countries.

Greek exports to the Arab countries have increased rapidly in the last few years. So much so, in fact, that the Arab countries as a whole now constitute the largest client for Greek products after the EEC. Between 1972 and 1977 the value of Greek exports to the Arab world increased twelve times, from about \$50 million to something like \$600 million. In 1972, Greek exports to the Arab countries represented only about 6.2% of all Greek exports. By 1977, that figure jumped to about 19.2%. The figures for 1978 show further increases. Greek imports from the Arab countries in the same period increased from about \$80 million to about \$800 million, most of it in crude oil imports. Though the figures show a considerable deficit on the Greek side, Greece seems to be closing the gap. A more balanced expansion of trade between Greece and the Arab world is Greece's objective.

Another relatively recent initiative is the establishment of the Arab Greek Bank. The Bank was formally founded about two years ago with offices on Panepistimiou Avenue in Athens. 40% owned by the National Bank of Greece and 60% owned jointly by Kuwait and Libya, it is the fifteenth foreign bank to have begun operations in Greece. What is even more significant is that, although there are many branches of foreign banks in Greece, it is the first to have a majority of shares held by foreigners, thus establishing a legal precedent in this country. The intention of the initial partners, which includes the Libyan Foreign Bank, the Kuwait Foreign Trading, Contracting and Investment Company, the Kuwait Investment Company and the Kuwait International Investment Company, is to include more institutions from other Arab countries, gradually, without changing the respective Greek and Arab ratios. The Bank will act both as a commercial and as an investment bank. It is



GREEKS AND ARABS: A SPECIAL RELATIONSHIP

SOON Athens will have its mosque. The Premier will select a site, a proper plot of land somewhere in Athens. The land will be a gift of the people of Greece. With this news, Professor Yiannis Georgakis, Greece's Ambassador at Large to the Arab Countries, stressed the dynamic quality of Arab-Greek relations in a recent conversation with this writer. Until such time as a site can be chosen and the mosque is built, a temporary mosque will be established in a traditional Greek edifice near the Tower of the Winds in the Plaka.

The need for a mosque has become apparent as more and more Arabs live, work, visit, study and do business in Greece, especially in Athens. Very special, constructive and productive relationships are fast evolving between Arabs and Greeks. Unlike the other nine members of the Common Market, nearly all of which at one time or another were colonial powers on the African continent or protectorate powers in the Near East, there has existed among Arabs a "fluid feeling" of friendship for Greeks, a feeling that raises expectations of being channeled in concrete directions.

With the return of Karamanlis to power in the summer of 1974, and the subsequent appointment of Professor Georgakis to the post of Ambassador at Large to the Arab Countries, expression was given to this "fluid feeling", actually a mutual feeling, and direction was

given to the Greek Premier's plans for closer ties with the Arabs. With Greece's accession to the EEC, on January 1, 1981, Greece will become a vital and important link between Western Europe and the Arab World. The process has already begun.

Prior to 1974 Greek-Arab relations were friendly enough but unspecific. Although Greek embassies functioned in Arab countries, the appointment of Georgakis signified the Greek Premier's expectation of solid achievements lying beyond normal diplomatic relations.

In the last several years important initiatives were thus taken on the Greek side. One of the earliest of these was the creation of CDC, The Hellenic Chamber for Development and Economic Cooperation with the Arab countries. This Chamber was founded in 1977. It promotes a whole range of Greek-Arab relations, collects and disseminates information on business opportunities in the Arab countries for Greeks and in Greece for Arabs, and facilitates contacts between businessmen. It is a membership organization.

Another example of Arab-Greek cooperation, the result of a Greek government initiative, originally conceived by Georgakis, is the ferryboat line that now operates successfully between Volos, in east central mainland, Greece, and Tartus in Syria, carrying cars, trucks, railroad cars, and buses on a newly established sealane

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expected to become the vehicle for investment activities between Greece and the Arab world.

Mention should also be made of the formation recently of a joint fishing company between Greece and Libya. Aside from the purely commercial aspects of this agreement, this venture is an important example of economic cooperation, not just between Greeks and Arabs, but also between what is essentially a totally socialist country, Libya, and a largely free market, private initiative economy, Greece.

Meanwhile, Arab tourists in Greece are coming in ever-larger numbers, and it should also be pointed out in this context that major Arab leaders and heads of state often request the Greek government to ignore their frequent visits to Greece. Often they come to Greece incognito just to enjoy its environment. The Greek Arab Chamber has organized a major Arab-Greek seminar in Athens in December, attended by over 300 important Arab and Greek leaders under the theme of Europe, Greece and the Arab countries.

Recently former Premier Karamanlis visited Saudi Arabia and concluded various agreements involving expanded Saudi-Greek commercial relations, including the purchase by Greece of substantial quantities of Saudi oil. Similar missions were undertaken successfully by Coordination Minister Mitsotakis to Libya and Commerce Minister Panayotopoulos to Kuwait and Iraq.

Perhaps the most significant activity for Greece in its relations with the Arab world is the very extensive construction and engineering projects completed and in progress by Greek construction companies in the Arab countries in the last several years.

Although Greece's physical proximity to the Arab world and the fact that many Greeks have lived in the Arab countries for many years and know the commercial habits and the language is a major factor, it is essentially the high technical level and competitive position of the Greek construction companies which have given the Greeks a foot in the door at the outset, in building the infrastructure of the Arab countries from airports and major highways to hospitals, hotels and other major projects in nearly every Arab country.

As much as \$6 billion worth of projects have been completed or are in progress by Greek engineering firms. Principal among these is Archirodon, itself the result of a major, relatively recent, merger of Greek construction and engineering companies, including

Archimedes and Odon Odostromaton, according to spokesman John Lampsas. Archirodon seems to specialize in port construction, although it has extensive major projects in other areas.

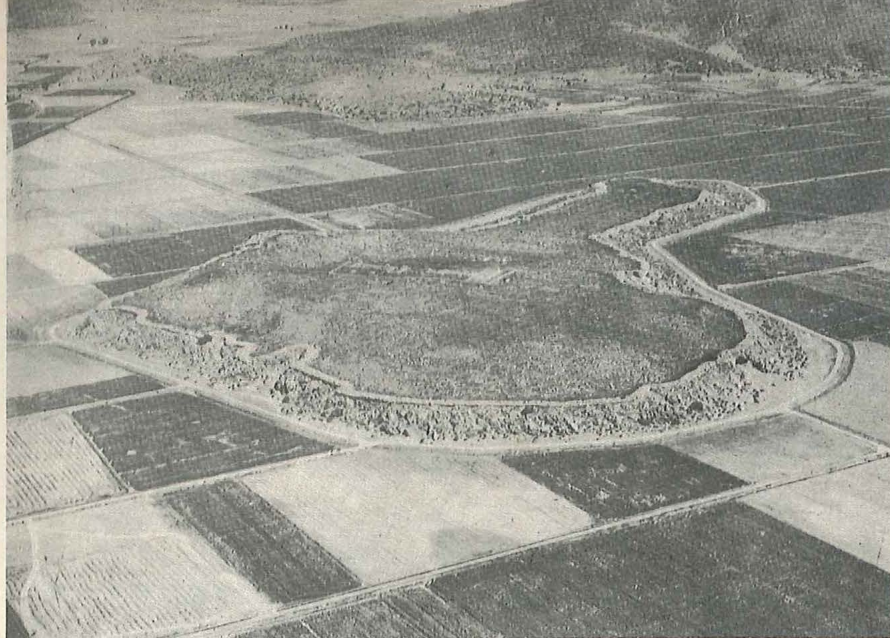
Odon Odostromaton, over a period of years before its merger with Archimedes, built at least fifteen Greek ports from the beginning. Archimedes also built the ports of Bengazi and Beirut. As Archirodon, after the merger, it built large ports in Saudi Arabia, the United Arab Emirates and other Arab countries. At present Archirodon is building as many as seven different ports at the same time. One of them is the large port of Jeddah, "one of the world's largest".

Archirodon has also put in a bid for two of Greece's largest domestic projects, the new international Athens airport at Spata and the Rion-Antirion extension bridge. Archirodon employs about three thousand administrative people, as well as project laborers who are hired on the spot. Controlling interest is held by Konstantinos Karpidas. Archirodon by itself is doing about \$3 billion worth of projects at this time, mostly in Arab countries.

There are, in fact, some two dozen Greek engineering firms doing business in the Arab world, building highways, dams and other major construction projects. According to the banking source consulted, estimates vary between \$2 billion and \$8 billion worth of projects. Although the National Bank of Greece is not a central bank, it is the largest commercial bank in the country, and together with a number of foreign banks here, it has provided letters of credit, performance bonds and other guarantees for the Greek construction companies, as requested by most of the Arab government contracting agencies.

It is important to note that much of the success of the Greek engineering and construction firms is the result of their own private initiative, in the face of stiff competition from foreign firms. Lately, however, and this year in particular, Greek government initiatives have apparently helped. Some of the other Greek construction firms, doing business in the Arab world and elsewhere in Africa, are: Edok-Eter, in Cameroon and Gabon; Scapaneus, in Iran and Iraq; Helleniki Techniki, in Iran, Iraq and Kuwait; ETE in Libya; Xekte, in Libya; Epirotiki, in Libya; Thales, in Saudi Arabia; Aemat, in Saudi Arabia; Heraklis and Meton, in Saudi Arabia; Domiki, in Syria; and EDOK Domika Erga and Tech-nodomiki, also in Syria.

— JACQUES A. CASE



The island of Gla from "Ancient Greece from the Air"

Raymond V. Schoder S.J.

THE ISLAND OF GLA

AS the National Road crosses the Boeotian plain beyond Thebes and rises into the northern hills, a low flat-topped hummock of land is clearly visible to the east lying in the middle of a patchwork of fields. Although it lies hardly a kilometre from the highway, it is seldom noticed by those driving past. Yet it is the most extensive of all Mycenaean strongholds, enclosing an area seven times greater than Mycenae with walls over 3,000 metres in circumference. This is the island of Gla. The island, from pre-classical times down to a hundred years ago, rose out of Lake Kopais, the largest lake in Greece. The lake was shallow and the shoreline swampy; a humid, unhealthy place throughout much of its history. In the dry summer months portions of the lake would dry and drain naturally, so there was always some cultivation of the lake bed. But the prevalence of disease in the marshy area prevented any extensive development. Then in 1876 an English company began draining the lake through underground channels, turning 200,000 stremmata into fields of rice, cotton, wheat and vineyards. From 1931 to 1953 this reclaimed land was administered by a private company, Limni Kopaidas A.E. It was then purchased by the State, which turned the land over to a group of agricultural cooperatives called the Organismos Kopaidas. Only the island, isolated in the midst of the field, remains uncultivated.

Although a feat of modern engineering, it was not the first time that Lake Kopais had been drained. Remains of three drainage channels and remnants

of artificial banks up to two hundred feet in width have been discovered which indicate the lake had been emptied over three thousand years ago in the greatest public works project of Mycenaean times.

In late prehistory, the Thebans destroyed the drainage canals, flooding the lake bed once more and ruining the economy of neighboring communities, even washing out some lake shore towns. The lake was back.

It was in this period, around 1300 B.C. that Gla became an island once more and was fortified. The walls, eighteen feet thick, are broken by four gates with the main entrance, flanked by two towers, on the south. The north gate was similarly guarded by towers. The surface of the island was relatively flat, yet with enough slope so that a palace on its highest level dominated the huge enclosure. This consisted of two wings

forming an L with a courtyard between. Behind the megaron reception areas apartments were laid out in a labyrinthine complex. There apparently were windows looking out upon the lake. In the center of the island remains of a market have been found, and it is assumed that the discovery of other foundations would reveal the extent of the community.

Gla has not been excavated to any large extent. The French archaeologist de Ridder dug there for one season in 1893, and John Threpsiadis for two seasons in the 1950s. What has been found is strangely tantalizing. Although it was built around the fourteenth century B.C. in the Mycenaean period of mainland Greece, there are curious similarities with the contemporary Minoan culture of Crete. Unlike Mycenaean fortresses with a single, dominant entrance, the walls of Gla are pierced by four gateways opening directly outward rather than with the approaches of most Mycenaean palaces which were protected by a wall on the attackers' unshielded side. The rectangular stone blocks of these gates differ from the cyclopean masonry of Mycenae. The palace complex with courtyard and exterior windows recalls Minoan palace construction. This might all be coincidence, the results of fortifying a large island rather than a mainland citadel, except for the discovery of a unique object on Gla — one half of a pair of Horns of Consecration (now in the Museum of Thebes), a sculptured religious symbol found only in the Minoan Palaces of Crete.

Gla was occupied for only a short while, and was abandoned as other Mycenaean sites were in the twelfth century B.C. For centuries afterward the waters of Lake Kopais slapped at the walls of an empty island.

There was one more try at draining

The walls of Gla seen from the north gateway. The flat fields of the drained lake bed appear in the right background.



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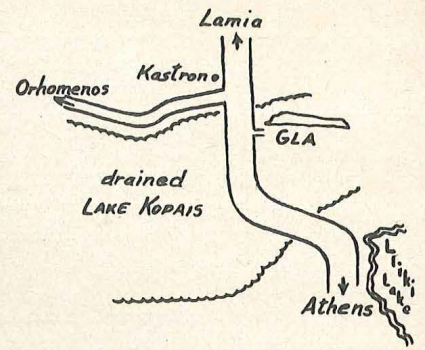
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the lake before the modern era. In the fourth century B.C., Krates, an engineer employed by Alexander the Great, made the attempt because of the disease spreading from the shoreline marshes. However, the Boeotians destroyed his canals, which archaeologists have also found, preferring the lake for fishing.

To visit Gla, turn off the National Road shortly after Kastron where a sign reading "Larimna" points to a road running left into the fields. Where that asphalt road then turns left, go straight over a canal bridge onto a dirt road which, after a short distance, runs around the base of Gla.

Generally a little-noticed land formation, Gla leaves a great impression on a visitor because of its size, the great length of its thick, surrounding walls and the unusual nature of its setting in the midst of acres of cultivation. Possibly even more impressive are the secrets which it may hold. Excavations have done little more than scratch the surface, both literally and figuratively. Unlike Thebes and Orchomenos, Mycenae and Tiryns, it is not connected with any known inherited legend. The present name, Gla, is most likely Albanian. Scholars have thought to connect it with the Homeric Arne "rich in vineyards" but this is only a guess.

Lack of funds has kept archaeological research in the area to a minimum. There are more famous and dramatic sites to be investigated. As frequent losers in ancient politics, the Boeotians and Thebans received a bad press in Greek literature. They joined the Persians, to their subsequent sorrow. Later, having first sided with Philip's Macedonians, the Boeotians allied with Athens in the final, climactic battle — and lost. Maligned in ancient literature, Boeotia has been relatively neglected in modern scholarship. One visit to the island of Gla makes any visitor hope that the trend might be changed and the secrets of this once-upon-a-time lake and island revealed.

—WILLIAM REID, JR.



Twenty years ago the street market on Xenokratous was a social rendezvous for Kolonaki maids. Today it is a get-together for their former employers who very often shop with Gucci tote bags. At a time of soaring grocery prices, the magic of the laiki markets throughout Athens continues to cast its economic spell.

STREET MARKETS

FROM fish to figs, to tomatoes and towels, the *laiki*, or people's street market, offers a shopper all the one-stop shopping ease and convenience advertised in so many other countries. Held weekly in virtually all Athens neighborhoods, the *laiki* is a microcosm of Greece in its variety of offerings and in its expression of strong individualism on the part of shopper and vendor.

The *laiki* is the genealogical successor to the medieval market places where produce was sold by serfs to make extra money. The street market system here began prior to World War II when the farmers of Attica banded together into a cooperative union in order to help housewives with their weekly shopping chores. Following a weekly schedule in their appearances, the farmers, on donkeys and horses, made a colorful band of merchants offering fresh garden produce to Athenians. Curtailed during the War, the street market returned after the occupation and currently flourishes in Athens and the suburbs.

Today's *laiki* is somewhat different from the casual once-per-week gatherings of local farmers who sold their own produce. Fifty percent of today's street market vendors are business entrepreneurs themselves. These merchants

make large purchases from the central wholesale vegetable market now located at Rendi, a western suburb of Athens, and sell this produce to the public at a profit which must not exceed a fixed thirty percent increase over the purchase price. Strict police control ensures this procedure. Large trucks bring crates of produce to the street early in the morning for sale to the public. The greengrocer stands offering only one or two types of fruit or vegetables generally fit this category of vendor.

The other fifty percent of the vendors — those surrounded by heaps of onions, mountains of cabbages, beets, or potatoes — are the local farmers from outlying districts of Attica who sell their own goods and who continue the original spirit of this type of market. Generally, these farmers are condescending towards the other vendors who sell "store-bought" items from the central market, although they are also required to have fresh produce and must conform to market police controls. Often handwritten in chalk on the slat of a broken fruit crate, the first name of the owner of the stall and his locale are proudly displayed to the public. From these vendors, a shopper can buy a wider variety of goods, perhaps obtain

fresher quality, and a better price, inasmuch as there is no middleman.

Both types of merchants — those who buy and sell and those who grow and sell — are closely governed by an organization of their peers. This organization oversees the daily operation of the market and keeps a balance between the two groups. Problems such as the allocation of stall sites (near the entrance of the market or at the back, on the sunny or shady side of the street), the issuing of permits for licenses, and decisions regarding the time and location of the weekly markets are some of the functions of the *laiki* vendors union. Once a location has been awarded to a merchant, the spot remains his, week in and week out. Also, psychological foresight worthy of a large supermarket is required in planning the organization of the street market. Thus, heavy commodities in large abundance are grouped in the center of the market; lighter-weight and staples near the edges, it being easy to drop a clove of garlic into one's already purchased sack of potatoes. Attractive, but less essential items lie at the periphery, and customers often complete their shopping with a bunch of freshly-cut flowers. Thus, the central body of the *laiki* dealers which organizes



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the size and shape of the market also serves as a representative board to the various agricultural organizations of Greece.

A visit to one of these weekly markets with its colorful sights, myriad smells, and cacophony of sounds is a multi-media experience in shopping. But like all shopping trips, there are practices of which the shopper should be aware. The knowledgeable customer should know what fruits or vegetables are in season, as well as the characteristics of ripeness, for the true connoisseur selects his own produce from the stand. It is the mark of inexperience to allow the stand vendor to do your shopping for you. If he insists, move on and find a stall where a customer can select his own produce. Another common practice is to bring plastic bags in which to carry purchases. However, a regular shopper's life is made easier by the purchase of a small cart (also sold in the market) which carries far more than plastic bags do. The cart is also helpful in pushing through congested areas caused by haggling merchants and customers. Expect to be jostled but don't be intimidated; politely aggressive behavior is needed and respected here. Be ready to make a quick decision on amounts wanted; there is a steady hustle and bustle in the market and the dawdler will always find himself at the back of a group of customers who never queue. Finally, keep a sharp eye on the scales, purchase, and change. While deliberate shortchanging is fairly rare, an occasional error may result. In any case, don't become angry. Posturing is important and *caveat empor* the rule.

The question of timing in a visit to the street market is important; the hours are from early morning to 1:30 or 2 p.m. One must decide beforehand whether it is better to go earlier and get a wider variety of fresh produce, perhaps at a higher price; or later, when the produce is cheaper but the quantity and variety less. Prices drop as the day progresses and vendors clear their stalls. But whatever your choice, the sights of the mountains of fresh oranges, clusters of newly-picked grapes, mounds of lettuce or apples; the smell of green vegetables and roses; and the sound of the vendors shouting are an unforgettable part of Greece, be you the casual tourist or the resident who is out on a weekly shopping trip. With our world of cellophane packaging and supermarket impersonality, the *laiki* gives a personal touch to the world of commerce and offers an opportunity to enjoy a truly individual experience in shopping.

—WILLIAM R. AMMERMAN



An enormous crescent and star blocked out on a hill dominates the eastern skyline of Nicosia.

THE TWO WORLDS OF CYPRUS

FIVE years years ago, an article entitled "Impressions from Cyprus", by Nikos Stavroulakis, appeared in *The Athenian*. Written a year and five months after the events of July, 1974, when an attempted coup triggered a massive Turkish invasion and occupation of northern Cyprus, the essay painted a picture of a country and people in a state of shock and desolation.

A short five years later, there are signs of an economic miracle throughout the southern half of the beleaguered island, which is still tragically split. The bullet-pocked buildings in Larnaca, the massive refugee camps along the road to Nicosia, the empty streets and waterfronts have all but disappeared. In their place, old buildings have been restored, new buildings and factories have been erected, and the remaining tent cities, still housing some thousands of refugees, are slowly being replaced by neat rows of more substantial, though still temporary, huts made of wood and metal.

July, 1974, left two hundred thousand people homeless refugees, one-third of the total population, six thousand dead, a shattered economy

and countless shattered lives. Greek Cypriots from north of the Attila Line who had not fled at the first onslaught of the Turkish troops, and Turkish Cypriots from the south, were uprooted from their homes and forced to resettle in opposite ends of the island. Of the citrus fruit groves, 80% fell into Turkish hands along with 90% of the hotels. The gross domestic manufacturing output of the Greek Cypriots was reduced by 70%; the fertile Mesaoria and the port of Famagusta, which, besides being a popular resort, had handled 83% of Cyprus's cargoes, lay in Turkish-held territory.

A make-shift international airport was established at Larnaca, and on a Sunday afternoon just after the Easter holidays 1980 and almost six years after the invasion, it is packed with travellers. Every plane in and out is booked and overbooked, with long waiting lists and lines of people crowded into a hall which seems jerry-built around them and on the point of bursting. The Larnaca waterfront, a pleasant broad sandy beach where already a few bathers test the sea, is ringed by refreshment stands. Behind the waterfront, narrow twisting roads lead through the town, past a jumble of old houses with balconies of

carved wood, neo-classical townhouses, and a few attractively designed modern buildings.

The graceful minaret of the Büyük Cami stands guard over the resettled Turkish section of town, small neat houses, now owned by Greek Cypriots, clustering around its base. Just a few blocks away, the Church of St. Lazarus, whose cloisters provided a temporary home for dozens of refugees, now stands glistening in its silent empty courtyard. According to tradition, after Lazarus was raised from the dead he made his way to Cyprus, where he established the Church. He was finally buried in the squat, dank crypt under the present church's sanctuary, but the ancient sarcophagus is empty. The interior of the church, stripped to the basic building stone, has been carefully restored; the magnificent carved wood iconostasis stands out vividly against the spartan gray blocks. Thick foliage swirls around figured panels containing stubby, crude, yet charming human and animal figures acting out scenes from the Old and New Testaments. The flowers and plants are gilded and painted bright red, green and blue; the human figures, like little dolls, have snapping black eyes, pink skin, and



Carved wooden figures from the iconostasis of Saint Lazarus, Larnaca, depicting scenes from the Old and New Testaments

bright rosy cheeks. The exterior of the church is a curious mixture of styles, with its Byzantine cluster of domes and half-domes, chunky Gothic piers, engaged columns and pointed arches, and its nineteenth-century bell tower with carved detail of Ottoman influence — a mixture which fairly reflects the complex layers of Cypriot history.

Just outside Larnaca, the road leading north to Nicosia passes through a developing industrial zone, new factories built just in the last few years; a large sign in one green field announces the imminent Jordache Jean factory. The government of Cyprus has vigorously encouraged the development of industry since 1974 with financial incentives and vocational and management training programs. The industrial zones which have grown up around the main cities now account for the largest share of exported goods, including clothes, footwear, building materials, and cigarettes. Arab countries buy

almost half the exports; the United Kingdom is also an important customer. The agricultural sector, crippled by the Turkish occupation of the most productive, fertile areas of the island, has recovered rapidly, although with a different emphasis now. Where once citrus fruits constituted the major agricultural export, now potatoes are in the lead, followed by vine products, cereals, citrus fruits, and the marvelous carob bean, Cyprus's 'black gold', which can be utilized in the manufacture of chocolate, face cream, camera film and records. The leftovers go into animal feed.

Limassol, now the main port and export center, is also the heart of the reborn tourist industry, one of the sectors most severely affected by the events of 1974. The abandoned strip of hotels stretching south of Famagusta along the once-crowded Varosha beach, is being reduplicated and even bettered along the crescent east of Limassol.

Some hotels are already completed, their balconies, in April, occupied by sunburned visitors from northern Europe who are returning to the island in ever-increasing numbers. Many of the hotels are in the last stages of construction; even in their unfinished state they look solid and well-designed, and although they crowd along a once-pristine beach, they manage to make their own aesthetic contribution to the landscape.

West of Limassol, the coast road passes through the vast Phassouri plantations, where citrus groves and fields of grapevines are surrounded by windscreens of cypress trees. Limassol's main industry is the production and export of wine and spirits, including the dessert wine, Commandaria, which originated at Kolossi, a nearby Frankish stronghold built in the thirteenth century for the Knights of St. John of Jerusalem, who had their headquarters there for over three centuries. Only the castle keep survives, its solid square mass surrounded by flowers and fruit trees, a garden ornament in the lush countryside. Nearby are the twin hills of the town of Episkopi, one crowned with an Orthodox church, the other with a mosque and the houses of Turkish Cypriots, now inhabited by Greek Cypriot refugees from the north.

Episkopi sits at the root of the Akrotiri peninsula, most of which is British sovereign territory. Together with the Dhekelia base west of Larnaca, it occupies ninety-nine square miles, the vestige of British rule over Cyprus, which lasted from 1878 to 1960. The public road passes through the northern section of the base, past groups of English houses with tidy gardens, set along lanes with names like "Worcestershire" and "Londonderry". It winds above the "Happy Valley" playing fields, a land of green grass, cricket wickets and horse trails, where a lone rider perfectly turned out in tan



The waterfront at Limassol



jodhpurs and shiny black boots canters along towards the sea. Just beyond, the sprawling ruins of Curium, the ancient capital of this district, stretch along a high bluff overlooking the sea and a fertile coastal plain. Curium's theater, with its spectacular view, has been restored and is used for productions of Greek as well as Shakespearean dramas, layer on layer of cultures, like the twin hills of Episkopi.

OUTSIDE the borders of the British base, the coast road enters a barren zone of fractured limestone rocks and hills running right down to the sea, effectively dividing the ancient district of Curium from that of Paphos. Just before the limestone formations recede once more and the fertile coastal plain before Paphos begins, the road dips down to the sea and skirts an enormous boulder lying a few feet off the shore. This, the "petra tou romiou", is the legendary birthplace of Aphrodite; the visitor tries to reenter the imagination of those Cypriots who, thousands of years ago, found this rock and the surrounding white lime-tinted waters tossed into froth by winds off the open sea, the appropriate birthplace for the goddess of love. Why did this one pale-shouldered rock, of all the others scattered along this shore, evoke the image of a "foam-born goddess"? Perhaps because in antiquity, as today, the road descended briefly here from its twisting route on limestone bluffs high above the sea, bringing travellers face to face with its remarkable size? Or perhaps because the more uninhibited fantasy of those ancient makers of myths and legends saw, in the small rounded rock just beyond the "petra tou romiou", the shoulders and bust of a woman rising from the sea?

A few miles south of the birthplace of Aphrodite, the road passes the "Venus Rock Estates" housing de-

velopment, and enters the rich, fertile district of Paphos, associated with the goddess in legend and cult. The site of Old Paphos (Kouklia), on a hill covered with daisies, holds the remains of the sanctuary of Aphrodite, a major center of worship in the ancient Mediterranean. Part of the site is built over with a thirteenth-century Frankish manor house, center of a feudal estate which produced sugar cane; it is now used as a museum and workrooms. Old Paphos, founded according to legend by the King of Tegea on his way home from the Trojan Wars, served as capital of the district until the building of Nea Paphos in the late fourth century B.C. Established on the sea, the new city quickly became the commercial and, by the early second century B.C., the political capital of all Cyprus.

The site of Nea Paphos, covering nearly a square kilometer, holds a complex mixture of buildings, ancient, modern, and many in between. The

semi-circular harbor, rimmed by the inevitable tourist shops, restaurants, and cafes, ends in a pair of thirteenth-century forts, only one in good repair, built to replace the seventh-century A.D. Byzantine castle, known as "Saranda Colones", whose ruins stand above the western end of the harbor. On a sunny April afternoon, the port tavernas are filled with tourists, who after lunch wander up the gentle slope behind the harbor towards the heart of the ancient city. Polish excavators, working in the area since 1962, have uncovered a series of extraordinary mosaics in an enormous private house dating to the third century A.D., called the House of Dionysus, after the principal mosaic. The building is covered now with a translucent roof, replacing one destroyed in the Turkish shelling of Paphos in 1974. Visitors are herded along walkways which carry them above room after room of mosaics depicting scenes from Greek mytholo-



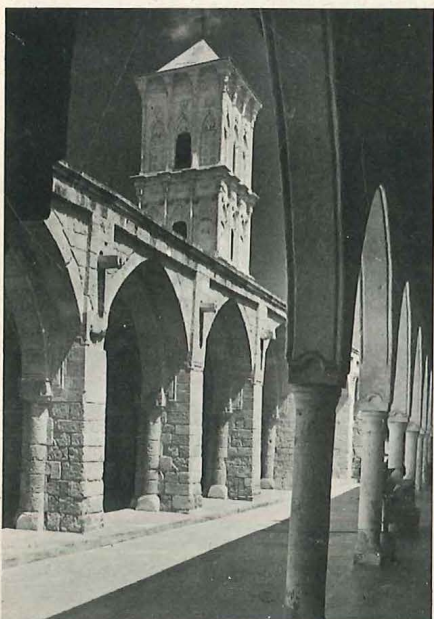
Tradition places the birthplace of Aphrodite at the "petra tou romiou" which rises out of the sea south of Paphos.



The church of Aghia Paraskevi in Yeroskipos near Paphos



The capital of a Gothic column in the cloister of the Old Bishopric in Nicosia



The church of Saint Lazarus, Larnaca

gy, straining to hear their guides above the clatter of clogs on wooden planks.

East of the excavations lies the modern village of Kato Paphos, part of which is enclosed by the ancient city walls. Near the east gate of the ancient city is a group of churches, each representing a major development in Christian Cyprus. Earliest are the partially excavated ruins of a giant fourth-century basilica, the largest on the island, with colorful mosaic floors and enormous pinkish-gray granite columns. Nearby, a triple-aisled Latin church, in Gothic style, was erected in the early fourteenth century. Now just its foundation walls and a few stubby double columns remain. The later church of Aghia Kyriaki Chryssopolitissa straddles the ruins of both earlier churches, a graceful building of characteristic Byzantine design.

All these coastal cities, ancient and modern, cling to narrow yet highly productive littoral strips. But just a few miles inland, the ground begins to rise towards the Troödos Mountains which stand between the cities of the southwest and the capital, Nicosia. Roads to the northeast from Paphos and Limassol run around the east end of the massif, which is dotted with picturesque villages and monasteries. The Larnaca road must skirt a bulge in the Attila Line near ancient Idalium; the hills above the road, to its right, are crowned with the vivid red flag of Turkey.

NICOSIA lies approximately at the center of the broad fertile plain known as the Mesaoria, "between the mountains", referring to the Troödos and the narrow Kyrenia range

which borders the northern edge of the island. Almost all of the Mesaoria is in Turkish hands, from Morphou in the west to Famagusta in the east, and the Attila Line passes right through Nicosia. It is marked in town by barricades of cement barrels, wood, wire, and warning signs, blocking off the maze-like streets of the old city, turning them into a labyrinth of no-exit paths for the unwitting.

The old city is packed with shops, occupying the ground floor of small houses, some of which still retain their traditional appearance, with overhanging covered balconies, deep eaves and carved wood supports. Narrow twisting streets lead to the old and new archbishoprics, seat of the archbishop of Cyprus since 1730. The old building was originally a Gothic monastery, built in the fifteenth century, with pointed arches springing from low pillars or columns, groin-vaulted ceilings, and fine stone masonry, all typical of Cypriot Gothic buildings. The structure now houses the Cyprus Folk Art Museum; in the entrance hall the museum weaver exercises her craft on a traditional loom. The cloister and cells beyond are filled with well-arranged displays of folk art in a variety of materials. Next door is the seventeenth-century Cathedral of St. John the Evangelist, which stands between the old and the new Bishopric, built between 1956 and 1960 under Archbishop Makarios. It contains memorabilia, elevated to the level of relics, by many Cypriots, of that formidable man who steered Cyprus through the hazards of its first years of independence, until he was overthrown by the coup of 1974. In the following



A view of Greek-held Nicosia south of the Attila Line which divides the city in two

year, he returned and governed until his death in 1977.

A massive Venetian wall built in the sixteenth century surrounds the old city. Its eleven pointed bastions, each named after the officer in charge of its defence — Mula, Barbaro, Flatro, Podocataro and others — stand in the dry moat, which has been converted into playing fields, parking lots, and shady gardens. The Cyprus Museum, Cyprus's main archaeological collection, stands in the moat between the bastions of officers Roca and Tripoli.

Beyond the walls, modern Nicosia fans out to the south, east, and west. The roads are wide, traffic is light, buildings are attractive, modern, small structures, almost all of which avoid the spindly balcony rails, the cracked marble facings, and the peeling stucco finishes of even better and recent Athenian construction. From a prominence near the Cyprus Hilton Hotel, the northern skyline of the city is dominated by the twin minarets of the Selimiye mosque, originally the twelfth-century Latin Cathedral of St. Sophia, an outstanding Gothic building converted to a mosque in 1570. Because of the vagaries of the Attila Line, the skyline to the east is dominated by a flat-topped hill with an enormous crescent and star blocked out on its slope.

On a Friday in April, the streets of the new and the old city are filled with shoppers. Along a main avenue, the shop windows are filled with Pierre Cardin shirts and pants, shoes by Petridis and Charles Jourdan, the crocodile of Lacoste, and the products of the flourishing local clothes and shoe industry. Nicosia lacks big-city urgency and bustle, with its broad sidewalks and

streets, and its comfortable uncrowded sprawl towards the outskirts. Offices are models of silence and organization, the Tourist Bureau is generous with information and advice, the cafes and restaurants companionably full but not crowded. The culture column in the Sunday "Cyprus Mail", the English-language newspaper, lists a number of events; the week's highlight is the arrival of the Old Vic Company which will present *Lunatic, Lover and Poet*, about Lord Byron.

THROUGHOUT the south of Cyprus there are signs of a stunning revival, achieved through immense energy, discipline, and ingenuity in the face of disaster. But consider these impressions from the north. The late afternoon sun lights up the western face of the Bellapais Abbey, its gardens and tall cypresses now locked away, the gatekeeper gone home. A few men sit in cafe chairs on the edge of the *plateia* by the Abbey, exchanging occasional remarks. The Greek shop signs over the cafe have been removed, leaving empty sockets where no new signs have taken their places. An exquisite red-haired child and her darker little friend run across the empty *plateia* and skip up the steep dangerous stairs to the top of the Abbey's entrance tower. They sit for a few minutes, looking out over the broad, silent Kyrenia plain. In the distance is the town of Kyrenia, flanked by unfinished hotels with giant cranes standing in place, as they have stood since 1974.

In Kyrenia itself, a high school marching band leads a crowd of

rejoicing teenagers through town, a victory parade for a team of girls in green sweatsuits carrying high the medals they have just won. The stores are closing, the streets are quiet; a few people watch the parade; there are almost no cars. Several couples stroll around the perfect harbor where a cluster of small boats lies moored to the pier. The restaurants and bars are empty, if they are open; the few tourist shops without customers. Above the harbor, at the entrance to the massive Kyrenia castle, neither sound nor sight breaks the quiet and the stillness.

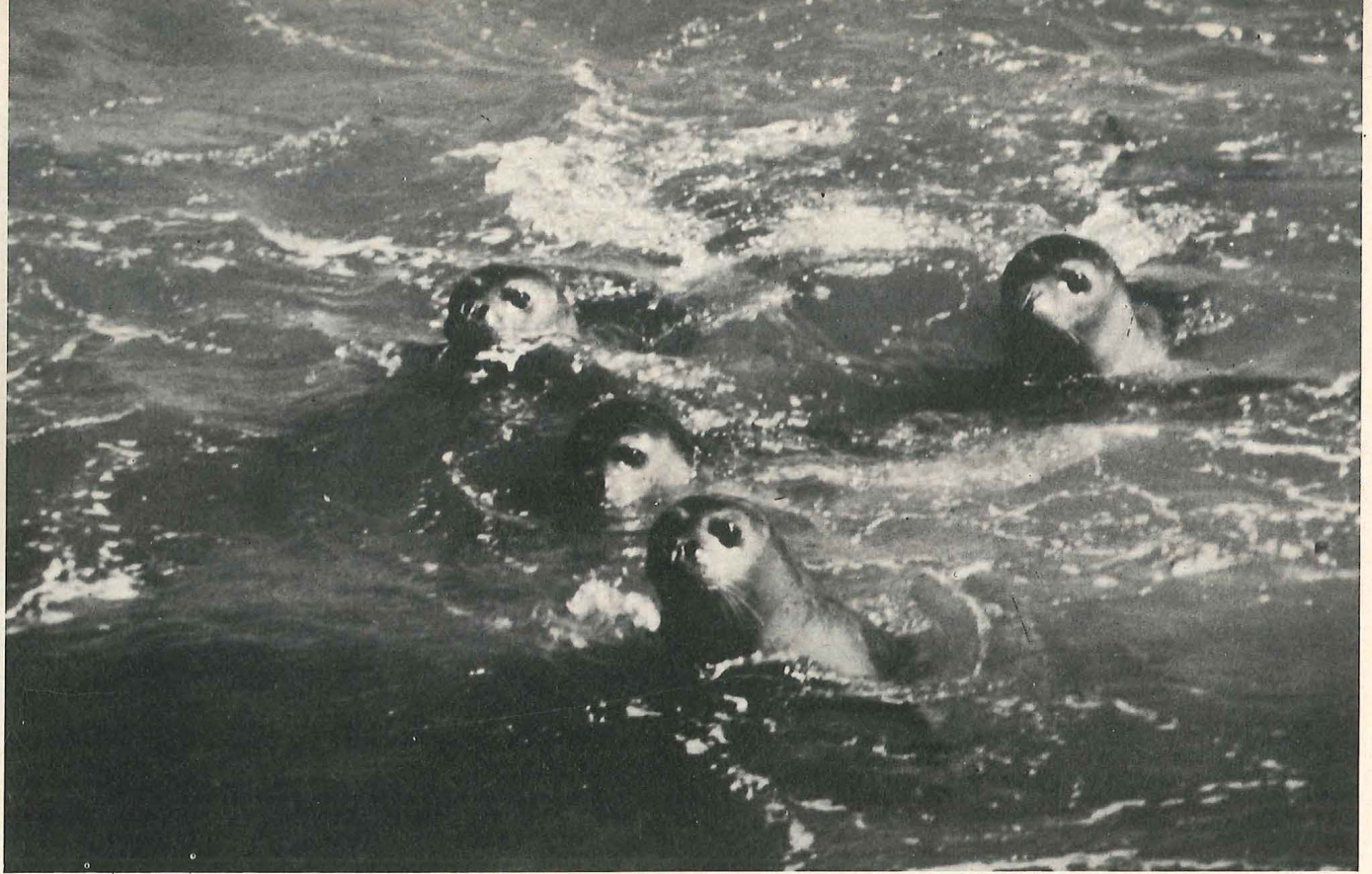
West of Kyrenia, Turkish flags fly over camps set out along the shore where six years ago their troops landed. The yellow sand flickers at the back of unkempt olive groves. Goats and sheep graze over the fertile shore plain. In the distance an enormous concrete monument to Turks lost in the invasion stands over a small harbor, where a deserted taverna and beach cabins wait, and continue to wait, for a summer "season". A large apartment building, only half-occupied, stands nearby; the occupants run a neat, apparently un-used restaurant and bar, and feed the rare visitors from their own kitchen, amid a confusion of children, parents and grandparents.

Centuries of foreign occupation and domination have left Cyprus with that saddest of legacies, a seemingly irreconcilable split between two halves of a tiny population, a split which moves along ethnic, cultural, and religious lines. As with similar situations in Lebanon and Israel, each year of enmity seems to make it worse — people learn to live with a state of war (hot or cold) and tension, and become confirmed in their opposition to accommodation. As of this writing, talks between Greek and Turkish Cypriots had once more stalled, and a new UN envoy was on his way to assist in establishing guidelines for resuming negotiations. But while politicians talk, people continue to live, and the gap between the stagnating north, and the flourishing south, becomes wider and wider. The ethnic division, and the *de facto* but illegal partitioning of the island are accentuated by the growing economic disparity, which in itself feeds resistance to settlement on both sides of the line. There is no easy answer, if an answer exists. So the sunny island, after twenty years of independence, still remains oppressed by the weight and complexity of its inheritance from hundreds of years of foreign rule.



The harbor of Turkish-occupied Kyrenia

—CATHERINE VANDERPOOL
Photographs by EUGÈNE VANDERPOOL



J. Trotignon

CONSERVATION IN THE AEGEAN

FROM A PRESS RELEASE DATED 29 APRIL 1980: Mr. William M. Johnson, Coordinator of Project 1697 of The World Wildlife Fund and the International Union for Conservation of Nature and Natural Resources was informed by the Greek Ministry of Coordination that his attempted entry to Greece on 28 March 1980 was refused because the Ministry of Public Order considered that his presence would, and had during 1979, constituted a risk to national security. He was informed that a top-secret report had been compiled against him and that this report was in the possession of the Ministry of Public Order.

The purpose of Mr. Johnson's aborted visit, following an official invitation by the Permanent Secretary for the National Council for Physical Planning and the Environment (Ministry of Coordination) and endorsement by the Ministry of Foreign Affairs, was to activate and coordinate Phase 2 of the WWF/IUCN Project 1697, an action-priority project to protect the critically endangered Mediterranean Monk Seal in the Aegean Archipelago.

The following is a brief account of the harassment techniques applied against Johnson and Miss Rita Emch, Assistant Coordinator. They believe that the harassment stems solely from the Chief of Police of Samos. January 30th, 1979: Houses of both Johnson and Emch found forcefully entered and ransacked... March: Operation under almost constant surveillance... April 19th: Emch informed by Samos Police Chief that she would never be granted a visa again... August 6th: Emch refused visa. Police informed her that she would be deported within three days. Johnson and Emch informed Ministry of Coordination... August 10th: National Council informed Emch that situation appeared extremely serious as the Ministry of Public Order was involved. Emch was apparently accused of spying for Turkey. August 15th: Johnson and Emch discover the dissemination of various rumours regarding the Protection Project - specifically that the Project was a front for a spy ring... September 21st: Johnson summoned to Samos police, and was told to report immediately to the British Consulate, Samos. There he was informed that he should leave Samos within five days or else he would be deported and a 'red slip' issued barring his entry to Greece forever. Ministry of Coordination informed and situation resolved...

February 26th, 1980: Johnson refused entry into Greece... February 28th: Johnson informed by the

National Council that the Ministry of Public Order was in possession of a top-secret report which concludes that his presence in Greece constitutes a risk to national security... March 5th: Letters to Greek authorities proposing compromise solution whereby an official of the Government would join the project as a working member and at the same time monitor its activities. Compromise solution later rejected by Ministry of Public Order... April: Johnson allowed back into Greece, but not into border areas where his presence is required for the necessary work to be carried out. Consultations continue with lawyer of The National Council, in a continued attempt to find a solution...

IN the past, the Monk Seal, *Monachus monachus*, was distributed throughout the Mediterranean and adjacent waters, the Marmara and the Black Seas, as well as along the northwest Atlantic coast of Africa. It is believed the seal existed in large herds throughout these areas. The animal showed a remarkable degree of tameness towards man, so it was easily hunted. The hunters would approach a loafing (resting) herd and club them to death, using their pelts for clothing and eating the meat.

In modern times the seal population has become seriously depleted. The last Mediterranean Monk Seal of Corsica were wiped out two months before a National Marine Park was established, a park that was designed to protect the species.

The total number of seals believed to exist today are between five hundred and a thousand, but specific numbers are hard to determine because of the seal's growing fear of man. It has disappeared from most of its former range and is steadily declining in areas it now occupies. Today, the core population is located in the Aegean archipelago, especially in the East and South.

In May 1978 the First International Conference on the Mediterranean Monk Seal was held in Rhodes. The Conference was sponsored by the Greek Ministries of Agriculture, and of Culture and Sciences and the University of Guelph, Canada. Early the following year on Samos, Greenpeace Aegean Sea embarked on a campaign for the protection of the critically endangered species, and in August 1979 it became the Mediterranean Monk Seal Protection Programme, officially supported by the World Wildlife Fund (WWF) and the International Union for the Conservation of Nature and Natural Resources (IUCN). As a result, it has embarked on an intensive program for the protection and survival of the Monk Seal.

In some areas seal numbers may have already declined below a certain critical density necessary for the population to reproduce itself. There is, therefore, a crucial time-factor: resolu-

tion must be transformed into realities now, or else the only living seal in the Mediterranean, Aegean and adjacent regions will become extinct. 1980 may well determine whether the seal will survive or decline into oblivion.

W.M. Johnson



Fisherman on the island of Leros

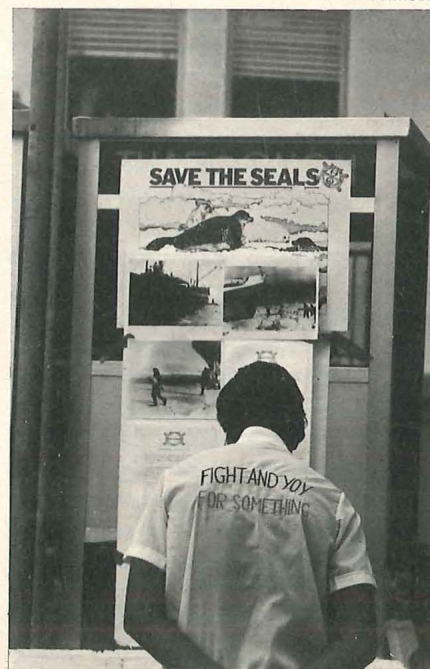
The preservation of the Monk Seal means that an important part of Greek history and heritage may also be preserved. Coins of 5000 B.C. have been found bearing the symbol of the seal's head, and it has been written about by Homer, Plutarch, Pliny and Aristotle. In mythology, seals were placed under the protection of Poseidon and Apollo because they exhibited a love of sea and sun. The Greek people are now in a unique position of being able to campaign for the survival of an animal that has roots in their ancient civilization. It is still not too late for Greece to avoid the many tragic mistakes that have resulted in so many species' becoming extinct in other parts of Europe. By taking a determined attitude with conviction, Greece could play a notable part in the essential movement to protect wildlife in the Mediterranean.

The Monk Seal plays an important role in the marine ecosystem wherein all creatures are linked through food-

chains. Knowing that one cannot affect and weaken one link of an ecosystem without affecting and weakening all the links, it has become apparent that the precarious decline of the seal population also has grave consequences for other forms of interdependent marine life. The present status of the seal is now an indication and a warning that the ecosystem is losing its equilibrium; that interference, such as overfishing or the dispersal of toxic chemicals into the ocean, is reaching a dangerous level. Without intervention, the damage caused will be irreversible, having dire consequences for all others linked in the chain, including man.

If the decline in the Monk Seal population could be attributed solely to killings by fishermen in competition for limited fish resources, then clearly the tasks of the campaign would be much easier. However, there are other highly problematic causes, such as pollution and tourism. As the expansion of the latter continues, it disrupts the seals' habitat, forcing them into sea caves, often with underwater entrances, to live and bear their young. Such refuges will not ensure the species' survival since the

W.M. Johnson



World Environment Day at Vathy, Samos (1979)

and they will protect Monk Seals, birds of prey and countless other species of fauna and flora. These reserves will also be unique in that it is expected they will be managed by cooperatives of local fishermen who will also provide their boats to ferry a limited number of visitors, researchers and school children as part of an integrated environmental education program.

Samos is only a test case for these measures. IUCN/WWF has the intention of recommending as many as fifteen such reserves in the Aegean. It is of great importance to have a network of reserves to ensure gen-flow between colonies which is essential for a healthy reproduction and the survival of the species. A refuge will also be established on the island of Zakynthos to protect the Greek Marine Turtle which is also rapidly becoming extinct. Although a large number of Greek laws contravert guidelines set up by the EEC, it is hoped that one which will be quickly rescinded when Greece enters the European Economic Community is the present six hundred-drachma bounty which is still awarded for a dolphin in this country.

Environmental education is vital to the success of any conservation project. In 1979 three thousand booklets were printed to publicize the Monk Seal campaign. These were widely distributed free of charge by volunteers, local shops and the central post office on Samos, as well as on Patmos, Leros and Lipsi. They were also sent to the nomarchies of Mytilene, Chios and the Dodecanese islands for distribution to port authorities and schools, to the mayors of all fishing villages and of the main towns. It is of special importance to win over the cooperation of fishermen who have acquired a tradition of hostility to seals by explaining the real nature of these animals, by close personal contact and by trying to introduce seal-proof nets which are already in use in a number of parts of the world.

The public awareness campaign must, of course, reach children who are still unhampered by traditional prejudices and to whom the future belongs. The reaction to an exhibition held on World Environment Day last year in the central square of Vathy, Samos, was very favorable, especially amongst children. Fishermen approached members of the Protection Programme after the show to volunteer information on sightings of seals. The Schutze-Westrum film, concerning monk seals in the Northern Sporades was also shown for two weeks at the Vathy Town Hall and in other towns on Samos. Environ-

ment posters, including a special Monk Seal protection poster prepared by the Goulandris Natural History Museum in Kifissia, were displayed in key areas throughout the island.

This year a series of exhibitions of photographs and traditional crafts will tour to other islands. An exhibition welcomed by the Monastery of Saint John the Divine on the island of Patmos opens on June 15 and will last about two weeks. Later in the year it will be shown in Athens. Also in 1980 the Goulandris Natural History Museum expects to exhibit children's work — poetry, drawings, essays — produced as a result of the project's school program.

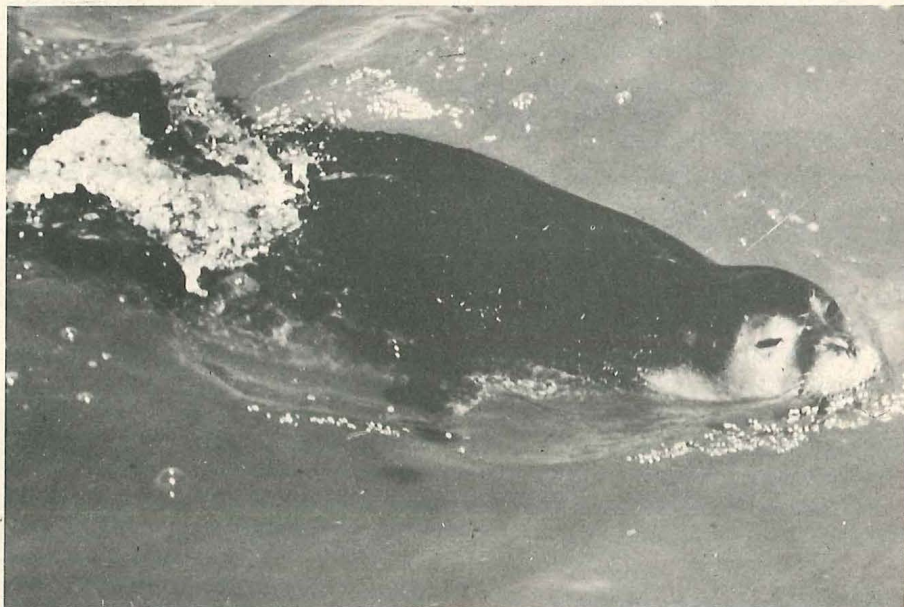
In association with the World Wildlife Fund, Switzerland, the project is organizing series of concerts for the United Nations World Environment Day on June 5 when the Greek musician Maria Farandouri will perform at the Lycabettus Theatre in Athens. Later in June she will sing in Bern and Zurich. The concerts will be held under the title "The Seas Must Live". Funds raised in Swiss concerts will be utilized to adapt and translate articles from WWF's *Panda* magazines and will be distributed for environmental education in Greece. All funds raised at the Athens concert will be directed towards the protection of the Aegean and Ionian Seas.

"What is man without beasts? If all the beasts were gone, men would die from great loneliness of the spirit, for whatever happens to the beasts also happens to man..."

*Indian Chief Seattle to
President Franklin Pierce, 1855*

Most people are completely unaware of the critical state of the world's

J. Trotignon



environment. At present estimates, at least one-sixth of the planet's fauna and flora will become extinct within twenty years. In tropical forests alone, at least one species is dying every day. Within a few years, unless the rate of depletion is slowed by direct intervention, this will rise to one species every hour. One of the greatest problems is, of course, pollution. In Greece people may think that industrial pollution in other countries has no significance for them, but they forget that wildlife knows no political borders and that pollution needs no passport.

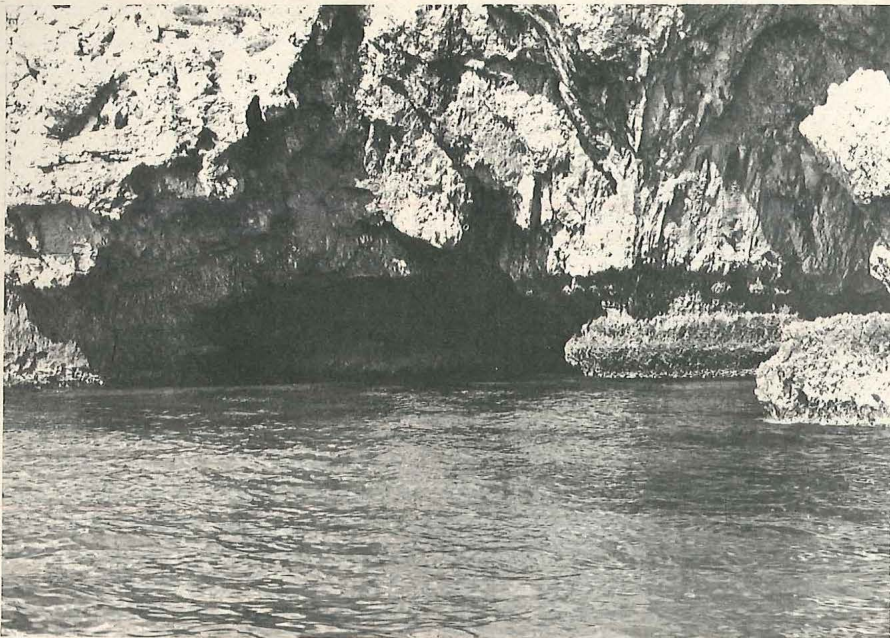
In a world where everything has become categorized it seems that the majority is indifferent. The reasons vary; everything from lack of education, to indoctrination, to loss of self-determination. But children are not born with an indifference to wildlife. We have shown films and slides to them and the response was so favorable that it surprised us. But the adults are more difficult to reach.

The Monk Seal is not just a creature to be preserved, because just like any other — just like a child — it is unique. The Monk Seal is a symbol of what is happening in Greece and what is happening all over the world. We believe it is self-evident that the Monk Seal, like any other creature, has the right to survive.

One attribute mankind shares with all other creatures is his innate ability to survive. It is time that governments and the even more powerful multi-national corporations faced the reality that is plundering the earth. It is time for mankind to face it bravely, and it has been time for a long while now.

—WILLIAM M. JOHNSON

—RITA EMCH



Seal cave near Seitani, Samos

W.M. Johnson



A bounty is still paid for a dolphin.

Greenpeace



Megalo Seitani Beach, Samos, now a biogenic reserve area

W.M. Johnson

pup-seal does not learn to swim until after a six to seven-week weaning period. Storms cause surges into the caves, washing the pups into the ocean where they drown.

Another serious threat to the survival of the seal is direct killing by mankind. Whole families of seals have been dynamited through hatred, indifference and misunderstanding, or clubbed to death on beaches where traditionally they love to sun themselves. Another major factor in this problem is inadvertent entrapment in fishing nets. Both threats result from the keen competition between fisherman and seal for limited fish resources. Since the Monk Seal eats up to five percent of its body weight and travels up to twenty kilometres a day for feeding, it often comes into contact with fishermen. They complain that the seal steals their fish and damages their nets; they therefore consider it a pest, something to be rid of and usually don't hesitate to kill it when the opportunity presents itself. This is particularly true of commercial demersal fishing operations (bottom-living fish species) which have heavy investment in gear, possibly bearing debt and are therefore less tolerant of seal damages to nets.

Entrapment in nets is also a big killer of seals. They have been caught on baited hooks, trammel gill nets and tuna nets, causing the air-breathing seals to drown before being brought to the surface. The nets are often damaged as the seal tries to escape them.

Another cause of depletion is decreased natality due to disturbance (even the noise of a fishing boat can cause the now sensitive and fretful mother seal's abortion). With time running out for this species, a creature which once possessed an innate trust and friendship for mankind, it now lies in the hands of a few dedicated conservationists to save the seals of Greece.

In 1979, Task Forces on the island of Samos, each composed of students and a graduate team-leader, were established to carry out essential preliminary research work. With the full support and cooperation of the Department of Zoology, University of Athens, these Task Forces explored the area. As a result of the investigation the establishment of three biogenetic reserves at Karlovassi, Marathokampos and Pythagorion was proposed. These proposals were forwarded to the Greek government and recently official approval has been given to open the first of these reserves this year. These will be the first biogenetic reserves in Europe



Costas Tsoclis with *The Athenian's* art editor in front of one of his "Tree" works

art

EXHIBITIONS IN RETROSPECT

AN exhibition of Costas Tsoclis' work was recently held in a house of grand dimensions in an Athenian suburb to enable the spectator to see art works *in situ*, that is, within the home itself. The idea of a home-exhibition is both controversial and unconventional as well as open to question.

Tsoclis' exhibition, organized by the Miranda Gallery based on Hydra, could loosely be termed a retrospective as it consisted of work from 1972 up to his most recent 'Tree' paintings. On show was one of his best and most forceful 'Objects', completed in 1972. Made of several large packing cases transformed by the artist to give the illusion of perspective, they appear suspended in mid-air when hung on the wall. Also included was a large work of sculpture placed in the garden, a project dating from 1976 but only brought to realization now. The sculpture consisted of a large plank held in place at one end within an oblong plexiglass box. A red cloth was thrown over the end of the plank within the box while the remaining part of the plank thrust two meters out of the box, diagonally into the air. The overall effect was exalting.

After 1972 Tsoclis stopped making

objects and reverted to illusionistic representation on stretcher and canvas which he combined with real materials or objects. It was then that he commenced making an analysis of the properties of the materials which he used for the making of these 'Objects' — boxes, window and door frames or taps and pails, etc. — which were made either of wood or steel. In his attempt to seek the actual properties of his materials, in this instance wood, it seems natural that the artist should have first turned to the use of wooden planks and then to logs for his combined works. His search eventually led him to the very source of wood itself. For his 'Tree' works Tsoclis has again combined the illusory medium with real objects or materials, by adding pieces of wood to 'Tree' paintings. At the exhibition the wonderfully enormous painted 'Tree', standing almost three meters high, was combined with real roots. It appears that the simultaneous inclusion of the real and the illusory in an art work is used by the artist in order that reality and illusion validate each other. Also noteworthy is the use of real roots for an illusory tree, roots being the invisible and unobservable reality of a standing tree. What emerges is an artist who

attempts to make an art of reality but at the same time underlines the fact that there is more than one reality. What Tsoclis is saying is that what we perceive is not what is.

AT the Desmos Gallery, which happily has re-opened after a lapse of seven months, Christos Caras's recent exhibition reflected a change in this artist's orientation. Those familiar with his work of the last five years will recall the emphasis on the thematic content in his painting: phantasmagoric, other-worldly scenes alluding to the ills of technology and a world threatened and uncertain. Now the formal issues of painting have taken prior position. To achieve this the artist has expressly given the role of color in his works an autonomous character. Color, as such, is no longer dictated to by the confines of each object depicted but by the demands of the composition of each painting. Color thus spreads over an entire area without regard to the objects it covers. This is particularly true in the larger paintings at the exhibition as seen, for instance, in *Take-off*. Furthermore, there appears to be a tendency toward a dissolution of form, and the strange shapes he uses are at times unclearly expressed.

What one observes in these latest paintings by Caras is that the structure of the paintings has been greatly simplified. The surface is no longer cluttered nor is the composition reliant on the careful balanced arrangement of myriads of objects in space. It is now based on the stricter juxtaposition of the fewer areas of color and light which results in a greater clarity of composition. These works recall Caras's early abstract paintings done between 1960 and 1964 when color — as is the rule in Abstraction — was the only element by which a painting could be structured. This element, reworked so often in the past and now rediscovered by Caras, lends a certain lucidity to his work through which a sense of the spiritual is conveyed.

AT the French Institute a selected exhibition of prints took place last month under the title of "Santorini, as Seen by European Travellers from the 15th to the 19th Centuries". These prints, taken primarily from Venetian, French and English publications on travels in the Levant, make up the small private collection of Dimitris Tsitouras who was born in 1946. The collection is to be donated to the Ghizi Museum on

the island, which has officially readopted its ancient name of Thira but is still commonly known as Santorini. It was unfortunate that the size of the exhibition was so small and the variety of prints even smaller. Although several versions of one print taken from various publications made for an interesting comparison concerning printing techniques, it simultaneously made for monotonous imagery, particularly for the non-specialist. As a consequence, the actual information about Thira conveyed through this exhibition was limited.

The most interesting prints were the early fifteenth-century charts and maps of the Aegean Islands and Archipelago. Totally incorrect in the placement and the size of the islands, they afforded a sense of naive charm to the modern viewer. Besides the maps, the main body of prints was devoted to the costume and dress of the local women which, as expected, was distinctly oriental in style. Some views of the island were included as were a few pieces of antique furniture from Santorini.

SALVADOR Dali, the artist from Figueras, Catalonia, who is inextricably associated with Surrealism, Freudian psychology, and the isolation of the subconscious, produced intensely disturbing surrealist paintings during his heyday in the 1930s. Prolific to the point of exhaustion and despite the fact that he reverted to a 'classicism' of sorts after 1940, Dali has managed to sustain his name and spread his fame to the layman. He has, in the past, produced a plethora of large-edition prints for mass consumption, often well below standard, yet he remains indisputably an exceedingly skilled master draughtsman.

The exhibition at the Athens Gallery of prints and lithographs consisting of three series, on 'Faust', 'Ronsard' and 'Mythology', all dated after 1960, bear witness to his highly accomplished talents. The first two series, printed on fine Japanese rice paper, are delicately executed and are distinguished by the finesse of his line. It is as though the artist wished to leave only the slightest gossamer trace on the paper. At times he even uses a dotted line. Each series is characterized by the distinctive mood of the theme. 'Faust', a metaphysical subject, has a sense of uncertainty, while the 'Ronsard' themes have an illustrative and fairytale quality which is childlike and magical, seen in the apparently naive application of sporadic dots of color. Here we see Dali, the

illustrative narrator, in *Rome and Carthage*; Dali, the imitator, in *The Riders*, too much like Picasso; and Dali, the most delicate and finest of draughtsmen, in *Nude in Red Tones*. The 'Ronsard' series has an unmistakable touch of aristocratic finesse befitting this aristocratic French 16th century poet, while the 'Mythology' series emerges as robust and earthy. It is

clearly about gods who have the emotions and passions, the strengths and the weaknesses of the human beings who created them. Particularly expressive are *Poseidon*, *Zeus* and *Narcissus*. The fine, delicate lines of the 'Faust' and 'Ronsard' series have given way here to a rich textural 'splashed-ink' surface.

—CATHERINE CAFOPOULOS



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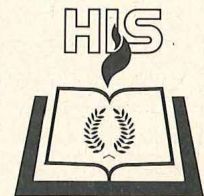
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music

TALLIS SCHOLARS IN TRIUMPHAL ATHENS TOUR

IT is not often that the leading exponent of one of the great traditions of Western choral music includes Athens in its tours abroad. The Tallis Scholars, a group of young singers composed largely of recent graduates of Oxford (plus a few renegades from Cambridge) have over the past four years earned for themselves and their founder/director, Peter Phillips, an unsurpassed reputation for excellence in their interpretation of the great choral masterpieces of the Tudor and early Stuart era (roughly 1485-1650). The group takes its name from Thomas Tallis, perhaps the most celebrated Tudor composer whose music reflects the exciting and troubled times in which he lived (1505-1585).

The Tallis Scholars were in Athens on April 16th and 17th with evening performances open to the public at the British Council in central Athens and the Hellenic International School in Kifissia. Two daytime concerts were also given for the students of Dereepierce University and the H.I.S. high school. At all four performances the music was taken almost exclusively from the vast wealth of English sacred choral music of the 16th and 17th centuries, although all four concerts began with the Italian Renaissance master Palestrina's famous motet "Tu Es Petrus". While such narrow specialization might tend to put off all but early-music buffs

like myself, the extraordinary quality of choral sound and musicianship produced by these young artists was enough to convert the most convinced partisan of other music periods. Even in the absolutely dry acoustics of the British Council auditorium the Tallis Scholars' sound was electrifyingly brilliant, sure, and absolutely in tune. In the more resonant H.I.S. auditorium, more than a suggestion of Gothic reverberation was there to enhance the already overwhelming richness of sound.

In both evening concerts the works of Tallis were performed, most notably the recently reconstructed Mass set for seven voices on the plain-chant tune "Puer Natus" (A Child Is Born). By "reconstructed" is meant that one or more of the parts is missing and has been added by a modern musicologist. Trying to guess what a composer had in mind for one voice four hundred years after his death is not as wild an exercise as it might seem since the rules of polyphony were fairly strict, and are known to us in detail. Parts were frequently lost since they were published separately, i.e. a book for sopranos, a book for tenors, and so forth, often of many works together. Nowhere were all voices of one piece printed neatly on top of each other (with piano reduction) as in modern notation, and it was only recently that part books giving us all but one voice of this splendid Tallis mass

were discovered. And even these supplied only the "Gloria", "Sanctus" and "Agnus Dei" sections, leaving the "Credo" still unknown except for a few fragments (as was customary in England at the time, the "Kyrie" section was never set to polyphony). Normally used at Christmas, the "Puer Natus" theme was employed by Tallis for a different occasion during the reign of Queen Mary ("Bloody Mary") Tudor (1553-1558) at which time a Catholic revival was imposed on the recently separated Anglican Church. Mary herself was thought to be with child by her husband Philip II of Spain, and both desperately wanted a Catholic heir for England, but, alas (for the Catholics), Mary's pregnancy proved imaginary and after her death at age 42, the Protestant movement was firmly and finally reensconced with Mary's half-sister, Elizabeth I.

The complicated political and religious history of the Reformation in England affected musicians more than anyone else except perhaps the clergy. Nearly all were employed in churches, royal chapels or abbeys, and the music they wrote reflected the liturgical demands of their employers. Thus Tallis, whose working years spanned all the major religious changes in England prior to the Puritan Revolution of Cromwell, found himself asked to write pieces of a widely varying style. The Mass "Puer Natus" reflects the most elaborate Catholic liturgical tradition with its rich counterpoint and lengthy exposition of the Latin text in the style of the Eton Choirbook (ca. 1500). The motets "If Ye Love Me" and "He that Hath My Commandments" for men's voices, on the other hand, were obviously composed for the emerging Protestant tradition which emphasized clearly-set homophonic pieces in which the English texts could be readily understood. Both styles are beautiful and are a tribute, each in its own way, to the genius of Tallis (and other composers of this period) who managed to please his employer (and congregation) of the moment while never debasing his art. Most such composers, Tallis among them, remained openly or secretly Catholic and it is probable that Tallis wrote his famous setting of the "Lamentations of Jeremiah" (Part I of which was performed at the British Council) as a personal expression of grief over the fall of the Catholic Church in England, and with it much of the old music tradition.

The revival of interest in Renaissance music has been with us now for nearly half a century. Yet much

controversy remains as to the correct method of performance. Peter Phillips has a very clear idea as how best to render the sacred choral music his group specializes in, and it differs strikingly from earlier approaches. There is no doubt in this reviewer's mind that he is right. The vocal production of the Tallis Scholars is not in the least timid but strong and supremely confident. While aiming for as little vibrato as possible since vibrato clouds the complex vocal lines in every register, there is a warmth and above all sonority in the final product. Many of the works sung have been reset by the director at a higher pitch (often a minor-third higher) which sends the Scholars' remarkable sopranos soaring into a top register approaching high C's. At the same time the basses are brought out from the lowest depths allowing them to sing in a much more brilliant range. Although the blend was impeccable throughout, the music itself allowed for certain voices to stand out since there was often only one and never more than two to a part; and while all were excellent, some, such as the countertenors, were out-standing as solo sounds.

At all concerts the audience response was enthusiastic and in three of the four performances it was rewarded with what director Phillips modestly termed a "musical curiosity". This was Thomas Tomkins' motet "Praise the Lord All Ye Heathen" for twelve voice parts (3 sopranos, 3 countertenors, 3 tenors and 3 basses), which is in fact one of the finest examples of late Renaissance contrapuntal work for many voices, obviously composed for a festal occasion. The work was clearly meant to demonstrate the composer's mastery of his art, and the end result is an exciting few minutes of the most exquisite choral harmony and sound — a fitting conclusion to a remarkable concert tour and rare musical treat.

—ROBERT BRENTON BETTS

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Jill Clayburgh and Matthew Barry in "La Luna"

SEASON'S CLIPPINGS

WHEREAS in most countries many new films are made for summer release, in Greece, when people have more leisure time at their disposal, the cinema programs look more like an unplanned retrospective of the most popular films of the past few seasons, and particularly of the latest one. Furthermore, all summer movie houses are open-air where the sound is usually bad, made even worse by a variety of neighborhood and traffic noises. At the late show (around ten-thirty), the actors are more audible, but the sound is often turned down lest it disturb those living in the vicinity.

On the other hand, summer programs in Greece offer a good opportunity to catch up with those films one has missed or would like to see again — films as different in context as Sir Carol Reed's 1947 classic, *The Third Man*, starring Orson Welles and Joseph Cotten; Roger Vadim's history-making *Et Dieu Crea la Femme*, the first "sex" film that launched Brigitte Bardot some twenty-five years ago; Luis Bunuel's exquisite *Belle du Jour* with Catherine Deneuve; or Milos Forman's *One Flew over the Cuckoo's Nest*, a local summer favorite.

From this past season, there are a few films that are of particular interest for their visual aspects which, in the case of better films, often make up for the

dialogue which at times is quite superfluous. The first two are melodramas, and as is usual in these cases, the protagonist is a woman.

In *La Luna*, Jill Clayburgh plays a successful American opera star who, after the death of her husband, moves to Italy with her fifteen-year-old son (Matthew Barry), and discovers that he has been on heroin for some time. "You never loved me," he says. Of course, her first reaction is to give him all the mother love and care he needs, including her handsome body which he rejects. When all seems to be heading for the worst, including the loss of her voice, the boy finally meets his real father, an Italian teacher, and suddenly finds his bearings, which helps his mother get her voice back.

For those who are familiar with director Bernardo Bertolucci's previous work (*Before the Revolution*, *Last Tango in Paris*, *1900*), *La Luna* will come as a disappointment. Narratively speaking, it is a ludicrous film especially in its treatment of incest. The film owes a great part of its success, however, to this feature since incest — perhaps the longest running taboo in history and the least talked about in the arts — has suddenly become a big box office attraction. Yet Bertolucci barely skims its surface, and besides he treats the drug problem in quite a sloppy fashion

as if for no other purpose than sensationalism, which backfires because the topic itself is quite dated. The visual aspects, however, greatly redeem the film, despite the many symbols which Bertolucci uses and almost shoves down the audience's throat. He has an extraordinary sense of composition and camera movement, and a fantastic taste for colors. His frames are composed like the paintings of an Italian Renaissance master, and most sequences are a pleasure to look at, whether they represent backstage scenes of opera rehearsals or a simple stopover at a country inn.

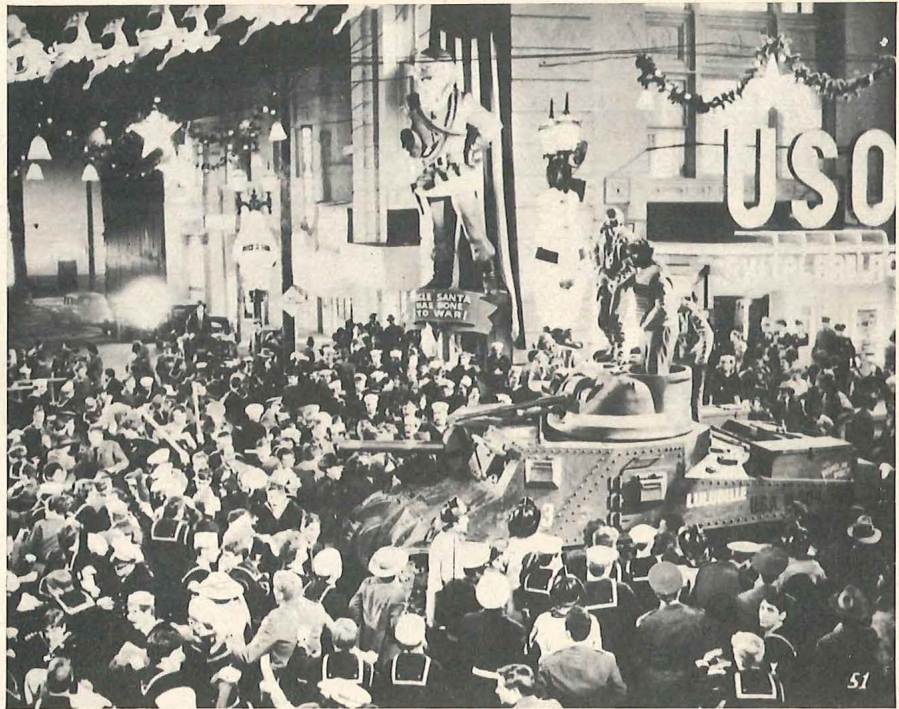
By comparing *Tess*, starring Nastasia Kinski, with the previous work of Roman Polanski (*Repulsion*, *Rosemary's Baby*) we would find this film also a disappointment for those expecting black humor and violence. *Tess* is violent, perhaps, but its violence is moral, subtle and subdued. Based on Thomas Hardy's *Tess of the d'Urbervilles*, it is the story of a peasant girl who discovers that she is of noble stock and goes on to meet her aristocratic relatives. One of them, Alec, rapes her. She bears his child in desolation and sees it die. Out of love she later marries Angel, a clergyman's son, who abandons her on their wedding night after she has told him about her past. A few years later he returns to ask forgiveness. Although she hates him, by this time Tess has become Alec's mistress in order to save her family from starvation. Angel's return encourages Tess to make him pay for all she has been through. She kills him and runs away with Angel, but after their first night together, she is arrested and eventually hanged.

Despite its few longueurs (the film is three hours long), *Tess* unfolds like a Greek tragedy in which the protagonist tries to overcome fate, although we all know in this case of a poor laborer and migrant worker, how doomed her efforts are, forever undercut by the duplicity of the rich and the intolerance of everyone. Yet Polanski, who seems here at his peak, never allows himself to become didactic. Rather than this, he prefers to offer us in a Victorian tableau of astonishing beauty composed down to its most minute detail (even with acres of mud to recreate a Wessex winter) the awakening sensuality of a young woman who, despite all, never loses her innocence. Nastasia Kinski's performance at the hands of Polanski is remarkable for a girl who is only eighteen.

The two following films are more or less about anarchy, but their treatment is as different as day and night. The first,

Prova d'Orchestra, was a fictionalized documentary directed by Federico Fellini for television. It presents a group of musicians who meet in a thirteenth-century church famous for its acoustics to rehearse under the baton of a German conductor (Baldwin Baas). One by one, as they are interviewed by an off-camera Fellini, each performer gives a touching and often funny performance (and only Fellini knows how to direct minor characters so beautifully) as he talks about his instruments, almost as he would talk about a lover. At least this is so until rehearsals start. At first they object to repeating one piece more than twice (it's against union regulations, and their union representative is on the spot to make sure they don't). Then they all slowly begin revolting against the "dictatorship" of the conductor. The scene that follows is one of violence and anarchy, speeches and graffiti painting, while a couple of musicians make love under a piano, and a few others keep the score of a soccer match on a transistor radio. This continues until a demolition machine suddenly rips off one of the church's walls while some musicians try to replace the conductor by a huge metronome.

Obviously, the film can be interpreted as a political metaphor about the actual situation in Italy today, but to see it strictly as such is a pity and an injustice to Fellini's art and ideals as an artist (ideals which, as with every mature artist, are a mixture of both radicalism and traditionalism). In doing so, one is robbed of the aesthetic pleasure which such a film offers by awakening in the audience a profound love and respect for the different instruments in an orchestra and the music they produce. The music was composed by the late Nino Rota, who has also written the



Steve Spielberg's "1941"

score for most of Fellini's films and to whom this one is dedicated. If only there were more such films made for the tube!

Finally, I am almost tempted to recommend Steve Spielberg's latest extravaganza, *1941*, if only to show how far superfluousness and waste can sometimes go. This pastiche of the most ludicrous parts of *The Russians Are Coming*, *Animal House*, *It's a Mad, Mad, Mad World*, *Star Wars*, and Spielberg's own *Jaws* and *Close Encounters of the Third Kind* and many other such films, is set in Los Angeles on the day after Pearl Harbor, as panic takes over the city when a Japanese submarine under the command of Toshiro Mifune and Christopher Lee (who plays a German general) is sighted on the Santa Monica coast.

In brief, the film is also a pastiche of

sight gags and running jokes as dated as the subject of World War II has itself become. What makes it grotesque is the expense entailed in this production. One example will suffice: a tank breaks into a paint factory and drives out the other end. In a sequence that lasts perhaps ten seconds, and maybe less, tons and tons of paint are splashed all over the screen, at God knows what cost, and with fewer laughs to be gained than seeing Laurel throw a glass of water at Hardy. Spielberg's weakness for grandiose effects and machinery has been established in previous films, but I never imagined that he (or anyone) could get so much pleasure out of building monumental sets for the sole pleasure of destroying them on film. The results are not even entertaining.

—PAN BOUYOUCAS

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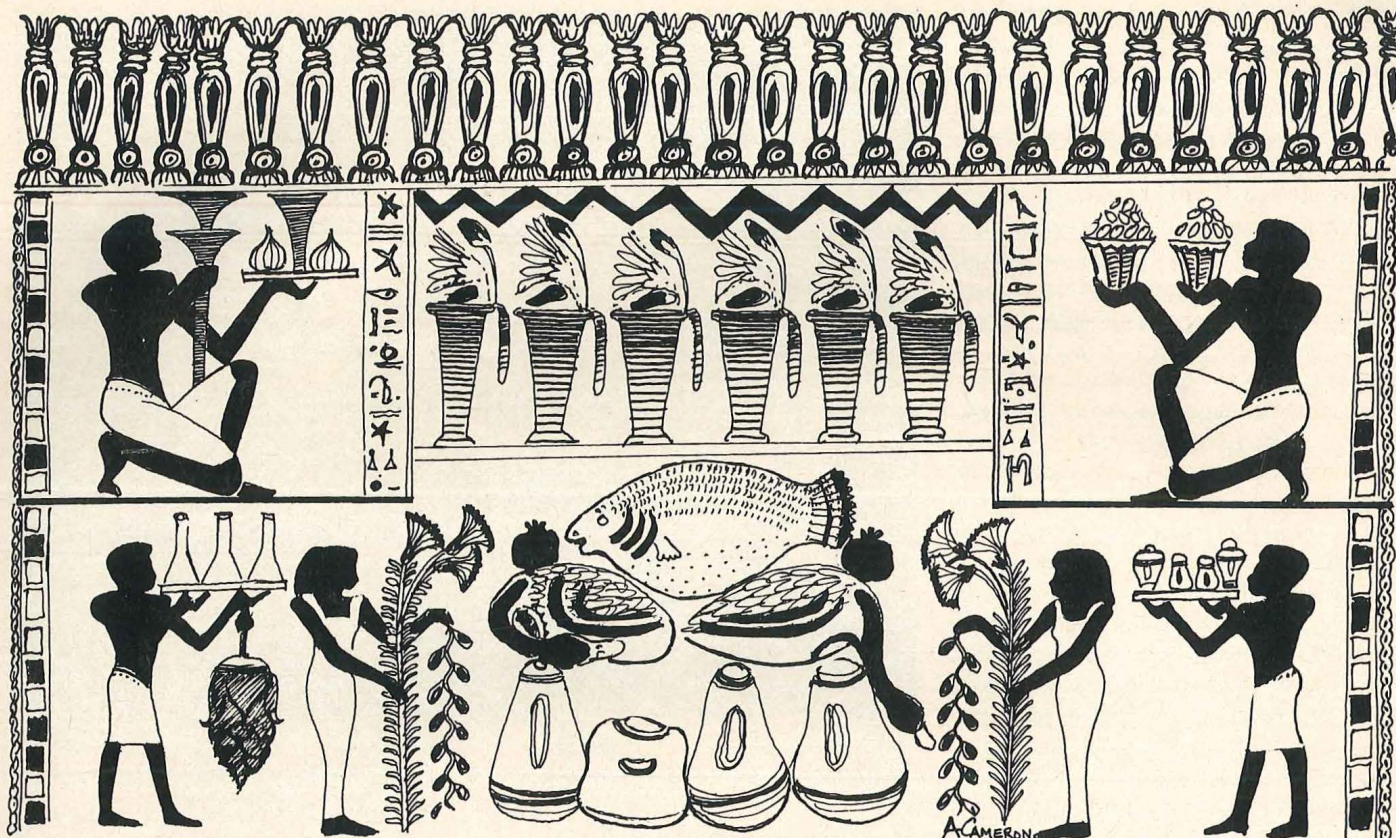
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EGYPTIAN DELICACIES

IN the land of the Nile, the lotus and papyrus, Egyptians today breakfast and dine as the pharaohs and pyramid builders once did thousands of years ago. Because of their culinary conservatism, probably the strongest in the world, food habits migrate with Egyptians wherever they may happen to travel — including the Athens area where some 50,000 make their homes. In speaking to people born and raised in Egypt and in examining culinary artifacts, one finds the incredible link with the past revealed. "You may not like the flavor of our dishes," they frequently interject in describing them. Yet Egyptian ardor for their specialties is so fervent that one feels compelled to cook and serve Egyptian dishes and personally join in this extended tradition.

The same popular foods and habits of today are found when examining ancient Egyptian wall paintings and inscriptions. Amazingly preserved for countless centuries in the dry, desert climate of Egypt, dried spices and foods have been unearthed by archaeologists while exploring this early, astounding civilization. Frescoes depict how cunning monkeys helped gather the figs, how the goddess Isis discovered wild barley on the shores of the abundantly rich Red Sea, and how wheat-laden ships carried exported cargoes across

the seas. Flowers which were enjoyed as food became emblems — the ubiquitous lotus (still enjoyed as a tender salad) became a perennial motif; papyrus, an aquatic plant, was used to make everything from paper and sandals to mats and sails, while the papyrus pith was eaten. Today the tough, sweet stem is chewed. Musk-scented melons and juicy pomegranates appear in ancient art and the fruits' sweet succulence today offers incomparable refreshment. The date is another cultural favorite. Ancient temple columns were carved to represent the trunk of the date palm, and dates were eaten fresh, dried or pressed into cakes. Above all, the onion achieved an almost religious, and certainly a medicinal, significance: onions were tied around the neck and stomach; special onion processions were held and illustrations show priests holding bunches of onions. A pyramid inscription asserts that workers were paid in onions and garlic.

Pharaohs luxuriated in spices which modern Egyptians continue to enjoy. Coriander has been the ageless favorite. Pharaonic tombs dating back to Ramses II and Tutankhamen have been discovered holding traces of anise, fennel, cumin, rosemary, as well as sage. Ancient Egyptians enjoyed salt-water fish from the Mediterranean and Red Seas and the Nile River's fresh-water

fish and shellfish just as their descendants do today. There is great demand still for the ducks and pigeons which were commonly depicted on their wall paintings. Egyptians are credited not only with inventing the first leavened bread in history but it is also claimed that they first cultivated the vine.

The Egyptian passion for beans and onions begins at breakfast. Actually, cookery begins the evening before when huge pots are set to simmer all night and delivered to many kiosks and hotels in time for breakfast. For this beloved dish — *Ful Madamis* — Egyptian cooks use special beans called *ful*, clay-colored legumes that appear as though they may have been shaped into fascinating oval shapes from Egyptian soil. The dried beans feel like stones, have tiny indentations and creases, are flecked with black and are consumed in huge quantities. As one would expect in a food culture so conservative, *ful* are used in other dishes as well. Cooked and seasoned with cumin, mashed *ful* are shaped into balls and fried like *keftedes*. Also, when sprouted, *ful* are dropped into hot broth with special accompanying seasonings including mastic for an unusual soup.

In Athens, when Egyptians do not have *ful* from home, they use Cretan varieties available locally (see recipe below), which, typically, have been

Hellenized and renamed *foulia*. Several Athenian restaurants prepare *foulia* for enthusiasts. Yet *Ful Madamis*, eaten simply with olive oil, lemon juice and a tinge of oregano, may be prepared easily at home, if not for breakfast, at least for a nourishing midday meal.

The Egyptian cuisine includes stuffed grapevine leaves and cabbage (an ancient vegetable), chopped lamb and okra specialties — similar to the Greek. A distinctive Egyptian delicacy centers on special pigeons, hatched in pigeon towers formed from Nile mud. Six-week old pigeons from the dovecotes are stuffed with *fireek* (cracked wheat called *pligouri* in Greece) and baked until the grain expands and the bird plumps out; or, alternatively (frequently used for small chickens, too), the bird is set inside a mound of cracked wheat that has been spiced with onions, garlic, butter and fresh cream, emerging from the oven with a delicate golden crust.

Like the Greeks, the Egyptians top off their meals with fresh fruit. In addition to the above ancient staples, including grapes and guavas, they enjoy mangoes, apricots, tangerines and oranges, which were added to the cuisine with the Persian, Arab, Greek and Roman conquests. If, however, a sweet like *Basboussa* semolina cake (recipe below) is prepared as well, it is decidedly sweet — a balance for the other dishes.

Yet the national dish, *Molochia*, a truly revered specialty, is a very simple stew. Made from stock simmered with rabbit, chicken or meat and chopped onions, the dish features a green leafy vegetable called *molochia* or mallow (in Greek, *moloha*). A special curved-blade, the *machreta*, is used to chop *molochia* leaves extremely fine and, just before serving, a generous handful of minced garlic is fried in butter, mixed with coriander and stirred into the soup. *Molochia* has an indescribably mysterious taste and a quality, like okra, that imparts a glutinous character to the dish. Try one or all of these delicacies for a fascinating link with the Egyptian past.

FUL MADAMIS (Egyptian Breakfast Beans)

1 cup dried *ful* beans (see note below)
1 onion, chopped
3-4 tablespoons olive oil
Juice of ¾-1 lemon, more if necessary
¼ teaspoon dried oregano
Salt and freshly ground pepper
Chopped parsley for garnish (optional)

Wash the beans and place in a pot. Cover with enough cold water to immerse beans. Allow to soak overnight (for day cooking). Next day, simmer beans and onion 3 to 4 hours, stirring frequently and adding water only if necessary, until fork tender. (All liquid should be absorbed; if not, cook uncovered until no liquid remains in the beans, about 3 minutes.) In a large bowl, whisk the oil, lemon juice, oregano, a sprinkling of salt and pepper and gently stir *ful* into the dressing until thoroughly coated, mashing slightly. Serve hot with more lemon, if desired, and chopped parsley. Serves 2-3.

Note: *Ful Madamis* is consumed when fresh — not reheated. Also a spoonful of *tahini* is stirred into *Ful Madamis* by some Egyptians for additional zest. Dried *ful* are available in Greek and Middle Eastern specialty shops, and in Athens in a delightful basement shop specializing in beans: Spiridon Bailas, Evripidou 40, where they are called *foulia* from Crete (38 dr. per kilo).

MOLOCHIA (National Egyptian dish)

1 rabbit, chicken or pound (½ kilo) stewing lamb
1 pound onions, finely chopped
1 tomato, peeled and chopped or 1 tablespoon tomato paste (optional)
Salt and freshly ground pepper
2 pounds fresh *molochia* (mallow) washed, or 1 cup dried *molochia*
2 tablespoons unsalted butter
3 cloves — ½ head garlic, minced
1 teaspoon coriander, ground

Wash rabbit, chicken or lamb and place with onions in large soup pot. Cover with 10 cups water, add the optional tomato, season with salt and pepper and simmer until tender. Remove and reserve rabbit, chicken or meat to serve with the dish. Strain the broth and discard onions. Measure and reduce to 8 cups, if necessary.

Meanwhile, prepare fresh *Molochia* (mallow, in Greek *moloha*) by removing leaves from stems and chopping very finely with *Machreta* or nut chopper (a sharp knife may be substituted but the *Molochia* must be finely cut). If using dried *Molochia*, crumble leaves, pick off and discard all stems. Bring the broth to a boil and very gradually add the *Molochia* stirring constantly. Return to low heat and simmer until *Molochia* is tender, about 5 minutes. In a small pan heat the butter and when bubbly stir in the garlic (generous portions for an Egyptian flavor) and sauté until golden.

Add the coriander and stir to make a paste. Stir into the *Molochia* and heat thoroughly. Serve with reserved poultry and side dish of rice. Serves 4.

BASBOUSSA (Semolina Syrup Cake with Almonds)

Syrup, cooled (see recipe below)
3 cups semolina or *simigdali halvas* (about 1 ¼ pounds or 530 grams)
1 ½ cups sugar
¾-1 cup water or milk
4 tablespoons melted butter
20 blanched almonds, split lengthwise

(Read note below and prepare syrup before making *basboussa*.) In a large bowl combine the semolina and sugar, stirring until thoroughly mixed. Mixing with a wooden spoon, gradually sprinkle water or milk over semolina mixture until difficult to stir. Continue mixing with fingers, adding only enough liquid to make a soft dough. Work in the butter, one tablespoon at a time until thoroughly absorbed. Spread the soft dough evenly into a 9 × 12-inch pan. Score into diamonds (6 vertical and 7-8 diagonal slashes), pressing an almond half into each. (Slashes may not be clear, but can be recut halfway during baking.) Bake in moderately slow oven (325 F or 160 C) about 1 hour until the surface is golden. Lower heat if the edges are turning brown after 30 minutes. Remove from oven and immediately sprinkle with the cooled syrup. Cool before serving. Makes about 36 3-inch diamonds.

BASBOUSSA SYRUP

2 cups sugar
2 cups water
1 teaspoon lemon juice
½ teaspoon rose water or vanilla extract

In a medium pan dissolve the sugar and water over medium heat. When the syrup boils, skim off the foam, add the lemon juice and boil 7 minutes. Remove from heat. Stir in rose water or vanilla. Cool.

Note: *Basboussa* is trickier to prepare than Greek *halva* and *revani* semolina desserts because there is no leavening agent. The cake may be dry if too little liquid is used or too runny if too much liquid and butter are used. Slow baking insures thorough baking.

— VILMA LIACOURAS CHANTILES



Manos Katrakis



Elli Lambetti



Melina Mercouri

theatre

THE "ESTABLISHED", THE "OFF", AND THE "OFF-OFF"

IT is not easy to draw parallels between the "off" and "off-off" Broadway theatres of New York, the "Fringe" theatres of London, the "Banlieue" theatres of Paris and the "off" or "off-off" theatres of Athens. Certainly the theatre in each capital has its own set of paradoxes. We, here in Athens, take pride in believing that ours is the most contradictory of all which, unfortunately, is true. The only similarity we can find among the capitals of the world is the semi-adventurous, experimental and certainly the self-assertive character of all these theatres. Whether hopeful or desperate, new talents in playwriting, directing, acting or experimenting in theatrical forms of expression are trying to discover a cheaper nest for their ventures outside the established theatre. Ambition or artistic unrest, whether generated by an irresistible desire for change, or a creative urge or even an impulse to display an ill-founded self-preoccupation, always ends with some kind of contribution, however precarious, to the evolution of the theatre arts.

The virus of dramatic expression has been circulating in the blood of the Greeks for too many centuries to die out even after half a millenium of slavery and oppression. As a reflection of highly inspired human life, however, pure drama needs several generations to develop properly and smoothly the stage skills and dramatic knowledge that are needed. Apart from minor ventures, Greek theatre in Athens has had a life of

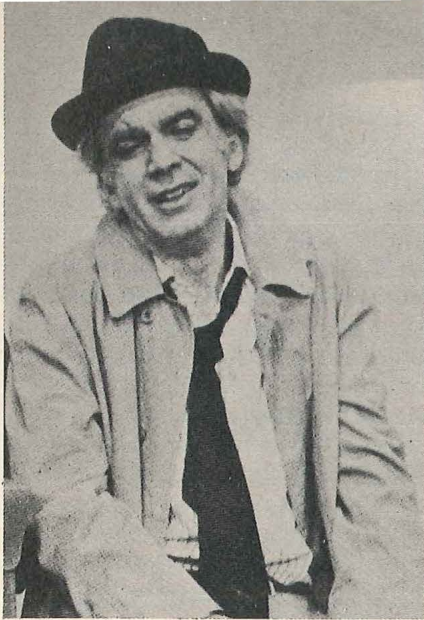
only one hundred years, dating it from the founding of the Royal (now National) Theatre. During this time Greece has gone through four wars with Turkey, two World Wars, an influx of over one million refugees from Turkey in 1922, and a German occupation followed by a guerrilla war, not to mention the world financial crisis of the 1930s and a dozen local revolutions. It would be difficult to maintain that development in Greece in any field could have been normal.

In spite of these calamities, during the period between the two World Wars when the population of greater Athens soared to around one million, there were about a dozen theatres and a disproportionate number of top actors. No wonder the productions of the National Theatre were then of such high calibre. Nevertheless, a play could not last for more than two weeks. If it ran for one month it was considered a great success. Half of the theatres presented straight plays and the other half revues, musical comedies or operettas, both summer and winter. Two of the theatres presented new European dramatists. From this golden age of fine acting a number of performers have survived. From the twenties two stars, Mary Aroni and Katerina Andreadi, still act today, and from the thirties, Vassoula Manolidou, Dimitri Myrat and Manos Katrakis. That so many great stars should have emerged from such a small group of actors (living on "bread and olives" as the saying goes) is, among the

many paradoxes to be found in the annals of modern Greek stage history, the most wonderful of all.

Unlike New York, but much like Paris, there have been no professional theatre producers in Athens. Leading actors or actresses who were not associated with the National Theatre rented available theatres and produced plays for as many winter or summer seasons as they could afford. Thus the leading artist became identified with the theatre he acted in, which took his name. These theatres, such as the Kotopouli, Kyveli, Katerina, Mousouris theatres, became the "established" ones. This trend continued for several years after World War II. Only revues and musical comedies had genuine producers. All these theatres were (and still are) located in the parallelogram enclosed by Omonia and Syntagma Squares and Stadium and Panepistimiou Streets, an area which was the Athenian Broadway. In summer the centre of theatrical activity moved to the lower part of Patission Street and Alexandras Avenue.

During the Occupation the Athenians were deprived of American and English films and unaware of the rapid progress of the Seventh Art. After the liberation, the demand for American films was tremendous. The number of cinemas proved inadequate. At the same time the demand for plays dropped. So the screen thrived at the expense of the stage. There were long queues standing outside the cinemas



Dimitri Horn

while nobody waited at theatre box offices. Those few theatres which were located next to a cinema were fortunate in receiving the leftovers of these large queues. At this time, a number of theatres were converted into cinemas and new cinemas were built. With the explosion of the population in Athens, cinemas spread throughout the city. The time for a Greek film industry had come. While the established drama theatres were bravely making their fight for survival, the Greek film industry, dazzled by its success in the provinces, became too optimistic. There was soon a plethora of Greek films, as many as a hundred a year. It is no wonder that there was also a great increase in film schools, where self-taught teachers experimented with youngsters who were anxious to become film stars.

Over-satiated by films in general and fed up with the poor quality of Greek films in particular, people turned back to the theatre for entertainment. So the game was reversed. The stage started thriving at the expense of the screen, and screen idols were now anxious to become stage stars as well. The demand for theatres became more and more pressing. Those theatres which had been converted into cinemas, and some of the new cinema houses, were reconverted into legitimate theatres. Thus rents went up. Film stars, being financially more secure than stage stars, were in a better position to rent theatres. The identification of the leading actor with a specific theatre disappeared, and the notion of "established" theatre came to an end.

The desire for quick success, so common to the bourgeois artist, gave birth to a conception which changed the spirit of the actors' world. According to this spirit the only way to rise to stardom was to proclaim oneself a protagonist, rent a theatre and lead a cast —

provided, of course, that the other members of the company should be less talented. "Find the money, rent a theatre, and ... God help us!" was the motto. But the response of the theatregoers was "wait and see how they are doing."

"Wait and see" is a deadly blow to the financing of a theatre venture, because the money spent cannot wait. The ambitious actors had to abandon the theatre they rented at the end of the season (and sometimes earlier) and make a tour of the provinces to recover. This abnormal situation created another Greek curiosity: the semi-producer. The theatre-owner, quite naturally, distrusts the actor-producer and prefers to lease the theatre to a businessman who can afford to pay a minimum guarantee in cash while sharing the gross receipts on a 50-50 basis. This semi-producer hires the technical and service staff and then rents the theatre for the season to an actor-producer who covers the balance of the production costs (actors' salaries, sets-and-costume designer, directors' salaries, royalties and advertising). With the addition of a second profit-taker, obviously, the cost of a production becomes much higher and the theatre venture more precarious than ever. However, the loss is borne chiefly by the actor-producer. On the other hand, when the production is successful the profits are big, though most of the profit goes into the pockets of the theatre-owner and the semi-producer. As a result, while the number of theatregoers both here and in the provinces rises and the number of theatres increases every year, the theatre world suffers a perpetual crisis that has now gone on for over two decades.

Given this background, the status quo of the "off" and "off-off" Athens theatre can be better explained. The parallelogram of the Athenian Broadway began to expand. Four new theatres emerged in Voukourestiou Street, three in Amerikis and instead of one revue theatre in Ippokratous there are now five, mostly with light entertainment. On the other hand, of the three theatres formerly on Stadium Street only Koun's Art Theatre has survived. The other two were demolished and large hotels built in their place.

The "off" movement was started in the fifties and sixties by companies anxious to offer quality shows in contrast to the commercial ones in the centre of town; or, rather, a joint production appeared alongside a star production, similar to what has happened in other capitals of the world. Still

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these "off" theatres were only a few hundred yards from the centre, opposite the Polytechnion on Patisision Street. These theatres, however, were soon taken over by professional groups. The "off" movement expanded, moving north along Patisision and then farther afield, as much as a mile or two from Omonia Square, playing in small old houses in the neighborhood of Kypseli or Kolonaki and finally in the suburbs of Athens — Zographou, Pangrati, Aegaleo, Kessariani or Piraeus.

When a new theatre is relatively big, after a few tryouts by experimental or ambitious young groups, it passes quickly out of the hands of experimental groups and into those of professionals. Only the very small theatres, of fifty or a hundred seats, can be considered as the real "off-off" ventures by ambitious young companies or directors or promoters, who either alternate within a season or every other season. These suburban theatres were entitled to be considered "off-off". They were experimental, out of the centre and in the hands of young actors, directors or teams. Yet instead of continuing to be considered "off" or "off-off" theatres, they became in turn "established" theatres themselves in the sense described above.

The leaders of this movement have

been clever enough to acquire a long lease and their repertory is consistent. They do good artistic work and, of course, they have known names, thus attracting audiences while many other theatres on the Athenian Broadway are deprived of this distinction. The great stars of the Greek stage, formerly connected with "established" theatres in the forties and fifties, who performed occasionally on the Athenian Broadway with varying success, this year did well out of the centre of Athens. I refer to Dimitri Horn (Kappa Theatre in Kypseli), Elli Lambetti and Manos Katrakis (Super Star and Broadway Theatres, over a mile from Omonia), and Melina Mercouri (Athina Theatre, at about the same distance).

It is, of course, absurd to declare that the "off" and "off-off" notions of theatre have no meaning, but the vagaries of theatrical life in Athens are extreme. But, all the same, it is a mad era in a crazy corner of the world, where sunshine alternates with rain and hail in less than an hour's time, where it is better to enjoy yourself than have money, where the emotional approach is esteemed above the rational one and where hard work is not harassing so long as you have fun.

—PLATON MOUSSEOS

OUTWARD BOUND PRESENTED BY THE PLAYERS

THE latest presentation by The Players on May 6, 8, 10, and 12 at the Hellenic American Union is further proof of the improving standards of both direction and acting within this gallant band of Thespians. The choice of play was perhaps unfortunate, being outdated and melodramatic, and the actors were hard put to it to convince a modern audience of their sincerity.

The action of *Outward Bound* takes place on board ship bound for a mysterious destination. As the plot unfolds, the characters — a young and emotional clergyman, a confirmed alcoholic, a bombastic businessman, an aging dowager, a motherly charwoman and a young suicide couple, together with the ship's steward — discover that they are all dead and bound for their "last journey" and final judgment. Their reactions as they approach the

"Examiner" are typical of the characters they portray.

Only the young couple who have attempted suicide are allowed to return among the living, while the steward, as an early suicide, remains on board to shepherd the other souls towards their ultimate fate.

The play was directed by Louis Cajoleas, an academic who has had previous experience in the theater both in Lebanon and Greece. Under his excellent direction, the actors gave a polished, well-timed performance. Especially notable were Bernadette Cowley as Mrs. Midget, the humble and lovable charwoman; Susan Tsigarida who gave both pathos and humor to her part as the aging "grande dame", and Peter Rose as the neurotic drunk. Ian Robertson and John Kidner, who have played in other Players' productions,

gave further examples of their increasingly professional performances.

Suzanne Antonaros and Jon Evans put up a gallant fight in the two most difficult parts of the play as the young suicide couple. With almost impossible lines to deliver, they nevertheless managed to avoid over-dramatizing their roles. They appeared somewhat stiff, however, and suffering more from physical pain than from emotional crises. George Salimbene, as Scrubby the steward, could have put a little more feeling into the part, while David Larsen as Mr. Langley the businessman was a little awkward in the over-use of hand gestures.

The Players are reaching a high degree of proficiency and can now no longer be classified as an "amateur" group. Their previous presentation, a hilarious play reading of *Habeas Corpus*, was directed by a young director Dino Mahoney. The play was a happy choice after a series of not-so-fortunate productions which were unevenly cast and perhaps, for an emerging amateur group, somewhat overly ambitious.

The Players are a multi-national group of people from diverse backgrounds (teachers of English predominating) who meet regularly at a Workshop to study stagecraft, costume design and the history of drama. Scraping along on a slim budget, they have managed to present full productions such as *Beauty and the Beast*, Goldsmith's *She Stoops to Conquer*, *Midsummer Night's Dream* and a recent reading of *Night of January 16th* by Ayn Rand.

They merit a wider theater-going audience and it is regrettable that in Athens, where opportunities to enjoy cultural events in the English language are so rare, the public is still not lending its full support to this truly noteworthy venture. It is sincerely to be hoped that The Players, who have been on the Athens scene for only two years, will continue to improve and present plays that are amusing and entertaining. They should, however, take into account the tastes of modern audiences and, above all, the abilities and limitations of their group.

—HELEN COURTNEY LEWIS

KOSMOS

APRIL 4

A strike of museum guards just prior to the Easter holidays and during the holidays themselves closes the major sites for over four days. In Delphi alone ten thousand foreign tourists are prevented from seeing the antiquities at the height of the spring season.

APRIL 5

Advancing one hour for summer time on Easter eve causes some confusion among congregations as certain churches announce Christ is risen at 11 p.m. and others at 1 a.m.

APRIL 6

Instead of the traditional burning of Judas in effigy, farmers near Agrinion burn the effigy of the Minister of Agriculture, George Boutos.

Four youths are killed on Kalymnos as they set off dynamite bombs to celebrate the island's traditional Easter. Sixteen more persons are killed in traffic accidents in the customary exodus from cities.

APRIL 10

The Greek Tourist Organization is awarded the 1979 Europa Nostra prize for the preservation of traditional architecture in the village of Oia on Santorini in hopes of encouraging the State to further conserve Greek rural architecture. Oia was seriously damaged by an earthquake in 1956. The prize is presented by President Tsatsos to the organization's president, Professor George Daskalakis.

Edmund Keeley, Professor of Modern Greek Literature at Princeton University, is awarded the London Prize by the American Academy of Poets for the best translation of foreign poetry to English. Keeley is awarded the prize for his translations of Yiannis Ritsos. He has also translated Elytis, Cavafy, and Sikelianos, often in collaboration with British author Philip Sherrard.

APRIL 12

Saint Demetrios returns to Thessaloniki for the first time since his

martyrdom there in 306 A.D. His remains had been resting meanwhile in the Abbey of San Lorenzo in Campo near Milan where they were authenticated in 1978. The return of the city's patron saint is celebrated with a high mass in the cathedral of Saint Demetrios.

Another holy return is the prophet Elias, this time in the form of an icon. The picture, which disappeared from Corfu in "a fiery chariot" in 1976 returns on a KLM aircraft. The priceless icon was cut into eight pieces, one of which fell off a bridge as the thieves made their getaway but was later retrieved by the police. The seven remaining pieces turned up in Holland and have been restored.

APRIL 13

Since the program for the reforestation of Attica began in 1977, forty thousand stremmata in the areas of Hymettus, Parnes, Penteli and Aegaleo have been planted with trees. Another sixty thousand stremmata are scheduled for reforestation in the next few years.

APRIL 14

Museums and archaeological sites are closed again as archaeologists go on a forty-eight-hour strike.

In an attempt to improve the polluted conditions around the Acropolis, regular buses and pullmans transporting tourists will be banned from the area and replaced by trolley services.

The well-known Byzantine scholar Manolis Hatzidakis is elected to the Athens Academy. He was for many years Director of the Benaki and Byzantine Museums. Recent elections of prominent men to the Academy seem to indicate an effort to revivify the moribund "home of the immortals" whose main purpose to date has been to compile a definitive dictionary of the modern Greek language. After a labor of decades the compilation has reached the letter gamma.

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A study reveals that the inflation rate of 23.8% in the last year has now reached 25%.

With the purpose of turning the Mesolongi area into a historical site, the Ministry of Culture announces its opposition to the building of a petrochemical factory in nearby Krioneri.

Minister of Social Services Spyros Doxiadis proposes a tax on cigarettes determined by the amount of nicotine content.

APRIL 18

In a ceremony taking place on the Omalos plateau, four thousand feet above sea level in central Crete, Minister of Coordination Constantine Mitsotakis receives a special environment award on behalf of the Samaria Gorge from the hands of the General Secretary of the Council of Europe, Franz Karacek.

APRIL 20

The Panhellenic Union of Cinema Critics protests the government's banning of Pier Paolo Passolini's film *Salo, or the 120 Days of Sodom*. Taking exception to the fact that a board of only seven members can dictate what nine

million Greek filmgoers can or cannot see, the Union has passed on its objection to the European Foundation of Cinema Directors.

APRIL 21

Russian astronaut Valentina Tereshkova arrives in Athens at the invitation of the Federation of Greek Women. The first woman in space made her maiden voyage in June of 1962 in the space craft Vostok 6. In 1968 she was elected President of the Council of Soviet Women.

APRIL 24

Pope John Paul II appoints Archbishop Giovanni Mariani as the first Papal Nuncio to Greece. Last July Greece established relations with the Vatican and in November the Pope visited the Patriarch of Constantinople, Demetrios I, in Istanbul. On May 29 a dialogue between Roman Catholics and Orthodox will be held on Patmos in hopes of healing the breach which split the Christian Church nine centuries ago. Attitudes towards divorce and other modern social issues are expected to be discussed rather than the notorious Filioque clause (whether the Godhead descends through the Holy Spirit or the

Holy Spirit and the Son) which caused the schism that finally split the Church.

In an effort to combat urban pollution, the government is planning to extend the city's natural gas system and is considering the use of bottled gas for taxis.

A petition signed by 833 citizens of Thessaloniki protests the proposal of sending the recently discovered Vergina finds abroad. Earthquake-conscious Thessalonikians are particularly sensitive to having the Alexander the Great Exhibition shown in the San Francisco area where there recently have been seismic disturbances.

APRIL 25

Whether the regular Olympic Games in the future will take place in Olympia or not, the Olympics for participants with organ transplants will definitely take place in Greece in 1982.

APRIL 28

The Municipal Council of Athens has requested that the land on which the recently closed Fix brewery stands be made into a public park. The site has been slated for the construction of a large hotel.

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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, Psychiko	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan (Consulate), Rigillias 6	717-298
Sweden, Vas. Konstantinou 7	724-504
Switzerland, Iassiou 2	730-364

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

Ministries

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

U.N. Representatives

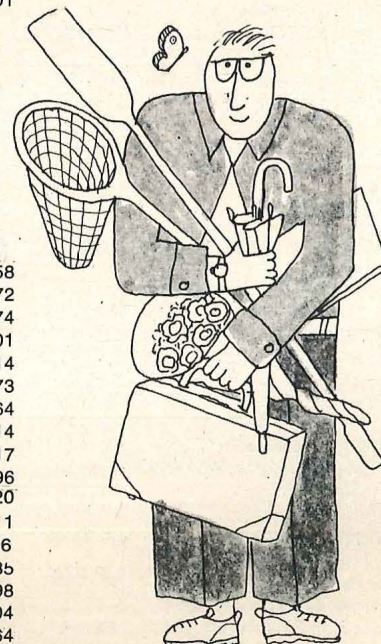
Information Centre, Amalias 36	322-9624
U.N.D.P. Amalias 36	322-8122
High Commissioner for Refugees, Skoufa 59	363-3607

BANKS

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
---	----------



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 3	323-8192
American Express, Panepistimiou 17	323-4781
Arab-Hellenic S.A.	
Panepistimiou 43	325-0823
Bank of America, Panepistimiou 39	325-1906
Bank of Nova Scotia,	
Panepistimiou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Internationale pour l'Afrique	
Occidentale S.A., Filellinon 8	324-1831
Barclays Bank, Voukourestiou 15	361-9222
Chase Manhattan, Korai 3	323-7711
Citibank N.A.,	
Othonos 8	322-7471
Kolonaki Square	361-8619
Akti Miaouli 47-49, Piraeus	452-3511
Continental Illinois of Chicago,	
Stadiou 24	324-1562
First National Bank of Chicago,	
Panepistimiou 13	360-2311
Grindlays Bank, Kar. Servias 1	324-7015
National Westminster Bank,	
Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Panepistimiou 25-29	324-9531
Williams and Glyn's Bank,	
Akti Miaouli 61, Piraeus	452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:	
Agia Irini, Aeolou	322-6042
Agios Dimitrios (Ambelokipi)	646-4315
Sotiros, Kidathineon	322-4633
Chrisospiliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
Other denominations:	
Agios Grigorios (Armenian),	
Kriezti 10	325-2149
Crossroads International Christian Centre,	
Kessarias 30, Ambelokipi	808-0491
St. Denis (Catholic), Venizelou 24	362-3603
Beth Shalom Synagogue, Melidoni 6	325-2823
Christos Kirche (German	
Evangelical), Sina 66	361-2713
First Church of Christ Scientist,	
7a Vissareonos St	711-520
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti	
Themistokleous 282, Piraeus	451-6564
St. Andrew's Protestant American,	
Sina 66 (Athens)	770-7448
St. Paul's (Anglican), Filellinon 29	714-906
St. Nikodimos (Russian Orthodox),	
Filellinon	323-1090
Trinity Baptist, 3 Aristotelous	
Ano Glyfada	894-9551

Cultural Organizations

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

Schools and Colleges

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

Youth Hostels

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

American Club, Kastri Hotel	801-3971
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas	923-2872
Attika Tennis Club, Filothei	681-2557
Ekali Club	813-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs,	
Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Kar. Servias 7	323-4555
Greek Touring Club, Polytechniou 12	524-8600
Hippodrome, Faliron	941-7761
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Singles International	778-8530
Sports Centre, Agios Kosmas	981-5572
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 16	801-1566
Varibopi Riding School	801-9912
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN) of Kifissia	801-1610
YWCA (XEN) of Kifissia	801-2114

Business Associations

Athens Business and Professional Women's Club, King George II, 29	
	718-152
Athens Cosmopolitan-Lions Club	
(Mr. P. Baganis)	360-1311
European Economic Community (EEC),	
Karytsi Sq. 12	324-7711
Federation of Greek Industries,	
Xenofontos 5	323-7325
Foreign Press Club, Akadimias 27A	363-7318
Greek Productivity Centre (EL-KE-PA),	
Kapodistriou 28	360-0411
Hellenic Export Promotion Council	
Stadiou 24	322-6871
National Organization of Hellenic	
Handicrafts, Mitropoleos 9	322-1017
National Statistical Service,	
Lykourgou 14-16	324-7805
Propeller Club, Syngrou 194	951-3111
Rotary Club, Kriezotou 3	362-3150

Chambers of Commerce

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	362-2158
British Hellenic, Valaoritou 4	362-0168
French, Vas. Sofias 4	731-136
German Hellenic, George 34	362-7782
Hoteliers, Mitropoleos 1	323-3501
International, Kaningos 27	361-0879
Italian, Patrou 10	323-4551
Japan External Trade Organization,	
Akadimias 17	363-0820
Professional Chamber of Athens,	
Venizelou 44	361-0747
Hellenic Chamber of Shipping,	
Kolokotroni 100, Piraeus	417-6704
Technical Chamber of Greece,	
Kar. Servias 4	322-2466
Yugoslavian, Valaoritou 17	361-8420

SERVICES

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

Postal

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

Telephone

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*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 collection	512-9450
Street lights	324-5603
Water (24-hr. service)	777-0866

Consumer Complaints

Athens	321-7056
Suburbs	250-171

Lost Property

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

Pets

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

Tourism

EOT (National Tourist Organization)	
Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545
Yugoslav National Tourist Office,	
16, Voukourestiou	360-4670

EMERGENCIES

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

television and radio

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

MONDAY

ERT 6:05 Family Classics (children's program)
7:45 Musical program...8:05 Documentary*
YENED 10:00 T.V. Film

TUESDAY

ERT 6:35 History of Children... 10:35 That's Hollywood (series based on the history of cinema)... 11:10 Hawaii 5-0
YENED 7:45 The Family (dubbed in Greek)... 10:00 Film (classic, usually in English)

WEDNESDAY

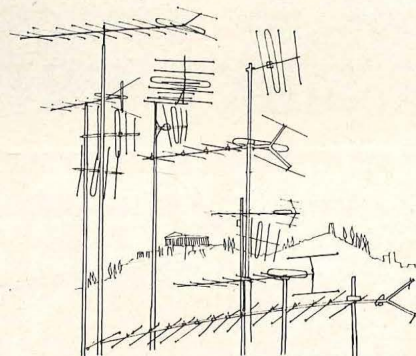
ERT 6:20 The Big Blue Marble... 7:20 Sports*... 8:05 Musical Program
YENED 10:00 Poldark (new BBC T.V. serial starring Robin Ellis, based on life in a Cornish mining village during the eighteenth century)... 11:30 Crown Court (British court series)

THURSDAY

ERT 6:20 Pippi Longstocking (children's serial)... 9:40 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 7:55 Les Faucheurs de Marguerites (series)
10:20 Roots (serialization of the bestselling novel by Alex Hailey)
YENED 6:30 Bionic Woman... 10:00 Histories of Essex (new English historical series)... 11:00 A Man Called Sloane (detective series starring Robert Conrad)



SATURDAY

ERT 3:00 Film... 4:30 Sports*... 6:15 The Famous Five (children's serial based on the novel by Enid Blyton)... 7:20 Comedy Capers (2-3 silent comedies)... 7:55 Laverne and Shirley (American comedy series)... 10:30 Charlie's Angels... 11:20 Disco Party... 12:15 Thriller
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 3:15 International Radio and Television University... 3:45 Disco Party... Love Boat (American comedy series set on board a cruise ship)... 9:35 Sports*... 10:35 Film

YENED 1:30 Greek Folk Music... 2:00 Classical Music program... 4:15 Cartoons... 5:30 Sports*... 11:00 The Way of the World (Serial based on Congreve and 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.

AMERICAN FORCES RADIO—AFRS

On the air twenty-four 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: Expanded newscasts (Mon.-Fri. 7 and 11 am, 6 and 10 pm; Sat. 7 am, noon, 9 pm; Sun. 9 am and 6 pm); Vignettes from current informational programs, including "All Things Considered", "ABC Perspective", "UPI Roundtable", and "National Town Meeting" (Mon.-Fri. 9:05 am); Radio Theater (Mon.-Fri. 8:30 pm); Information programs, including "Voices in the Headlines", "Face the Nation", "Issues and Answers", "Meet the Press", and "Capitol Cloakroom" (Mon.-Fri. 10:35 pm).

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5pm-9pm	8am-2pm	8am-1:30pm 5pm-9pm	8am-1:30pm 5pm-9pm	8am-4pm
Dry Cleaners and Laundries	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30pm-9pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm
Bakeries	7am-3pm	7am-2:30pm 5:30pm-9pm	7am-3pm	7am-2:30pm 5:30pm-9pm	7am-2:30pm 5:30pm-9pm	7:30am-3pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-10pm	7am-10pm	7am-3pm
Florists Open Sun 8-1	8am-9pm	8am-9pm	8am-2:15pm	8am-9pm	8am-9pm	8am-9pm

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

TURKEY

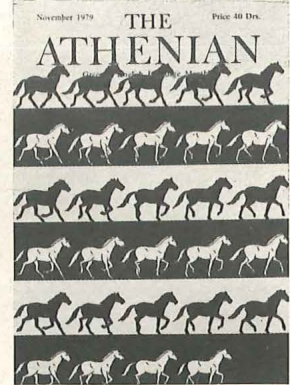
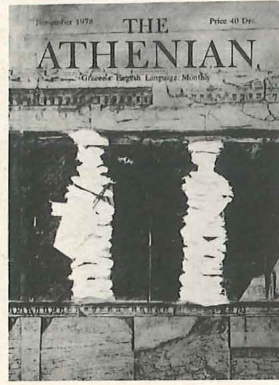
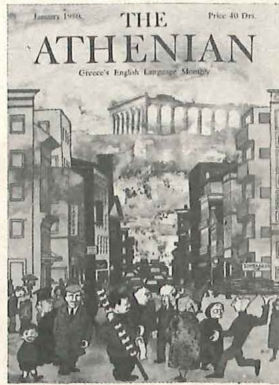
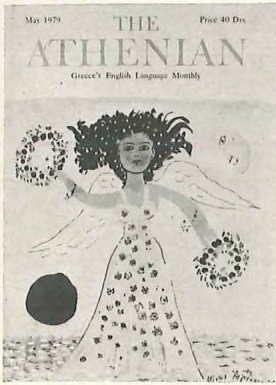
THE NEXT CRISIS

In this time of international tension and global peril — in the midst of crisis in Iran, Afghanistan and while uncertainty prevails about post-Tito Yugoslavia — it is **IMPERATIVE** for Western Democracies to maintain their *unity, solidarity and mutual support!!*

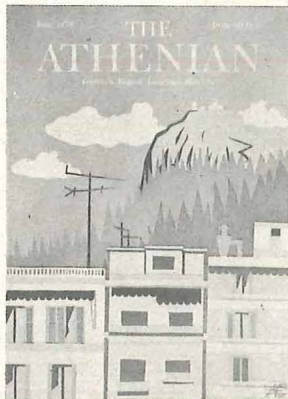
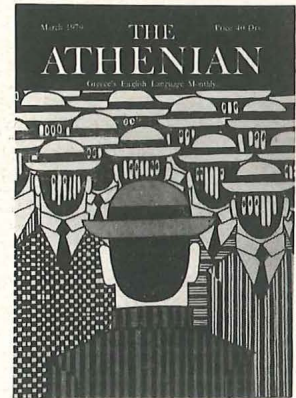
Turkey — with her aggression in Cyprus and expansionism in the Aegean — is undermining the foundations of Western solidarity in the Southeastern Flank of NATO.

Turkey needs massive Western aid to maintain her political and economic viability. As a *minimum* for aid she should be expected to end her aggression in Cyprus and to pursue peaceful avenues to settle the Aegean disputes. The price of blind and unqualified support for Turkey would be the alienation of *Greece* and the weakening of Western solidarity at times of grave international conditions.

Time is running short!



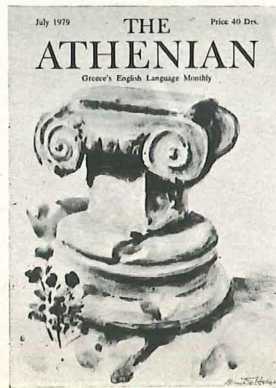
The fact that *The Athenian* is Greece's most informative English language monthly is only the *second* reason you should advertise in it.



The first is that *The Athenian* is widely read by Greece's local and foreign communities as well as English-speaking businessmen and tourists visiting this country. It is placed upon major airlines flying into Greece. Some of Greece's most influential and affluent consumers buy it. They rely on *The Athenian* to

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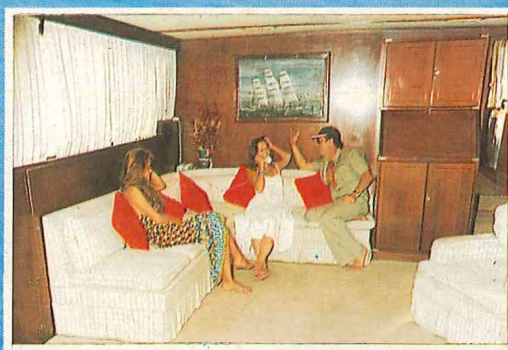
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