

July 1980

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# ATHENIAN

Greece's English Language Monthly





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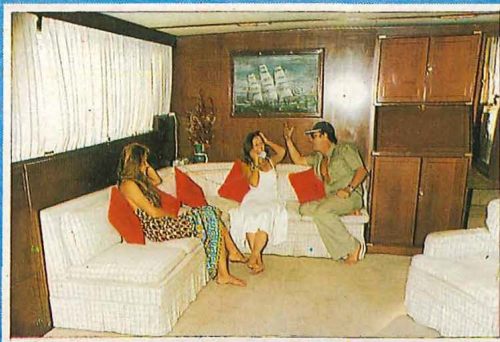
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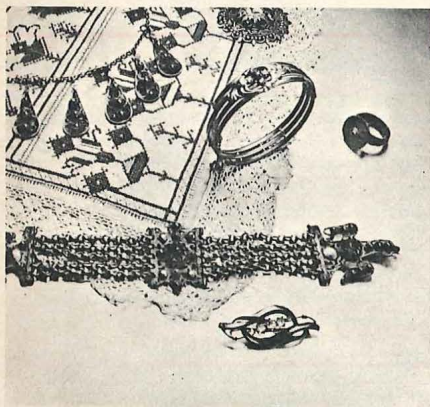
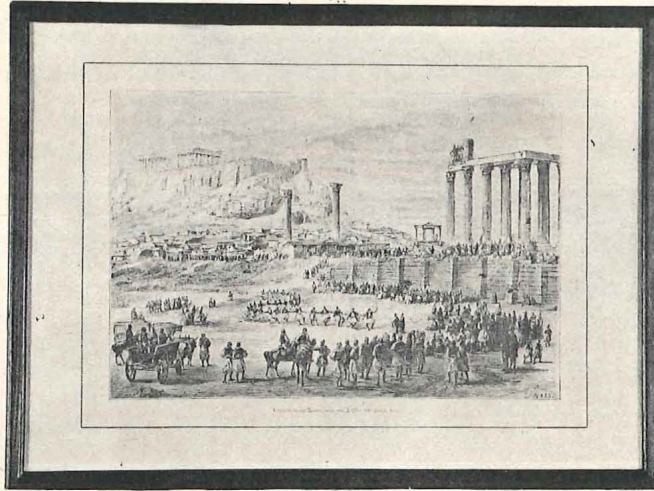
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## RESTAURANTS

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

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

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

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

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

**Palia Athina.** 4 Flessa - Plaka - Tel. 3222000.

Floor show includes variety of singers, bouzouki music, Greek folk dances. Daily from 9.30 pm.

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

**On The Rocks.** At the 30th Km on the Athens - Sounion Road - Tel. 8971763.

Restaurant with dancing to a live orchestra. Attractive view across the bay. Open daily from 10.00 pm

**Kuyu.** 24 Akti Koumoundourou - Tel. 4111623.

Fish restaurant looks on to the famous 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.

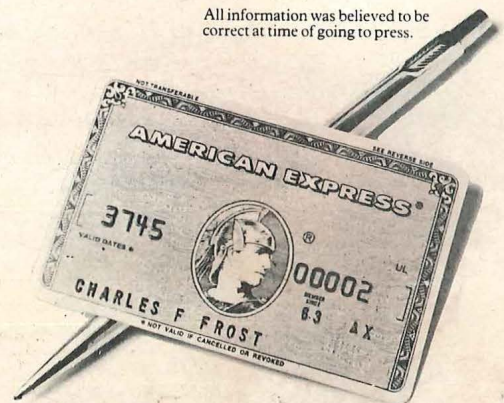


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All information was believed to be correct at time of going to press.



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# community calendar

During the summer holidays, community groups and activities dwindle. The following is a list of events for this month.

**AMERICAN CLUB** — July 5: Independence Day celebrations, with the AC Olympics, fun and games for adults and children, a cookout at 6 pm, and the pool will be open all day to members... July 13 and 20: Special brunch in the Family Inn, 10:30 am-1 pm... Bingo: every Tues., Independence Room, 7:30 pm... Duplicate Bridge: every Thurs., 7:30 pm... Salad bar: every Wed., Family Inn, noon-2:30 pm... Charcoal grill dinners: every Wed., Family Inn veranda, 5 pm... Charcoal grill steaks: every Thurs., Americana Room veranda, 6 pm... Beer Happy Hour: every day, Cocktail Lounge, 6-8 pm... Happy Hour: every Wed. and Sat., Cocktail Lounge, 6-8 pm... Dart Tournament: every Thurs., Cocktail Lounge, 8 pm.

**GERMAN COMMUNITY CENTER** — Swimming excursion for a whole day July 1, 10 am. Swimming excursions for half a day: July 1 (10 am), July 8 (9 am), July 15 (noon), July 22 (9 am), July 29 (2 pm).

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

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

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

**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.).

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## NAME DAYS IN JULY

July 1 Kosmas, Damianos  
 July 17 Marinos, Marina  
 July 20 Ilias  
 July 26 Paraskevas, Paraskevi (Vivi, Evi, Voula)  
 July 27 Panteleimon, Panteilis

## DATES TO REMEMBER

July 1 Dominion Day—Canada  
 July 4 Independence Day—USA  
 National Holiday—Yugoslavia  
 July 13 Ramadan begins  
 July 14 Bastille Day—France  
 July 18 National Day—Spain  
 July 22 National Day—Poland  
 July 23 National Holiday—Egypt

# festivals

## ATHENS FESTIVAL

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

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

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



**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.

**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.).

## PIRAEUS

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

**DANZA NATIONAL DE CUBA**, through July 20.  
**POLISH DANCE THEATRE**, July 22-August 3.  
**GRAND BALLET DE MARTINIQUE**, August 5-10.  
**VIKRSKY UKRANIAN FOLK ENSEMBLE**, August 12-September 7.  
**LOLA TATZIKISTAN FOLK BALLET**, from September 9: An ensemble from the USSR.

## EPIDAUROS

The Festival continues through August 31. Performances are on Saturdays and Sundays and begin at 9:30 pm until July 27 and 9 pm from August 2. The ancient theater at Epidaurus, in the Peloponnisus, 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.

**NATIONAL THEATRE OF GREECE**, July 5, 6: Euripides' *Electra*... July 12, 13: Aristophanes' *Archonians*... 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 KAROLOΣ KOUN**, August 9, 10: Aeschylus' *Oresteia*... August 16, 17: Euripides' *Trojan Women* (250 to 100 Drs., upper tiers 50 Drs.).

**AMPHITHEATRE**, 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.).

# THE ATHENIAN

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## publisher's note

*Women's dress materials can be found on Hermes Street and Pericles Street specializes in buttons. An area behind the Acropolis favors philhellenes, while a huge outdoor bus depot honors George Canning. The names of streets and squares in Athens are a capsule history covering thousands of years. In "What's in a Name?" Frances F. Dickinson discusses some of the most curious, as well as the more celebrated derivations of these names. As the names of streets and squares often reflect the thoughts and beliefs of those who gave them, Frances Dickinson emerges with a social history of the city which goes back over one hundred and fifty years. The author has been an annual visitor to Greece for two decades and for many years taught Art History at the Hewitt School in New York.*

*William Megalos came to Greece two years ago to make his own film. Instead he became assistant cameraman on the crew of Thodoros Angelopoulos' "O Megalexandros". In his report on the shooting of the film which will be a major entry at the Venice Film Festival this autumn, Mr. Megalos describes the almost insuperable difficulties, as well as the rewards, which attended the making of the film.*

*The experiences of a foreigner who has lived and worked in Greece over many years are intrinsically interesting not only because they give a glimpse into an individual's life; they are also a personal impression of a country that has gone through many profound and rapid changes. Edward Fenton's portrait of painter Dorothy Andrews describes both a life and an environment. Mr. Fenton has himself lived in this country for many years and is married to a well-known Greek psychologist. He is the only author to have won the Batchelder Award three times for translations of juvenile books, in this case all from the Greek.*

*Environmental problems here are widely publicized and discussed, but effective government action is slight and late. The industrial zone around Eleusis is Greece's greatest environmental problem and Catherine Vanderpool describes in "Eleusis: A Ray of Hope?" how vigorous local action is arousing international concern which will, hopefully, stir positive government response.*

*The cover is by Korky Paul.*

# goings on in athens

## MISCELLANEOUS

**CIRCUS MEDRANO**, at the Delfinaron, 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 first.*

**ARGO**, Merlin 8, Kolonaki, Tel. 362-2662. Group exhibition of painting and sculpture (July). Closed in August.

**ART AND ENVIRONMENT**, Thespidos 14, Plaka, Tel. 322-4618. Call for exhibit details.

**ASTOR**, Kar. Servias 16, Tel. 862-1586. Closed through September.

**ATHENS**, Glykonos 4, Tel. 713-938. Group show by Greek and foreign artists of paintings, sculpture, and graphics (July). By appointment only, Tel. 361-1714, 9-11 am.

**DESMOS**, Akadimias 28, Tel. 360-9449. Call for exhibit details.

**DIOGENES INTERNATIONAL**, Nikodimou and Nikis 33, Tel. 323-1978. Group show of paintings, engravings and graphics by sixteen Greek and international artists: Dali, Bass, Edelman, Almyda, Kristensen, Stubei, Darzandas, Piladakis, and others (through September 10).

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

**KREONIDES**, Iperidou 7 (at Nikis St.), Tel. 322-4261. Closed July and August.

**NEES MORPHES**, Valaoritou 9a, Tel. 361-6165. Group exhibition (through July 15). Closed July 15-August 15.

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

**ORA**, Xenofontos 7, Tel. 323-0698. Group exhibit of Greek painters (through July 15). Closed July 15-August 15.

**STOA TECHNIS**, Voukourestiou 45, Tel. 362-4139. Group exhibition dealing with the sea (through July 5). Group exhibition of self-taught artists (July 7-25). Closed July 25-August 8.

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

**ZOUMBOULAKIS**, Kolonaki Square 20, Tel. 360-8278. Closed Mondays. Group exhibition of the graphics and multiples of all the artists represented in the gallery in the past ten years (through July 3). Group exhibition of oils by Moralis, Fassianos, Ghikas, Nicolaou and others. Closed in August.

**ZOUMBOULAKIS-TASSOS**, Kriezotou 7, Tel. 363-4454. Permanent exhibition of graphics and multiples

by Greek and foreign artists. Also antiques, jewelry and embroidery. Group exhibition of lithographs, multiples and paintings (through July 31). Closed in August.

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

## EXHIBITIONS

**NATIONAL GALLERY OF ART (PINAKOTHIKI)**, Vas. Konstantinou, opposite the Hilton, Tel. 710-010. 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 (through 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.

**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

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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.

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

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

**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 1 (in former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th century objects. Open 9:30 am to 1 pm daily. Closed Tuesdays. Admission free.

**NATIONAL ARCHAEOLOGICAL MUSEUM**, Patission and Tositsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouri), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) after a 15th century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Open 9 am to 3 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 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 Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

**KERAMIKOS CEMETERY, Tel. 346-3552.** The cemetery of ancient Athens is located off Ermou Street below Monastiraki. Open 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, Irodou Attikou and from the Zappion).** The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PROTO 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 Piraic 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.

## DAY TRIPPING

*Ancient sites on the mainland and nearby islands accessible from Athens and suitable for a day's excursion. (Organized, one-day cruises are not listed.) The distances given for the former are from downtown Athens and the estimated times are by public transportation which is inexpensive but may require some persistence. Buses for the other sites depart from depots located at the intersection of Patisson and Leoforos Alexandras: Amphiarion (Tel. 821-3203), Brauron (Tel. 821-3203), Marathon (Tel. 362-0872) and Sounion (Tel. 821-3203). Buses to Thebes (Tel. 831-7179) leave from the Liossion Terminal. Boats to the islands depart frequently from Piraeus (Tel. 417-7609) and Hydrofoils leave from Marina Zea or Piraeus (Tel. 452-8858, 453-1716). Telephone ahead to confirm departure times or call the Tourist Police, 171.*

**ISLAND OF AEGINA (90 minutes by boat, 35 minutes by Hydrofoil).** Antiquities such as the solitary Temple of Aphaia, famous for its perfect proportions, an excellent museum (Tel. 0297-22637), the remnants of the ancient harbour and town, beaches of varying seclusion, fresh fish, ubiquitous pistachios and the charm of Aegina town and harbour and the more modern village of Aghia Marina (by bus from Aegina town) make the piney island the perfect place for a multi-faceted day. Sites are always open, the museum from 8:30-12:30 and 4-6 daily and 9-3 on Sundays. *Closed Tuesdays.* Admission is 25 Drs. Free on Sundays.

**AEPOSTHENA (At the village of Porto Germano, 73 km; 90 minutes).** The trip through northwest Attica provides some spectacular views. At the site, some of the most perfectly preserved fourth-century B.C. fortifications in the area and the remains of a two-storey late-Byzantine monastery with well preserved domestic quarters. Beautiful beaches are nearby and

several tavernas offer superb fresh fish, local yoghurt and honey.

**AMPHIARION (47 km; 45 minutes). Tel. 0295-62344.** Pleasant inland retreat set along a river bank. The sanctuary of Amphiarion (the warrior who was one of the seven who marched against Thebes and later became the god of healing) included an oracle and a spa. Today only a small fourth-century B.C. Doric temple, the sacrificial altar, sacred spring, stoa, theatre thrones, and baths are discernible. (The small museum has been closed.)

**BRAURON (38 km; 1 hour). Tel. 0298-71020.** Gentle rolling hills surround the coastal site (pronounced Vravrona in Modern Greek) dedicated to Artemis which includes a temple, stoa, and sacred spring. In the museum, prehistoric through Hellenistic finds from the entire area of the Mesogia. Nearby, a Frankish tower and the ruins of one of the earliest Christian basilicas in Attica. Open daily 8:30-12:30 and 4-6; Sundays and holidays 9-3. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**ELEUSIS (22 km; 45 minutes). Tel. 554-6019.** The confusing but fascinating site of the Eleusinian mysteries, with a continuous history from 1409 B.C. to A.D. 395. Most notable: the Well of the Fair Dances, two impressive propylaea, and the precinct of Demeter with the telesterion where the mysteries were performed. In the museum, very fine pottery and sculpture and a preserved swatch of ancient fabric rarely found in excavations. Site and museum open daily 8:30 to 3, Sundays and holidays 10-4. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**MARATHON (38 km; 1 hour). Tel. 0294-55462.** The scene of the crucial battle between the Persians and Greeks in 490 B.C., with a museum and many ancient sites in the area: the Soros, which marks the Athenian graves, the tomb of the Plateans, and (in the small valley just east of the museum) the country estate of Regilla, the wife of Herodes Atticus. The gentle terrain is conducive to a walking tour of the site and ruins which range in date from Early Helladic to Roman. Swimming nearby and many tavernas in the vicinity.

**ISLAND OF POROS (2½ hours by boat, 1 hour by Hydrofoil).** A lush island with beautiful scenery and cool summer days. A pleasant forty-minute hike through pine-covered hills and upland valleys (ask for directions in town) to the Poseidon sanctuary and site of ancient Kalauria. Good swimming at beaches all around the island (accessible by bus), numerous tavernas and tiny winding streets provide a tranquil day. At sunset, stroll up above the village to watch the Peloponnesian mountains turn evening blue.

**RHAMNOS (49 km; about 1 hour). Tel. 0294-93477.** Difficult to reach without a car since there is no direct connection, but well worth the effort. From the bus stop at Marathon or Kato Souli it is an easy one-hour walk through fields and vineyards. You may also hire a cab in the area. Situated on a remote out beautiful headland facing the island of Evia. Two marble Doric temples, the smaller dedicated to the goddess Themis, who ruled Law, Order, and Custom, predates the larger dedicated to Nemesis, who meted out shares of Happiness and Misery. Grave terraces, currently being excavated, line the path to the acropolis of Rhamnos, where well-preserved fortification walls enclose the ruins of the city. Open daily 8:30-12:30 and 4-6, Sundays and holidays 9-3. *Closed Tuesdays.* Admission 15 Drs. Free on Sundays.

**SOUNION (69 km; 2 hours). Tel. 0292-39363.** A beautiful ride along the coast to the rocky headland which was the location of Sounion in the fifth century B.C. The ruins include ancient shipyards, a double fortification wall, a stoa, and the famous Doric-style temple of Poseidon where Byron carved his name. To the north is a small temple to Sounias. On clear days the islands of Makronisos, Kea, Kithnos, Serifos, Milos and Aegina are visible. There is a tourist pavilion at the site and numerous tavernas and beaches nearby. Open 9 to sunset. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

**THEBES (74 km; 1½ hours).** Contrary to common consensus, modern Thebes is delightful if approached in the proper spirit. The town is agricultural, situated on a rise at the edge of a spacious fertile plain. Walk around the town to

find ancient walls, gates, tombs, and the sanctuary of Apollo on the Ismenian hill. The well laid out museum, within a Frankish castle, is a treat: Prehistoric pottery, cylinder seals, jewelry, Linear B tablets, archaic Kouroi from Mt. Ptoon, and several of the best painted and incised grave stelae in existence. The Museum (Tel. 0262-27913) is open daily 8:30-12:30 and 4-6, and Sundays and holidays 9-3. *Closed Tuesdays.* Admission 25 Drs.

## ROUND AND ABOUT

*Panigiria (religious folk festivals) and other happenings in various parts of Greece where you may find yourself during your travels. Some dates are uncertain, so it is often best to make enquiries at the local Tourist Police.*

- KALAMATA** (Peloponnisos): Three-day festival of traditional dances at the amphitheater in the town's medieval castle (during the first ten days of July).
- THROUGHOUT GREECE:** Nautical week (July 1-10).
- VOLOS/AGRIA:** Nautical week, with a fisherman's evening celebration, including popular dancing groups. *Kakavia*, a fish soup, is served to visitors (July 1-10).
- VOLOS/MAKRYNITSA:** Celebration for the start of the tourist season, with popular dancing groups (July 1-10).
- CORFU:** Religious fair in the village of Lefkimi (July 8).
- LESVOS:** Religious festivities in the village of Ipeion (July 8).
- LEFKADA, NYDRI:** "Valaoritia 80", an artistic festival (July 10-20).
- KASSOS** (Dodecanese): Religious fair and local dances at Aghia Marina (July 17).
- PREVEZA:** "Nikopoleia", folklore and cultural festivities, including theatrical performances of ancient and medieval plays at the ancient theater of Nikopolis (July 20-30).
- CHIOS:** Religious fair with local dances and songs at Aghia Markella (July 21-22).
- SITIA** (Crete): Festival of the Raisin, including a song festival and Cretan dances (July 25).
- TILOS** (Dodecanese): Religious fair in a monastery courtyard (July 25-28).
- TRIPOLIS** (Central Peloponnisos): Folk song and dance contest in the chapel of Agia Paraskevi (July 25 and 26).
- RHODES:** Religious fair with local dances and athletic competitions at Soroni (July 29).

## SUMMER STUDIES

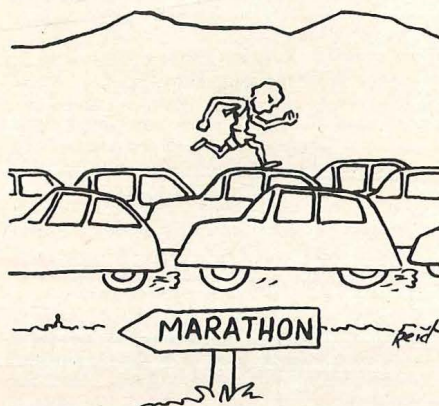
- THE AEGEAN SCHOOL**, Paros, Cyclades. School of Fine Arts: Year round 8-week courses in painting, drawing, printmaking, photography, creative writing and art history; tuition \$480; contact Brett Taylor, ASFA, Paros.
- ANATOLIA COLLEGE**, Thessaloniki, Tel. 301-071/7. The Summer Institute in Hellenic Studies offers a 6-week course, designed to provide American college students and graduates of any age with a deeper knowledge of Greece's heritage and the problems it faces today. A 7th week is devoted to bus travel to important cultural sites. Courses run July 1-August 9. Tuition \$1200. For further information contact John K. Jessup, Jr., US Coordinator, Hellenic Studies Program, Anatolia College, 130 Bowdoin St., Suite 1009, Boston, MA 02108, USA.
- ATHENS CENTER FOR THE CREATIVE ARTS**, Pangrati Cultural Center, Archimideou 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. "An Introduction to the Greek Theater": July 10-August 1, tuition \$970. "Survey of Archaeological Sites in Greece, Israel and Egypt": August 9-30, tuition \$1650. They are also offering introductory modern Greek language courses 3 days per week, morning and evening classes, in a two-week session (July 14-25) and a four-week session (July 14-August 8).
- FIBREWORKS**, Iperidou 5, Plaka, Tel. 322-9887. Batik classes will be offered from one to four times a week until August. Tuition: beginners,

### 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.

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

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886. Greek lessons for beginners through advanced are offered in July and September.



Classes are held daily for two hours. Registration fee 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 LA VERNE**, P.O. Box 25, Kifissia, Tel. 808-1426. Accredited college courses offered through August 1.

## 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 Thu. 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. Closed July 25 through August 25.
- BENAKI**, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors 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. Closed August.

**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. 8:30 to 1:30. Closed August.

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

**GERMAN ARCHAEOLOGICAL INSTITUTE**, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. through Sat. 9 to 4. Upon request the library will remain open until 8 for the exclusive use of students and archaeologists. Closed mid-July to mid-August.

**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 through 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. Closed last week of July through August.

**ITALIAN INSTITUTE**, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Closed July and August.

**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. Closed August.

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

**PARLIAMENT LIBRARY**, Vas. Sophias, Tel. 323-5030. Mon. through Sat. 9 to 1. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. through Fri. 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 9:30 am to 5:30 pm. Adults 40 Drs., children 20 Drs. Changing cabins,



showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure it stops at Lagonissi.

VARKIZA, Tel. 897-2402. Open 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 7 am to 8 pm. Adults 15 Drs., children 10 Drs. Changing cabins, showers, umbrellas, children's playground. Volleyball, tennis, and basketball courts 100 Drs. per 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-1 pm 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.*

## THEATER

*This is the season for musical revues (epitheorisis) which play in open-air theatres throughout the city. They can be enjoyed with a minimum knowledge of Greek, and they are an amusing way to keep abreast of what Athenians are talking — and laughing — about. Dial 181 for a recorded announcement (in Greek) of current shows.*

DADDY AND THE WAR (O Babas ke o polemou) — A comedy by Iakovos Kambanellis with the Theater Art Group, under the direction of George Lazanis. (*Technis*, Iouliauou and 3rd September)

EASY LOVERS (I Erotiarides) — Musical comedy by Vassil's Papadopoulos. (*Metropolitan*, Leoforos Alexandras)

GARCONIERE FOR TEN (Garsoniera ya deka) — A comedy by L. Michaelidis, with Chronis Xarchakos, Yannis Voyadjis and others. (*Vembo*, Karolou 16, Tel. 522-3453)

IVAN IVANOVICH — A satirical comedy by Melchior Laegel, translated by Mitsi Kouyoumdjoglou and under the direction of George Messalas. With Petros Fysson in the leading role. (*Smaroula*, Evelpidon 11, Tel. 883-3145)

KIMON THE NEW-RICH (Kimon o Neoploutos) — A comedy by N. Kambanis and B. Makridis, under the direction of Victor Pagoulatos. Starring Yannis Gionakis, Gely Mavropoulou, N. Apergis, K. Gioulaki. Sets by George Anemoyannis. (*Athina*, Derigny 10, Tel. 823-7330)

TOVARITCH — A comedy by Jacques Deval and translated by Mitsi Kouyoumdjoglou. Directed

**THE IONIC CENTER, Chios; Athens Office, 12 Strat. Syndesmou, Kolonaki. Tel. 360-4448. Programs of Study and Research; Program of Hellenic Studies features Hellenic Seminars: twelve seminar and workshop type courses, offered over three periods, each lasting two weeks. July 27-Aug. 9 period includes seminars on Heraclitus and Parmenides, Homer's Odyssey, Epicureans and Stoics, Political Philosophy; Aug. 10-23 Traditional Music, Mythology, Folk Dance, Contemporary Music; Aug. 24-Sept. 6 Painting, Weaving, Aeschylus Trilogy and Modern Poetry. The Program is complemented by guest lectures, art exhibits, field trips on the island of Chios, and evenings of dance and music. The faculty includes Manos Hadjidakis, Yiannis Tsarouchis, E. Glykatzis-Arweilher, Edmund Keeley, S. Baud-Bovy, Olaf Gigon. Special guest, Odysseas Elytis. Application fee \$25. Tuition \$150-\$250 per period. Accommodation may be arranged through the Center.**

by Angelos Antonopoulos, with himself and Eleni Erimou in the principal roles. Sets by D. Douvlis and choreography by Yannis Flery. (*Minoa*, Patission 91, Tel. 821-0048)

A WORLD UPSIDE DOWN (Enas Kosmos Koulouvachata) — A comedy by N. Atherinos, with Nicos Vastardis and Souli Sambah. (*Louzitania*, Evelpidon 47, Tel. 882-7201)

## 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 Kinias) — 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 to 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 Dracoulas) — A remake by the talented Werner Herzog of Friedrich Murnau's 1922 classic horror film. Starring Klaus 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 Banderbees, 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, Evzouon and Anapiron Polemou, Kolonaki, Tel. 748-726. A modern elegant restaurant with a spacious bar, Italian cuisine, and moderately high prices. Daily from 8 pm.

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

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

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

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. 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 handsomest 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.

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

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.

## NEW IN GLYFADA

Water Wheel, King George 71, Glyfada, Tel. 893-2119. Glyfada's newest international restaurant offers a refreshing change of pace with well-prepared Chinese, French, Italian and American specialties. Wood-pannelled walls, iron railings, candlelight, a hand-made waterwheel, and the owners all help provide a pleasant and friendly atmosphere. Moderately expensive.

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 15 for the summer.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinon 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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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.

Ponderossa, 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,

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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.

Kavaleratos, 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 Eretria. 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-spacious 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.

#### TAVERNAS WITH MUSIC

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

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

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

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

Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. It's 'old-times-in Kifissia' at this little taverna with a warm atmosphere; the owner, his brother and a guitarist make up the singing trio. A variety of seasonal dishes. Prices are reasonable. Daily from 8 pm to 2 am and Sundays for lunch from 1 to 4 pm.

Laleousa, on the National Road (Platanou at the 15th kilometre, near Kifissia), Tel. 801-3627. The ever-popular singer Toni Maroudas with old and new nostalgia at this cosy, country-style taverna. Fairly good food. Expensive. Entertainers include Sotos Panagopoulos, Soula Markizi, Takis Kalyvokas, and Polyna. Program begins at 10 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food and entertainment by Maria Kontza.

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

Myrtia, Diadohou Pavlou 7, Glyfada, Tel. 895-4971. Situated in an old house and garden along the coastal road with a view of the sea. Excellent cuisine with a vast array of entrees presented in ritual order for your inspection. Gourmets may choose stuffed chicken or roast lamb with lemon sauce as a main course. Highly recommended. Moderately expensive. Open daily from 9 pm. Closed Sundays.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Spacious and wood-panelled with a huge fireplace in cool weather and a nice

garden in the summer. Two guitar players entertain. Large assortment of appetizers. Moderately priced. Daily 7 pm to 1 am; Sundays 11:30 am to 3 pm.

Xynou, Angelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka which has managed to retain its authenticity. Separate rooms, the walls covered with murals depicting the life of old Athens. Spicy appetizers, prepared dishes, excellent retsina. Two guitarists entertain with popular Greek songs. Moderate prices. Open from 8 pm to 2 am. Closed Sundays. Call for reservations.

#### DISCOTHEQUES

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

Annabella, Agios Kosmas (near the West Airport), Tel. 981-1164. One of the earlier discotheques to open through the summer. During May the disco will operate indoors but as the weather improves you may move outside to wine and

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Breakfast, lunch & dinner at low prices  
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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 AND BOUZOUKIA

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

**Neraida**, Vas. Georgiou 2, Kalamaki, Tel. 981-2004. A luxury bouzouki with a modern quartet of Negro singers, the George Katsaros orchestra, Dakis, Bessie Argiraki, Nikos and George Tzavaras, George Yerolimatis, and others.

**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.

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

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

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

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

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

**Riva**, Proxenou Koromila. Specialties include shrimp and bacon, canelloni 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 New Prime Minister*

AT 10:30 a.m. on May 8, the doors of the Senate Chamber in Parliament were closed, and the 172 deputies of the ruling New Democracy Party inside opened a caucus which would choose the party's leader who would, thereby, become the country's new Prime Minister. Karamanlis had resigned from this post a few days earlier in order to prepare for his ascent to the Presidency. The two main contenders for the post were Defense Minister Evangelos Averof-Tossitsas and Foreign Minister George Rallis. Both had held important ministerial posts not only in the New Democracy Party since its founding after the fall of the Junta, but in the former National Radical Party which had also been established by Karamanlis after he was elected Prime Minister for the first time in 1956. Averof, whose approach to the Junta with a proposal to return the country gradually back to democracy had won him the nickname "The Bridge", represented the more conservative elements of the party, while Rallis had the support of its more liberal members. Most predictions favored the victory of Averof although it was believed that the vote would be close.

While the caucus was in progress, the Averof supporters out in the corridors and staircases were well organized and confident, and his well-wishers were more numerous outside the Parliament building. The vote indeed was close. When 150 ballots had been counted, Averof was still seven votes ahead. When the vote was complete he had lost by four.

Although Rallis and Averof left the Senate Chamber at 1:00 p.m. arm-in-arm, averring they would be united forever, the adherents of the latter were at first dismayed, claiming that there had been a sell-out, that the party had been divided, or that it had dissolved.

At this point the motorcade which was to accompany Averof triumphantly back to his home in Kifissia was dismissed; a woman dressed in the costume of Metsovo, the Averof

country seat in Epirus, dropped her flowers in the street; and George Rallis, the new Prime Minister, walked with a few friends back to his flat a few blocks away.

### *Tourism 1980*

AS the new tourist season gets under way it is perhaps the time to say — since no one else seems to be saying it — that it promises to be a particularly rewarding one (at least for the tourist). For the annual visitor, there are changes since last year, as can be expected from a country that is dedicated to self-improvement. While it is true that prices are somewhat higher than last year, the drachma has fallen so much against the pound, the franc (French, Swiss and Belgian), the Deutsch mark and even the dollar, that the difference will seem negligible to foreigners. Although the Caryatids this year will no longer be found on the Erechtheum, which itself has largely vanished since last summer, they can be viewed at closer quarters behind a burlap curtain in the museum. Despite the traffic's having become somewhat heavier in Athens, drivers are wearing — or at least are supposed to be wearing — seatbelts, which has somewhat reduced eccentricity on the road. As for that funny-looking cloud hanging over the Acropolis, ask not whither or why — one should be thankful for any bit of shade on a midsummer's day.

Complaining about Athens has become a national pastime for those who have nothing better to talk about. As for that recent well-publicized survey which revealed that foreign businessmen prefer Geneva above all other European cities and Athens least, it only shows how depressing businessmen can become during a recession. In summer, life in Athens only begins after business is done, and it is locally assumed that life is the more interesting of the two. Yet even those habitual critics of Athens will admit that a city populated by three and a half million Greeks — which is even more than inhabit Melbourne, Chicago and

Bayswater — can never be dull. And it is for this reason that the present tourist season, by all surveys, will be promising. Visitors this year are going to find more Greeks in major tourist spots and the ambience is going to be consequently more lively.

A cold war has for some years been waged between summer hotel operators and Greek vacationers. The former have often been treating the latter as second-class tourists. The result has been that Greeks (except the very rich) have boycotted, or been boycotted from, the chief tourist centers in the country. Partly, this has been economic. Most Greeks in the past have not been able to afford tourist prices. Partly, it has been social. Foreigners have been simpler to manage, and since they are more easily grouped together for excursions, are more easily scheduled for meal hours, and are less fussy about what they eat, it has made hotel operation simpler, though not necessarily better. When, this past Easter, however, a hotel with a staff of 500 found itself with a total of 43 guests, all Greek, managers began to look on their compatriots with less disdain.

A slight drop in tourist bookings this year, and a growing number of indigenous tourists who can afford current prices, have suddenly instigated operators to woo the local vacationer, with the result that foreign travellers are going to enjoy greater social and culinary variety.

A Greek will not be regimented on vacation any more than he is at home, particularly in his own country. He will not eat his evening meal at seven o'clock — which is as close in time to his lunch hour as it is to his usual dinner hour, and he will not sit down to a menu which is a pallid imitation of some tourist official's idea of an international cuisine. Years ago, an "official" breakfast was introduced into hotels — every item measured out to the milligram — which bore no similarity to any repast served at any time of day in any part of the world.

As a result, Greek vacationers have in the past developed their own tourist areas. Most of them own small summer

homes which they share with a huge number of relatives, or they rent one-and-two-room "villas", or they take single rooms in private houses. If they stay in hotels, they are usually C-rated. After the coast of Attica, the south coast of Euboea from Chalkis to Karystos is the most popular, and after that the north coast of the Peloponnesus between Corinth and Patras. In the north there is Halkidiki near Thessaloniki, and the Kavala-Thasos areas. In the west, they go to the culturally-minded Ionian Islands where there are summer festivals which are particularly organized to attract local populations. The elaborate "super-touristic" complexes on Rhodes and Corfu are not for them. This is a pity, for these local festivals and the everyday life in small native resorts are the very essence of a Greek summer.

1980, however, suggests the beginnings of a healthy change. Tourist operators in the more expensive areas which were once foreign enclaves are now offering Greek vacationers better seasonal rates and are not obliging them to pay for full or even half board. This year, members of Greek hotel staffs will be even willing to speak to their Greek clients in Greek. There even may be some tourist shops with signs in Greek. At the same time, more economically-minded foreign tourists will be attracted to resorts frequented exclusively by Greeks until now. And, finally, local tourists have even taken up the very foreign idea of camping by the sea and in the mountains — as the growing number of well-outfitted out-door equipment departments of large Athenian stores show. This new fraternization by the seashore and on the mountainside should increase everyone's enjoyment. It is also the first time that people in the travel business here are becoming aware of the possibilities of internal tourism which has been so successfully developed in western Europe. It may be a difficult adjustment, but it has the possibility of being profitable in the long run.

### *World Environment Day*

**O**FFICIALS who were seen stopping drivers and pedestrians on Patission and other streets in Athens at the beginning of June were not giving citizens on-the-spot alcoholic tests. These officials were employees of the Ministry of Social Services whose head, Dr. Spyros Doxiadis, is more concerned these days with people's smoking habits than with their drinking ones. The tests being applied were measuring carbon

monoxide exhalation, and were among a series being carried out at the request of the United Nations in observance of World Environment Day which took place on June 5.

Unfortunately, with an observance like World Environment Day, official enthusiasm for theoretical studies is often cancelled out by an equal lack of enthusiasm for practical application. If some of the most difficult environmental problems besetting developed industrial areas came late to this country, they have had a habit of lingering on. Fifteen years ago environmental problems in London and New York, say, were generously publicized in the local press. But far from being taken as prophetic warnings, these problems were seen with a certain smug satisfaction, as if they were due to some sort of moral laxity in the West which could never happen here. Ten years later, a local pollution problem took everyone by surprise. It had, of course, been growing for some time, although the Junta did not encourage its publicity.

Four years passed and while much was said and much written, nothing was done. Then, last year, an ominous cloud appeared. The vagaries of its passage up and down and across the Athens valley were carefully traced. It went away and then it came back. This year it returned at the beginning of June and dissolved again, discreetly, just before World Environment Day, as it would otherwise have been much photographed. The hard fact remains, however, that it will come back, and it will not go away unless something is done about it.

On the eve of World Environment Day, Deputy Minister of Coordination Souflias came out with a statement somewhat more strongly and concretely worded than is usually heard in official statements: "We are obliged, by the use of technology and the raising of necessary loans," he said, "to give battle for saving the Greek atmosphere and to win it." The use of *mazut* for heating purposes must end by Jan. 1, 1981. (This happens to be the date of Greece's official entry into the Common Market, and joining the EEC means abiding by its laws regarding maximum pollution levels.) Gas from this date must contain fifty percent less lead. Electric power bus lines will be extended; new incentives will be given for establishing industries in rural areas; there will be no new factories built in Attica, and greater efforts will be made for moving highly polluting industries out of the area. Meanwhile, more stations will be installed for measuring atmospheric conditions and taking chemical samples.

As of now, the Ministry of Social Services together with the National Meteorological Service and the Athens Observatory will be responsible for observing significant air pollution and to suggest and introduce measures to combat it. Finally, the Deputy Minister warned that if serious enough conditions prevailed, traffic circulation in the city will be drastically reduced and measures strongly enforced.

Clean air is no longer free and pollution control is costly. Since many of the worst pollution offenders — bus owners, contractors, real estate dealers, arsonists, and industrialists who deposit noxious wastes wherever it is cheapest to do so — have invested their gains in conspicuous automobiles, perhaps they will take this final warning of the Deputy Minister to heart. Pollution will never be successfully controlled until it is forceably discouraged as a profitable way of life.

### *The Ionic Center*

**A**NCIENT Chios was one of the twelve members of the Panionic League at whose festivals it is said the Homeric epics were first sung. Not only a fount of epic poetry, the Ionian cities also gave birth to natural philosophy and consequently to modern science.

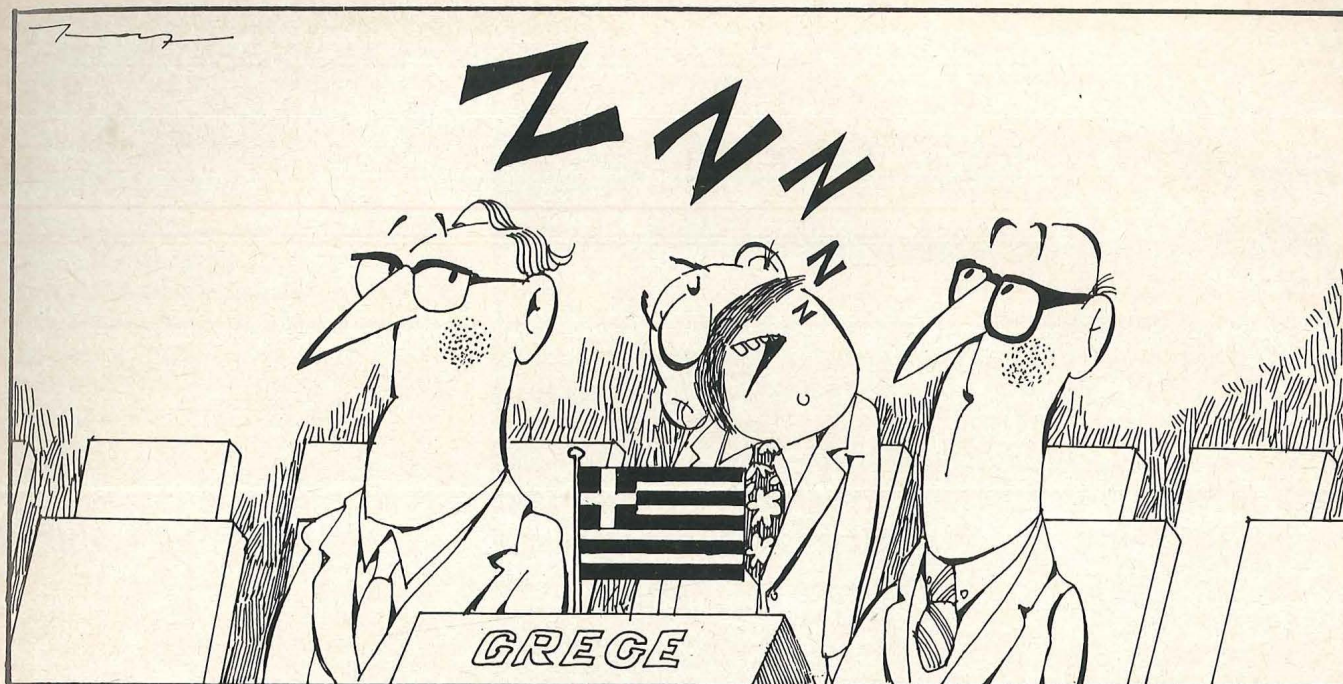
It is fitting, therefore, that the island today is the home of the Ionic Center which was founded there in 1977 and which draws its name as well as its spirit from ancient traditions.

Among the eminent guests participating in this year's seminars which begin at the Ionic Center on July 27, are painter Yiannis Tsarouchis, composer Manos Hadjidakis, musicologist John Papaioannou, singer Spyros Sakkas, author Nikos Dimou, philologist and translator Edmund Keeley and archaeologist Yiannis Sakellarakis. A special invitation has been accepted by Nobel Laureate Odysseas Elytis.

"The Center provides a setting and a focus on the critical, philosophic and scientific questions which mankind is facing today," according to Isadoros Kiolooglou, the organization's president. "The Center aspires to create a place where academic learning, scientific research and spiritual awareness meet in harmony."

These are brave words to speak from an island only a few miles off the coast of Turkey, and set in a sea which has itself been made into a political issue. They are, however, in the tradition of ancient Ionia which first brought forth the light of reason into a barbaric world.





## THE PEOPLE'S CHOICE

THE three-hundred "fathers of the nation", as our deputies in Parliament are sometimes euphemistically called, went through a moment of near-panic during the recent Presidential elections. If President Karamanlis had not obtained the required number of votes, as he did, at the third and last balloting, Parliament would have been dissolved and the country would have gone to the polls for a general election. As things turned out, Karamanlis got his majority and the three hundred deputies got a reprieve until November, 1981 when their present term expires.

I was thinking about all this the other day when I was introduced to an MP at a cocktail party and watched him downing his whiskies and gobbling up the canapes with the abandon of someone who knows he has nothing to worry about for the next eighteen months.

I didn't catch his name or his constituency but I gathered from his pointed shoes, ghastly tie, Mexican bandit moustache and gold teeth that he was not one of your effete darlings of the Athenian electorate who swing through a variety of ministerial posts with the speed and agility of a gibbon in the upper levels of a tropical forest. No, this fellow looked more like a grass roots deputy, solidly backed by an electorate of shrewd and canny peasants and stockbreeders who expected him to move heaven and earth to look out for their interests — if he ever hoped to be re-elected.

I asked him about his career.

"I have been a deputy continuously since 1946," he said to me proudly, picking his teeth with the overgrown nail on his right pinkie. "Except for the dark period of the dictatorship," he added.

"You think it was a dark period?" I asked innocently.

He looked at me in surprise. "Well, I was out of a job, wasn't I?"

"Yes, yes, I see what you mean," I replied hurriedly. "I must say you have a wonderful record. Were you always with the same party?"

"Oh, no. Parties change, y'know. But I kept my ear to the ground, my nose to the wind and my eye on which way the cookie crumbled. That's the only way to survive, y'know. Word of honor! Believe me."

"But what about your constituents?" I asked. "Don't they have any political leanings, whether to the left or to the right, and don't they expect you to follow them?"

He shrugged. "They don't give a blue fig what peg I hang my hat on. As long as I take care of their 'rousfetia' (special favors) — what the hell do they care if I'm a neo-radical, a paleo-fascist, a left-of-center Christian Democrat or a bloody heathen. Long as Kyr'Mitsos (that's me) does a proper job for them, the 'peskesia' (gifts) keep rolling in on the bus from the village — the baskets of eggs, the chickens, the demijohns of olive oil or wine, the lambs at Easter, the turkeys at Christmas and what have you. But if Kyr'Mitsos stops delivering the

goods, then it's goodbye goodies and no votes at the next election and Kyr'Mitsos is out on his ass with nothing to do but sit at a cafe and scratch his chin all day. Word of honor!"

"It must be a little depressing to think that you have to spend most of your time on 'rousfetia' instead of occupying yourself with more serious things," I said, sympathetically.

"More serious things?" he almost yelled at me. "What do you mean more serious things? Haven't you been listening to me? What could be more serious than keeping my people happy?"

"What I mean," I insisted, "is wouldn't you prefer to occupy yourself with the more serious business of legislation, of tabling questions in Parliament, guiding the nation's destiny, so to speak?"

"You sound like an ad for a Rolex watch," he grunted. "No, of course not. My God, what do you think all of us three hundred deputies do all day, whether we're cabinet ministers, undersecretaries or simple deputies in the government party or in the opposition? Have you ever tried to get an appointment with a cabinet minister or an undersecretary?"

"It's very difficult," I admitted.

"And I'll tell you why," Kyr'Mitsos went on. "Because if they're not on the phone dealing with 'rousfetia' they're out meeting people at the airport, unveiling a statue of some obscure hero of the War of Independence in some

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even more obscure village, laying the foundation stone of a municipal stadium for a mountain settlement of fifty inhabitants, all over the age of eighty, or making speeches at the swearing-in ceremonies of junior midwives — and raising hell with the Undersecretary for Press and Information if a TV team isn't there to record the grand occasion and show it on the nine o'clock news. Now tell me, my good friend, how in heaven's name do you expect them to find time for more serious things? How long have you been living in this country, anyway?"

I nodded pensively. "I see what you mean," I said. "It must be a hectic life, indeed. And do you think it's worth all the trouble?"

"Of course it is. We get a good salary. No parking tickets, free mailing privileges, lots of other perks and lots of free travel. Most of us become members of inter-parliamentary committees at one time or another — Council of Europe, Common Market, Pan-European, Inter-European, Inter-Balkan, Mediterranean Area — you name it, I've got it. I've been to London three times this year, to Paris another four, to Strasbourg once and twice to Rome, Barcelona and Bucharest, attending various conferences."

"And what do you do at these conferences?"

"I myself don't do anything. Other delegates make long speeches and they never stop for a siesta so by five o'clock when the day's business is over I find I've slept through most of it. It doesn't make any difference anyway because I don't speak or understand foreign languages. But the rest of the time I go shopping, sightseeing and enjoy the night life. We get wine and dined handsomely by the parliamentarians of the host country, and I come back feeling exceedingly refreshed and ready to tackle a new batch of 'rousfetia'. Word of honor!"

"Tell me, Kyr'Mitsos, how does one go about doing a 'rousfeti'? I'm very curious to know," I asked him.

His eyes narrowed and he looked at me closely. "You've been asking me a great many questions this evening," he said suspiciously. "You're not thinking of running for Parliament at the next elections by any chance, are you?"

"Well," I mused. "I'd never thought of it before. But if you'll give me a crash course in 'rousfetology' I might give the matter some serious consideration. Word of honor!"

— ALEC KITROEFF



"Troy Game" (1974)

## FESTIVALS

### London Contemporary Dance Theater

THE line-up of the dance companies performing at this year's Athens Festival offers generally less well-known names than usual, and underlines the Festival's financial problems. The French Ballet Theatre de Nancy coming this month is an able provincial group and following it is the Spanish troupe of Antonio Gades, considered to be the finest dancer to emerge from the famous Pilar Lopez company. While hardly the most appropriate form of dance for the spacious Herod Atticus stage, this will give Athenians a rare glimpse of virtuoso flamenco although Gades has also extended the boundaries of Spanish dance beyond this precise form. There are times when these dances look a little ragged round the edges, but performances are, nonetheless, exciting.

In September, the crowd-pleasing male muscular munificence of Béjart's Ballet of the 20th Century will be on view with works such as *The Rite of Spring* and *Petrouchka*, marvellously performed by that brilliant Argentine dancer Jorge Donn. Béjart is certain to attract his usual followers — and upset the critics. If your tastes tend to the spectacular, don't miss it.

On the other hand, if you prefer the studied and restrained clarity of modern dance, then this month's visit of the

London Contemporary Dance Theatre (LCDT) is certain to delight you. Although LCDT is accepted in America and Europe as one of the world's major modern companies, it has been shunted into the Lycabettus Theater, which, in fact, will be fine for such dances as *Class*. It would, however, have been preferable to see the thoughtful lyricism of Vivaldi's *Stabat Mater* in the more austere Herod Atticus. It is, nevertheless, a chance to see this vivacious and technically brilliant young company.

London Contemporary Dance Theatre is the creation of former Martha Graham dancer Robert Cohan. Originally begun in 1966 as a school where the Graham technique could be learned in Britain, the company evolved from the school's success. Cohan's group swiftly took off — and in more senses than one. Touring is very much part of company life and it has taken its special Graham style back to the USA with great success.

In Athens the company will be giving two performances on July 12 and 13 and both programs have been balanced to reveal the virtuosity of LCDT. The first program is entirely choreographed by Cohan and consists of *Stabat Mater*, *Forest* and *Class*. Choreographed in 1975, *Stabat Mater* expresses the suffering of the Virgin as a mother. It

has been described as "unforgettable in stillness" and is the most direct tribute by Cohan to the intense Martha Graham manner. In complete contrast is the thrilling *Forest* with its spectacular leaps and strange wind and water sounds that explore the essence of the forest. *Class* is a *tour de force* finale set around a daily dance class. It also offers an explanation of how the Company developed from pure Graham to its present style. LCDT consider this dance to be a showpiece and its exciting climax possibly justifies this claim.

The second program contains three very different works: *Diary* by Siobhan Davies, herself one of the most exciting LCDT dancers, *Songs, Lamentations and Praises*, a more recent work by Cohan, and *Troy Game*, a witty piece by Robert North.

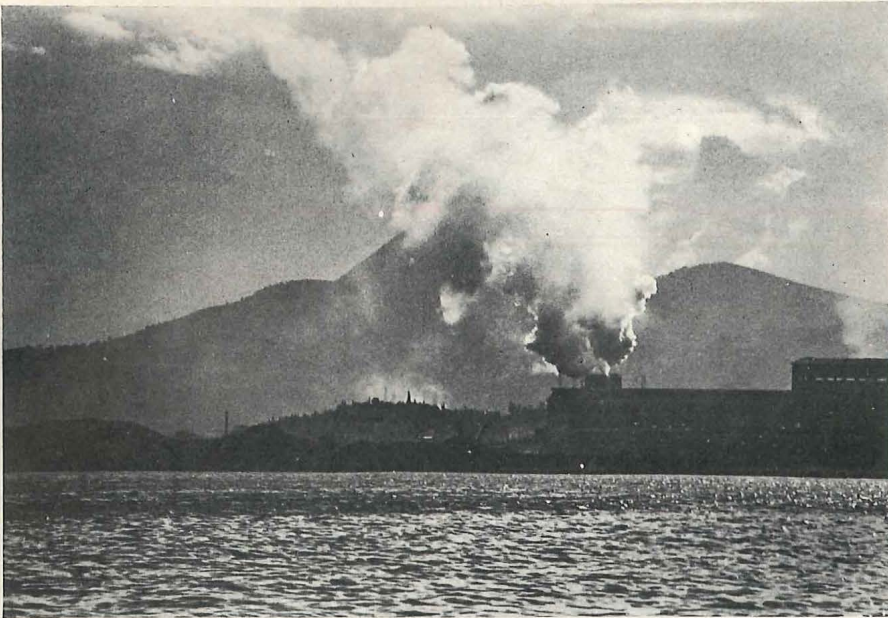
"Just using what every day had to offer," says Davies about *Diary*, a short reflective piece. North, himself has written such introspective works as the tragedy *Brian* about a schizophrenic boy, but there is nothing restrained about *Troy Game* which is basically a romp. Choreographed to lively Brazilian music, it is a spoof on sporting Trojan heroes and owes very little to mythology but a lot to the art of shadow boxing. The virtuosity of the company is given full rein as the performers communicate the sheer energy and enjoyment of the dance.

The final dance is a large-scale work created last year by Cohan for an Israeli seminar on the Bible. The three moods of the title, *Songs, Lamentations and Praises*, are revealed respectively by a gentle pas de deux, an aggressive male number, and finally by the entire ensemble in a stirring finale. The three sections are linked by a solo dancer whom Cohan describes as "the painter of the soul".

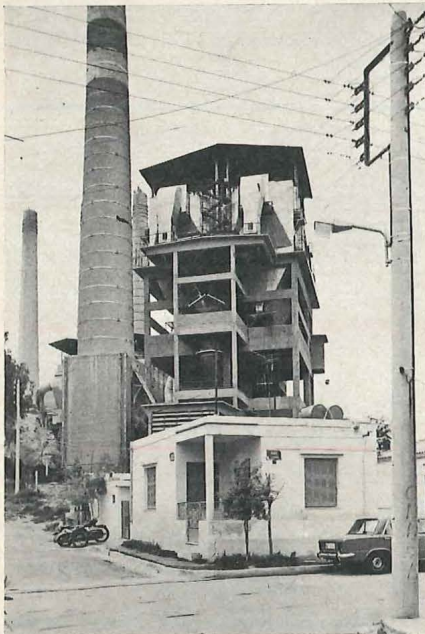
Despite their strong Graham background, LCDT's dances have an undeniably introspective nature and Cohan has always said that he finds English dancers more intellectual in their approach than the more physical American. The first work performed by the company was called *Exploration* and the experimental aspect of the company is still just as alive. While the company has produced several notable individual dancers and choreographers like Davies and North, there is a strong feeling of a company style. Cohan puts this down to "a communal rather than an individualistic approach" and he adds that "this group commitment shows in performance."

— ANTOINETTE MOSES

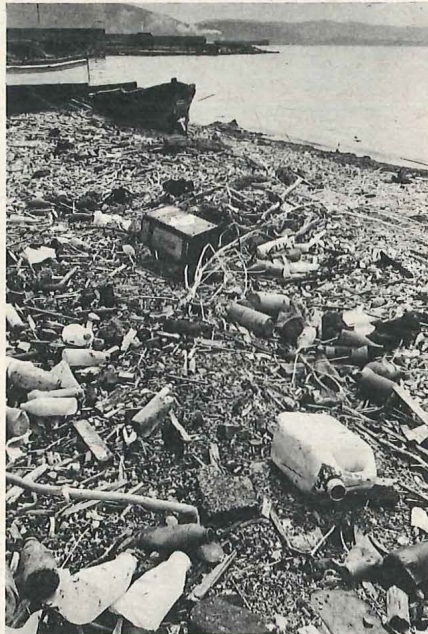
# ELEUSIS: A RAY OF HOPE?



Eleusis: Panorama



Living in Eleusis



"Beach"



Harbor scene: "Lón tropyrgos"

HERE is a sign on the main highway from Athens to Eleusis, at a point approximately halfway between the Skaramangas Shipyards and the Halyvourgia Steelworks, which optimistically announces "Beach". It points the way through a zone of shanties, junkyards, warehouses and a miraculous olive grove or two to a tiny shore community below the village of Aspropyrgos, where neat little bungalows ring a dead harbor. A stench rises from the foul water, mixing with the fumes from the nearby giant smokestacks; the waves, too laden with pollution to crest, lap against piles of litter. Yet on a warm afternoon, several families sit in well-tended gardens, enjoying the sun after a long cool spring, while their goats and chickens nose around for food. A brood of ducklings stumble along the tar-covered beach, poking their bills into the too-green seaweed. A few clumsy, homemade boats float awkwardly in the slimy mess, while a pair of fishermen pull some fish from blackened nets. The "Paradise" and the "Akti" restaurants have put out tables on terraces at the water's edge, but waiters and customers prefer to remain inside glass-enclosed porches. With crude irony, a sign near the tables proclaims "i evgeneis sevontai tin thalassa" ("civilized people respect the sea").

Perhaps humor is the last resort; a situation which people said long ago should not, and could not, get any worse, certainly has, despite growing complaints from the people of Eleusis and various scientific and environmental groups. Local residents just may be right when they claim that their district is one of the most polluted in the world. It is hard to believe that people still survive there, but they do, clinging like primordial lichen to what is now the most inhospitable corner of Greece. Once the most fertile land in Attica, Eleusis was incorporated by conquest into Athenian territory early in local history; its wheat fields helped feed the growing city-state. Now the fields have been sacrificed to industrial develop-

ment; as it did in antiquity, Eleusis pays a price for Athens' success.

The effects of unchecked industrialization seem almost irreversible. From Keratsini to the Gulf of Eleusis, ten nautical miles, sealife is virtually destroyed; a blanket of muddy waste, six meters thick at points, smothers the bottom of the sea in the Gulf of Eleusis itself. Yellow fumes and the smell of industrial waste always hang heavy in the air, stifling plants and causing untold damage to human life. After all this, it seems almost frivolous to mention the pollution to the eye and aesthetic sense, the ugliness of the industries and the destruction of the once-beautiful harbor, now packed with ships, hulks waiting to be scrapped or cannibalized in the ship-building industries. In the heart of the town of Eleusis, the ancient sanctuary to Demeter, goddess of fertility and regeneration, lies like a heap of bones, its extremities devoured by encroaching industry.

In fact, it looks as if Eleusis has been written off as hopeless in the minds of just about everyone except the people who live there. For over three years now, the Deme of Eleusis has actively supported the long-promised Bill on the Environment, which has yet to pass Parliament. Furthermore, despite assurances from government sources that industry would be limited in the area, and that no new permits would be awarded for enterprises over a certain capacity, already-existing plants have been allowed to expand far beyond the limits placed on new enterprises. And yet, because of its desperate situation, a paradigm of the horrors of unchecked industrialization, Eleusis was the focus of two environmental events held in Athens in late May and early June.

The Third Panhellenic Meeting of Cultural Organizations (May 24 and 25) brought together some 780 delegates from environmental and cultural groups all over Greece, and from a number of foreign countries. The two-day meeting was organized by the "Panellinia Politistiki Kinisi", which, under the leadership of the dynamic A. Tassos, perhaps best-known as an engraver, has registered a remarkable growth since its establishment just over three years ago. Although the "Kinisi" was founded in principle as a non-partisan group, so that it could attract concerned citizens from the entire political spectrum, it inevitably draws a large proportion of its membership from left-leaning, well-educated young professionals. These devote their energies not only to environmental causes but also to the promotion of cultural life in general,

particularly in areas outside Athens. They produce a fat bi-monthly magazine, *Techni kai Politismos*, which serves, among other things, as a forum for airing the complaints and occasional victories of local cultural and environmental movements. The meeting in May heard papers from dozens of these smaller groups. That presented by Mayor M. Leventis of Eleusis, detailing the "slow death" of his Deme, galvanized the assembled delegates. They agreed in principle to support the fight to salvage what is left of Eleusis, in part because it epitomizes for many their own struggle against what they see as the overwhelming and often inimical force of industry, capital, and the Atheno-centric government.

Several weeks later, on the occasion of World Environment Day (June 5), Mayor Leventis, flanked by Tassos, officially announced the beginning of a crusade to protect the environment and antiquities of Eleusis. Although there were other activities marking the day, including a "breath test" on Patision St. measuring the levels of carbon monoxide in randomly selected passers-by, those in Eleusis attracted perhaps the most attention from press and public, in part because it is widely recognized that Eleusis is one of the major victims of Greece's remarkable post-war development. The scope of the crusade announced on June 5 is large: the organizers hope to mobilize pan-European sentiment in support of Eleusis, and will begin their campaign in Paris later this summer with an exhibition of photographs and other documents illustrating their cause. Clearly the supporters of this movement don't expect to turn back the clock and remove industry from Eleusis, but they do hope to influence the passage of a strong environmental bill which will prevent other Eleusises, clean up as far as possible the present mess, and restrict further development in an area which is already overloaded with industry. With the example of Eleusis before them, perhaps members of Parliament can be persuaded to put through a measure with teeth, one which will insure that Greek industry and government assume greater responsibility for the environment than they have so far. Perhaps then the sacrifice of Eleusis will have brought some small measure of good; and those areas of Greece still on the edge of industrialization will be spared the excesses of uncontrolled development.

—CATHERINE VANDERPOOL

Photographs by —EUGENE VANDERPOOL

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Director Thodoros Angelopoulos (with slate), and cameraman George Arvanitis at right

## The Filming of "O Megalexandros"

AFTER two years of preproduction and six months of shooting, *O Megalexandros* (Alexander the Great), the new film by Thodoros Angelopoulos, is almost finished. The most ambitious Greek film to date, it has been plagued by problems from the outset and many times was in danger of stopping, of not finishing. Now that Angelopoulos is editing the film, having finished all the shooting, it seems certain that he will finish the film, with the first screening to be at the Venice Film Festival in late August. We can expect to see *O Megalexandros* here in Greece this fall.

Thodoros Angelopoulos is generally considered, both here and in Europe, to be the outstanding Greek director. In Europe, specifically Italy, Germany, France and Britain, he is ranked with the top directors of the world cinema. His four previous films, *Anaparastasi* (The Reconstruction, 1970), *Meres Tou '36* (Days of '36, 1973), *O Thiassos* (The Travelling Players, 1975) and *I Kinigi* (The Hunters, 1977) have all taken awards at various international festivals. By far the most successful was *O Thiassos*, taking the Grand Jury prize at the Cannes Festival in 1975 and enjoying long commercial runs in London, Paris, Rome, Berlin, Tokyo and other cities. This year the Italian Film Critic Association named Angelopoulos the best director of the 1970s and *O Thiassos* the best film of the decade. In spite of this international acclaim (as well as domestic success — every film has taken the top award at the

Thessaloniki Festival and plays regularly here to full houses), Angelopoulos was unable to raise the funds necessary for *O Megalexandros* and started filming with the ridiculously small sum in hand of three million drachmas.

In preproduction, Angelopoulos, production managers, and the financial manager budgeted the film at no less than forty million drachmas (approximately one million dollars), a minimal amount that allowed no leeway for mistakes or unhappy accidents. At the start of the film, the company had, besides the three million in hand, another ten million promised; that is, one-third of the amount that all those involved agreed was the absolute minimum. Of that amount, five million drachmas was given by RAI, the Italian television corporation (one million up front, the remainder upon receipt of the finished film). A similar agreement was made with ZDF, the German state television. In effect, Angelopoulos pre-sold the television and theatrical rights to these countries, meaning that no matter how well the film does in these key markets, he will not see any return.

The rights to Greece brought another two and one-half million drachmas. The Greek Center for the Cinema reneged on its promise of five million (after putting five million into Voulgaris' film *Eleftherios Venizelos* and producing Cacoyiannis' *Iphigenia* to the tune of twenty million). There is politics behind this. The Center is a government agency and the two films mentioned present an image of Greece

that is in line with official desires. Angelopoulos' films are, if not communist, certainly leftist, and ever since the filming of *O Thiassos* Angelopoulos has not had especially good relations with the Greek government. So, although he did not have the necessary funds, Angelopoulos decided to go ahead and start the film. The agreements with RAI and ZDF had time limits and rather than lose that money while searching for the remainder, shooting started in January of this year, a month behind schedule. Many actors and technicians offered their services free or for deferred payment.

*O Megalexandros*, like the other films of Angelopoulos, is a fictional film with political, historical and even mythological elements. The feeling one gets from this work is that it is realistic, historical, and yet at the same time theatrical. The title character (played by Omero Antonutti, an Italian actor best known for his performance in *Padre Padrone*, the film by the Taviani brothers) is not, as one might expect, Alexander of Macedonia. Rather, he is an amalgam of numerous folk heroes, a kind of Greek Robin Hood. Of mysterious origin, he is the leader of a group of bandits and widely known as a friend of the people. At the beginning of the film (the year is 1900) he and his bandits escape from jail after an internment of several years. On the way back to their village, they take several young English lords and maidens hostage, among them Queen Victoria's nephew Lord Manchester, demanding the return of land belonging to peasants that has been given to the British for development as lignite fields. This is presented as an early case of intervention by foreign interests in Greece, a theme that Angelopoulos has explored before. On the long journey to the village the band meets up with five Italian anarchists who have heard that a socialist society has been set up in Alexandros' village and are on their way to visit it.

Upon arrival at the village the bandits learn that things have changed. There is no longer private property, men and women have the same rights, a common warehouse has been established. The village teacher who brought the ideas and lessons for this communal society from Europe has done away with the power of Alexandros and the bandits and they are understandably alienated. There is pressure from without the village, as well as from the government and army which are concerned about the return of the hostages. The villagers are afraid that



The little Megalexandros

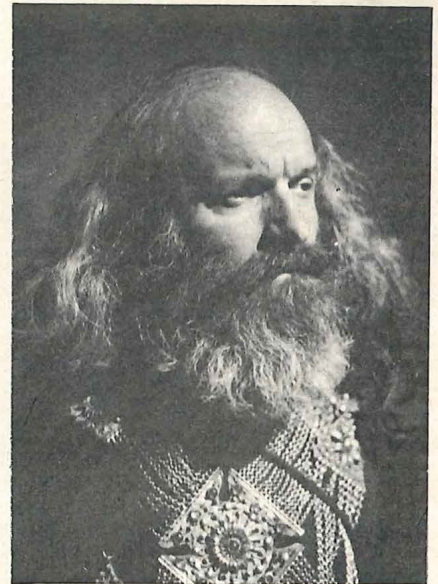
Alexandros' action will destroy the new communal society and the village. Tensions mount. At one point Alexandros seizes power in the village and demands all weapons. Conditions deteriorate. To maintain power Alexandros kills the governing committee, the teacher and the hostages. The villagers in turn kill Alexandros and soldiers overrun the village. The villagers surrender, the only one to escape being the little Alexander the Great, a boy twelve years old.

Shooting started on *O Megalexandros* this year on January 2nd. Ninety percent of the film was shot in northern Greece, mostly in the province of Grevena. The common conception of a Greek winter does not include one meter of snow, sub-zero temperatures, frozen lakes, snow-covered mountains, impassable roads. Anyone who has

been to Grevena in the winter will recognize this picture. Making a film is difficult under the best of circumstances, if only for the logistics of moving up to twenty-five crew members, twenty actors, cameras, sound equipment, lights, generator, set pieces. One must bear in mind that most of the locations were remote, far from main roads. In the case of the sequence shot at the monastery of Sparmou on the slopes of Mount Olympus, there existed no road for the last five kilometers, and the production (with the help of bulldozer, courtesy of the army) opened a road that was previously a path.

The locations, by necessity, were off the beaten path. It is increasingly difficult in the Greece of the 1980s to find places that have not been developed in the last few years, places that have no telephone or electric poles and wires, roads, modern apartment buildings, in short, locations that can 'play' for the year 1900. Angelopoulos has done an exceptionally good job of *reparége* for this film — the locations are superb — but it took a lot of legwork. He spent a year searching all of Greece for these locations, clocking over half a million kilometers. His greatest success, or perhaps stroke of luck, was finding the village of Dotsiko, fifty kilometers from the town of Grevena. The wife of the art director, Mikis Karapiperis, happened to see a news report of a mountain village that was snowed in during the blizzard of 1978-79. She called her husband who telephoned Angelopoulos. A few weeks later, when the road was reopened, a trip was made and Dotsiko was chosen.

One would think that having found



Omero Antonutti

the main location of the film, the village of Alexandros, many problems would have been solved. But they were just beginning. Although Dotsiko is unique among Greek villages — Angelopoulos says he has been to every village on the mainland, and there is no reason to doubt him — a lot of work was required to bring it back to the period needed. Dotsiko does not have electricity and it has only one telephone (the wires of which were taken down for shots where they showed) but houses have been renovated with more or less contemporary materials, corrugated aluminum instead of tiles on some roofs, modern metal gates and railings, and cement abounds. Eight carpenters spent five weeks in November and December doing this 'corrective' work as well as building huts, arches, watchtowers, and two bridges. The entire village (eighty houses) was repainted as the whitewash that is so common now is not historically correct, and more importantly, did not fit in with Angelopoulos' idea for the village. In addition, the entire *plateia* (seven hundred square meters) was laid with *plates* to cover the cement that had been laid four years earlier.

Work within the village, no matter how extensive, was simple compared to work on the road. The first thirty-five kilometers out of Grevena, though hardly a first-class road, are passable year round and are maintained by the district government. The last eighteen kilometers through the mountains are another matter entirely. Because Dotsiko and Mesolouri (the only other town along this final stretch) are not inhabited in the winter, the *nomarheio* feels no obligation to provide a road that is passable in the winter. These eighteen kilometers are almost unimaginable. In the summer the road is dust,



Five English lords surrendering to Megalexandros (mounted) and his bandits

but when winter comes it is covered with snow which, with the passage of vehicles, becomes ice and then mud. In places the mud was as deep as one meter. Very few vehicles can make it over such a road and even the most capable, a Land Rover or Unimog, both four-wheel drive, eventually got stuck. Given the plans for Dotsiko — in effect, the setting up of a community of two hundred people (actors, technicians, and one hundred and fifty extras) for a duration of six weeks with a constant influx of food, people, fuel, machinery (e.g. the generator, necessary for night and interior scenes) — it was imperative for the road to be fixed. Difficult and time-consuming work in summer, it was even more so in winter. Unfortunately, the *nomarheio* had no plans for building a road and work took much longer than had been promised or hoped for, due in part to a new district governor's taking office before work had gotten underway.

The major move to Dotsiko had to be postponed several times, twice due to the road's not being ready and once to the weather. While a certain amount of snow was desirable for the film, once, when all else was ready — in fact half the crew and their gear had already been transported — a meter of snow fell in five hours, turning the village, in the words of Angelopoulos, into a *kourambie*, a sweet covered with powdered sugar. The crew was evacuated, the program changed, and shooting continued elsewhere.

The company finally arrived in Dotsiko on March 11, three months after the date originally scheduled. In the meantime, much work had been done in the village. The villagers had given keys to fifteen houses as well as to the two schools, which had been abandoned long ago. Some of the houses had fireplaces but as they had not been used in years, except on occasion in late autumn, they were deemed unsafe. The production bought forty heaters and stoves, wood, kerosene and propane, one or more for each room that would be inhabited. One hundred and fifty beds and mattresses, four hundred blankets, cooking utensils, plates and silverware were borrowed from a nearby summer camp.

After a day of settling in, installing the generator, running power lines, working on the decor and repairing what the winter had destroyed, shooting began. Weather caused many difficulties. After a week of shooting the company woke one Sunday morning to find that half a meter of snow had fallen overnight. In order to maintain continuity with scenes that had already been shot, extras, crew, actors were put to work with shovels. The *plateia*, roofs, lanes, mountain slopes were cleared and shooting continued. Later, after rain had melted the snow, spring came suddenly. Grass, buds, leaves, any sign of green now had to be removed. Sunny days put the production even further behind schedule. The 'look' of the film demanded overcast skies, occasionally

rain. On sunny days the company could shoot only in the half-hour before sunrise and after sunset. This drastically cut the amount of work that could be accomplished in a day and did not allow room for mistakes or retakes.

Living conditions were difficult in Dotsiko. In spite of the heaters that were installed, it could not be said that anyone was comfortable. Bathing involved heating water on a stove and sponge baths. Washing clothes was out of the question. There were two full-time cooks and while they were full of good intentions, many meals were less than a success, due to primitive kitchen facilities, shortage of time, and difficulties in bringing food to the village. When the road was reopened three days after the snowstorm, only a few kilos of spaghetti remained. As for creature comforts, Dotsiko was a bad dream but the company took it all in stride.

In spite of weather problems, exhaustion and illness among the crew, outdoor work every day of winter, often from 5:00 a.m. until midnight, even in spite of a shorter stay of four weeks rather than the originally planned six, an extraordinary amount of film was shot in Dotsiko. After the preparatory work, Dotsiko was a filmmaker's dream, a 'real' exterior studio, a community which during that time existed solely for the film. All of the two hundred people, the horses, mules and sheep, were working for the film. The extras, all villagers from the surrounding area with no prior film experience, very quickly became a part of the film, identifying with their roles much more than is usually the case. Their morale was high also, often more so than that of the professionals. After an especially difficult scene well-played, all extras would spontaneously break into applause.

Filming was not made any easier by Angelopoulos' aesthetic and working method. The 'shot' is the basic building block of a film, one piece of film from the moment the camera is turned on until it is turned off. Although the camera can move during a shot, usually it is stationary. Normally, a scene is covered from many angles and in the editing stage all these shots are spliced together. A shot can run from one second to several minutes, the majority being from three to ten seconds. Unlike the vast majority of directors who construct scenes out of many shots, Angelopoulos, whenever possible, films entire scenes with one, often moving the camera along tracks, essentially 'cutting' in the camera, changing the image during the shot rather than cutting to



The execution of Megalexandros' daughter and two members of the Governing Committee





Angelopoulos (left) with Omero Antonutti in the role of Megalexandros

another. Angelopoulos regularly puts shots of up to ten minutes into his films. By comparison, the usual film, one and a half hours long, will have from 750 to 2000 shots whereas *O Thiassos* in four hours has only 110 shots. *O Megalexandros*, in its four and one-half hours, has 150 shots.

Obviously this method has an effect on the audience. The film has a different rhythm and sense of time. The viewer perceives the events of the film differently, perhaps paying more attention to details than in a conventional film. The danger is that a scene must be perfect. There is no way to cut out the middle of a scene, insert another shot and save the scene. In complicated scenes with many actors, extras, movement of people or camera, a take can go bad at any point. The chances of getting a complete take with no mistakes and the feeling that is required are slim indeed. Needless to say, the majority of faults come at the end of an otherwise perfect take. The precision, preparation and patience necessary for this kind of filmmaking are formidable. In addition to being frustrating when things are not going well, a great amount of film, by necessity, is wasted.

Luckily for Angelopoulos, takes are rarely ruined due to the fault of the camera or cameraman. George Arvanitis has photographed all the films of Angelopoulos and their relationship is unique. They work together as one mind and with a minimum of communication. Arvanitis knows what Angelopoulos wants perhaps better than the director himself. With his considerable experience he is able to give it to him quickly and with a minimum of fuss. Arvanitis is

certainly the foremost Greek cameraman with over a hundred films to his credit. As the director of photography, he is responsible for the look of the film and all that one sees on the screen. As a lighting cameraman and a composer of frames, Arvanitis is thoroughly competent but his real mastery is in operating the camera and finding solutions to the problems of difficult shots. With Angelopoulos there are no easy shots. Very rarely is a shot or take lost due to Arvanitis and this takes a great load off Angelopoulos, allowing him to concentrate on working with the actors. It is hard to imagine Angelopoulos being able to work with another cameraman than Arvanitis.

It must be said that the production was not well organized and this added problems to the already formidable ones at hand. For a production to operate smoothly and efficiently a certain amount of economic comfort is necessary. In order to save money a production must have money. In the case of *O Megalexandros*, there was so little money that an attempt was made to cut expenses everywhere, often resulting in added costs later. False economy was the rule. Trying to save one hundred drachmas on Monday often cost five thousand by Friday. Even the simplest things in the film were accomplished *me to zori*, with difficulty, and the economic situation played a large part.

In spite of these difficulties and others — two of the Italian actors being seriously burned when a gas canister exploded in their camper, totally gutting the vehicle; one of the horses being killed in an accident returning from a shoot; Angelopoulos and four crew members spending the night in jail on Syros after an argument with port authorities over getting the trucks on the boat to Athens; crew members leaving and having to be replaced — the filming was finally finished. The prime objective of having the film ready for the Cannes Film Festival was not achieved, unfortunately. The film was expected to take one of the top prizes there, insuring a certain commercial success. Luckily, however, this year the festival at Venice will be a big affair and if *O Megalexandros* does well there it will go far to make up for the disappointment of Cannes. In any event, that the film was finished in the face of such odds is a notable achievement, and that it meets Angelopoulos' high standards, even more so.

—WILLIAM MEGALOS



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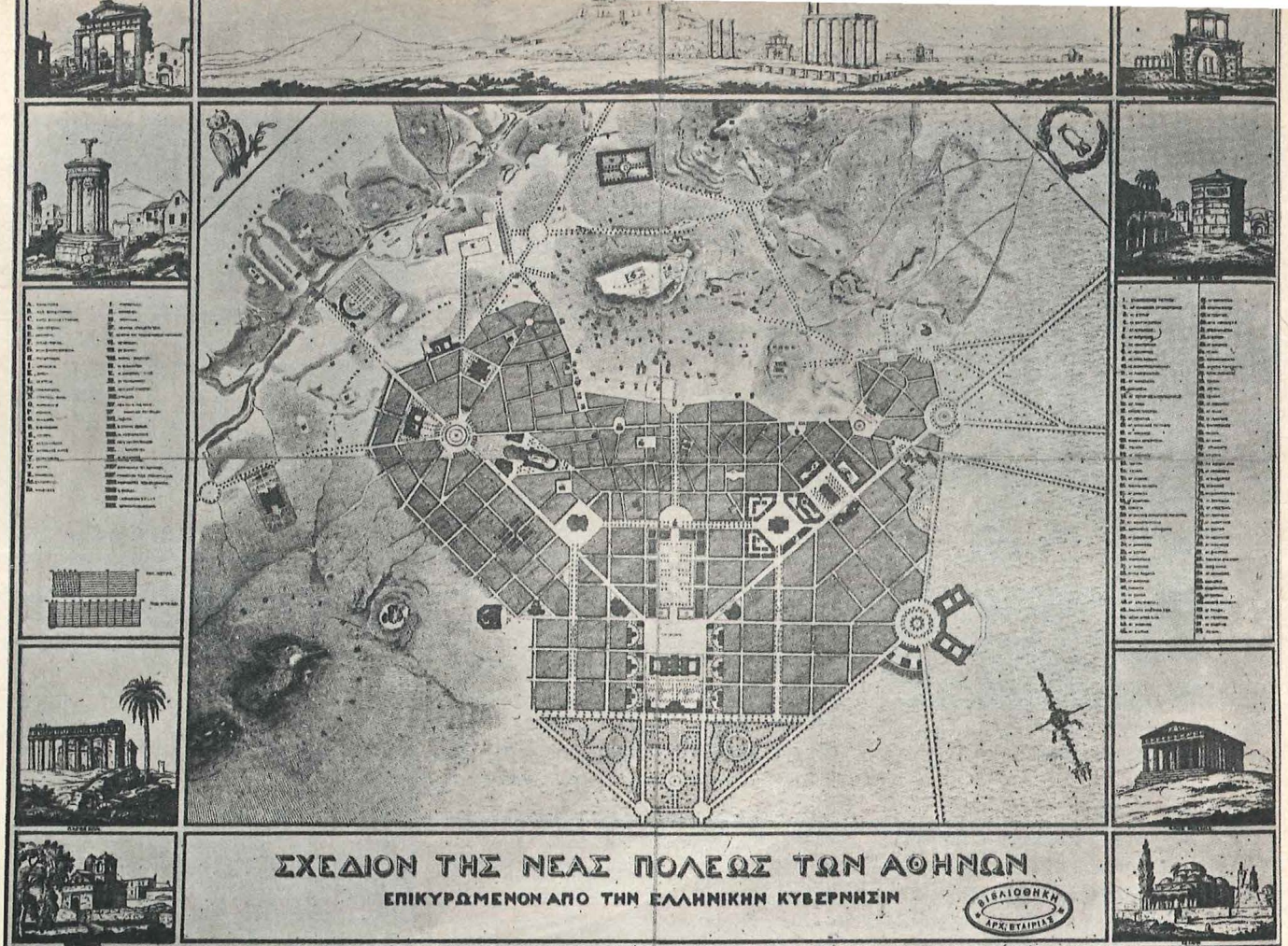
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Plan of the New City of Athens by Kleanthes and Schaubert. It was commissioned by the Greek Government in 1832, two years before Athens was designated as capital of the new Kingdom.

# WHAT'S IN A NAME?

## The Streets and Squares of Athens

### PART I

**P**LACE names and the names of streets and squares in Athens reflect the past — the ancient, medieval and recent past. They also record and celebrate historic events and figures. Many suggest and sometimes reveal the attitudes, thoughts and beliefs of those who assigned them and of those who have used them. As such, they constitute a history that is both man-made and natural, having been unconsciously 'written' by the people who have lived in Athens.

Mountains and harbors, city streets and squares in Athens often have, in addition to their official names, other familiar names and even nicknames. An example is to be found in Mount Hymettus, that great silent wave of stone that looks as if it had been stopped stock-still while rolling towards Athens. Despite its ver

gale name, it is familiarly called *O Trellos* (The Lunatic). The name Ymittos is thought to have emanated from *Ymaios*, which probably was derived from *uma*, an ancient word for rain. Because clouds gathering over Hymettus foretell rain in Athens, the mountain has since antiquity been associated with rain — hence, the Rain Mountain. According to Pausanias, there was an altar to Zeus of Rain on Hymettus, and anciently when rain was needed, Zeus of Hymettus was invoked.

An explanation *O Trellos* was given by Edward Dodwell in the early nineteenth century: "The modern Greek name of Hymettus is Trello Vouno, and the Turkish Deli-Dag, both of which signify the Mad Mountain. This mistake originated with the Italians, who are proverbial for vitiating the names of places, to adapt them to their

own soft language. They accordingly denominated this mountain Montematto, instead of Monte Imetto. (Matto in Italian means 'crazy'.) This error was copied by the Greeks and Turks."

According to the French historian, M. Michaud, a visitor to Athens in 1830, there were no streets at all in the deplorable ruins of the war-ravaged city. It has been estimated that there may have been no more than four thousand survivors living amid desolate ruins where unnamed criss-crossing old lanes — none more than six and a half meters wide — had been choked with rubble from the fallen walls of demolished buildings. Dimitrios Kampouroglou in his book, *Old Athens*, described these alleys before Greece won its independence as having been "without names, paved with stones, crooked and tortuous".

Here and there in the old city there were public fountains shaded by plane trees and grapevines. By custom, the small squares at those places, or the streets leading to them were called by names of the fountains. These fountains no longer exist, but some of their names, such as Lekkas and Kalamiotou are still prominent in the modern city.

After the liberation of Athens in 1833, the city began to expand rapidly and it became apparent that an overall plan for its future development would be needed. The temporary Government that was formed after the assassination of Kapodistria in 1831, commissioned two prominent architects, Stamatios Kleanthes and Eduard Schaubert to draft a plan for the new city which would evolve from the old, preserving ancient ruins and Byzantine churches that would bear witness to the past. Although Athens was not designated as the capital of the new Kingdom of Greece until 1834, their plan was drawn up with the assumption that the seat of government would be there. On the plan, names were for the first time formally assigned to Athens streets. With the widespread enthusiasm during the nineteenth century for classicism, it is not surprising that most of the major streets were to be given ancient names. But it is surprising, so soon after the War of Independence, that although one square was given the name Plateia Eröon, Square of the Heroes (later it was called by popular use, Plateia Psyri), only two streets — Odos Miaouli and Odos Karaiskaki, bore the names of great heroes of the revolution. The street now named for the outstanding leader of the fight for freedom, Theodoros Kolokotronis, "the old man



*The streets of Athens before the War of Independence were narrow, crooked and nameless. (Louis Dupré, 1819)*

of the Moria", was first called Odos Anachtoron, Palace Street, simply because King Otto had lived in a house on that street when he first came to Athens.

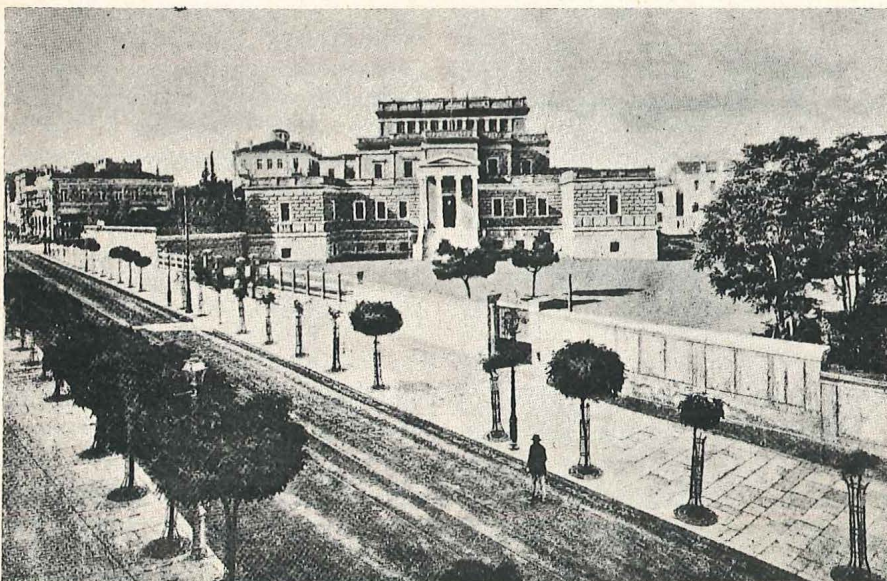
Plateia Kolokotroni, in front of the Old Parliament on Stadium Street, was established in 1904 and later made significant and impressive by the erection of an equestrian statue of the great leader. Engraved on its pedestal is this rousing inscription: "Ride on through the ages, brave General, showing to people everywhere that slaves can be freed."

The original plans for the city were altered several times and the names of some streets were changed. Many of the new streets that were laid out as the city expanded had no names until late in the nineteenth century. Older streets were usually identified by some characteristic

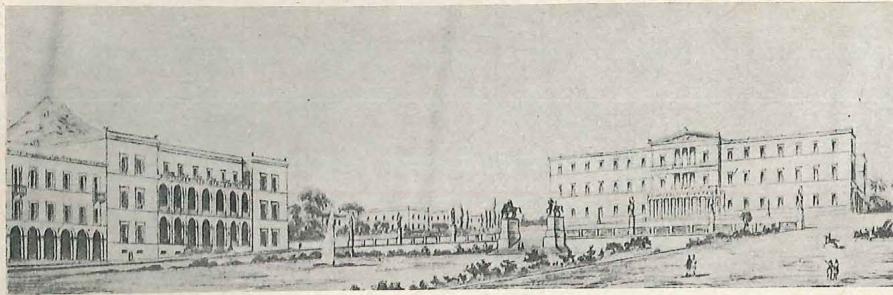
feature or conspicuous structure — a church, a mill, a theater, a civic building or a factory. Often they were called by the name of a distinguished householder whose mansion gave importance to the street. In some instances people arbitrarily gave their own names, or the names of their native villages, to streets with the result that they might be called different names by different people. Thus there were some streets with several names while others, especially new streets, had no names at all. No streets were marked.

To bring order to this confusing situation, in 1884 the City Council, overwhelmed by the problem of how to verify the names of streets in the large new city, appointed a committee of scholars to make decisions about the appropriateness of existing names and to assign registered confirmed names, keeping in mind both the ancient and modern history of the city. Some names were changed and many new ones were given at that time, but the confusion continued.

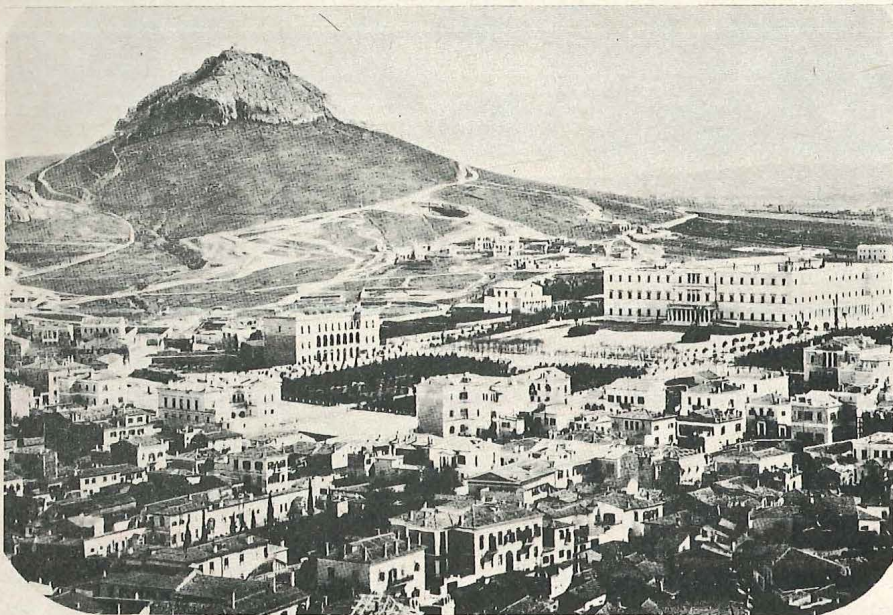
In the years 1928-1938 work was concentrated on the establishment of a central register where authorized names were recorded and at that time name plaques were affixed to the sides of buildings at street corners in the central part of the city. During this decade, when names were being either authenticated or changed, some ancient names that had fallen out of use were restored. The well-known road leading to Eleusis which was then called Odos Moria became again Iera Odos, the Sacred Way. The name Adrianou was restored to Hadrian's Street which runs, with only one short break, all the way from the Plateia Theseiou almost to his



*Old Parliament Square before the statue of Kolokotronis was erected in 1904 and the square renamed after him.*



Theophilus Hansen's sketch of Plateia Syntagma, 1842. The Old Palace, now the Parliament, at right. At left, the Antonios Dimitriou Palace by Hansen. The latter building was later incorporated into the Hotel Grande Bretagne. It was torn down in 1960 and the present facade of the hotel is an adaptation of the original design.



View of Plateia Syntagma in 1860. The Kolonaki and Dexameni areas were still a treeless waste. (Photo Rumine)

Memorial Gate. The ancient name of a hill in Pangrati, Ardittos, replaced a nickname, Pantremenadika, The Place for Marriages, which was in general use — a name that was held over from some long-forgotten local event.

The region outside of ancient Athens where Plato's Academy had been located was known as the Olive Press District. When excavations uncovered the remains of Plato's Academy, this classical name was restored to that region, which is now a part of the modern city. The name Akademia, however, had lived on corrupted through oral use to the word Kadmeia and this has remained as the name of a small street not far from the excavation.

Other ancient place names have come through the ages unscathed or only slightly changed. Ilissia and Pangrati, for instance, which lay outside of ancient Athens, retained their names which today identify districts in the modern city which has engulfed them.

The assigning of new names continues to be necessary as the city spreads, but it is

name of a street to be changed unless the one in use has been found to be wholly unsuitable. Some years ago, however, a number of major streets were unsuccessfully given new names. For a while, as would be expected, confusion resulted, but people readily accommodated themselves both to the new official names and to those in traditional use. Even when the new appellation was that of as prominent and revered a figure as Eleftherios Venizelos, and after it had been posted on plaques high up on the sides of buildings at each intersection, people continued, and still continue, to call this major thoroughfare by its familiar natural name, Panepistimiou, University Street, because that is where the University is.

When Patission Street, which had always been called after the region to which it ran, was designated October 28 Street to commemorate the date of Greece's courageous 'Ochi' to the Italians in 1940, very sensibly *both* names were then printed on maps of the city.

Following World War II, Stadium Street was officially renamed after Churchill; Akadimias Street, after Roosevelt; and Voukourestiou, after Jan Smuts. 'Tsorsil', 'Rousvelt' and 'Ian Smats' Streets were, however, quickly forgotten.

These cases do not mean that foreign names are not acceptable. They appear throughout the city: Webster (yes, Daniel, who made several rousing speeches in the Senate in favor of Greek independence), Hill, Garibaldi, Gladstone and many others. Lord Byron's name is that not only of a street near the Acropolis, but has also been given to an entire district of Athens.

Plateia Kaningos, now a great outdoor bus station, was named for George Canning, the English statesman who gave diplomatic support to the Greeks in their struggle for freedom and helped to ensure the eventual creation of an independent Greek state. His name has not been forgotten or replaced.

For the new city of Athens, Kleanthes and Schaubert had proposed a comprehensive plan based on wide avenues and large public squares. Stadium Street, which was at that time still a stream, was to be a broad thoroughfare linking two large important squares, the present Plateia Syntagma (Constitution Square) and Plateia Omonia (Concord Square). It was called Stadium Street because, according to the original plan (which was later modified), it was to run all the way to the ruins of the ancient Panathenaikon Stadium. The present stadium is a reconstruction built after excavations and restorations had been made at that ancient site, now on King Constantine Boulevard. The Royal Palace was later built on Plateia Syntagma, and Stadium Street was not extended beyond this point. Public transportation service on Stadium Street was first provided in 1882 when rails were laid for horse-drawn trams. Some of those old trams were later used as bath-houses at Tzitzifies after they were replaced in 1908 by electric trolleys.

**P**LATEIAS — city squares — are open spaces throughout the city which have been set aside for public use, where people meet for rest or recreation. Few are as large as Constitution Square and some are so small as to be no more than little spaces of irregular shape formed by intersecting streets. Even then, or when one is merely a widened section of a street, it will have been given further attention, such as the erection of a statue or the

planting of shrubbery, before it can be called a plateia and given a name.

Plateia Syntagma at the center of the city has nearly all of the customary features and furnishings found in plateias: tall trees and shrubbery, grass to be looked at rather than walked on, a paved area, small, severely pruned mulberry trees that in winter have stubby branches and in summer expand into thick-leafed parasols, little tables and chairs for ouzo- and coffee-drinkers, a bandstand, awnings and flags, a statue, a kiosk, a fountain. Some plateias have bus-stops. All plateias have names.

Plateia Syntagma was given its name to commemorate an historic event of great significance to the Greek nation. In this square, in front of the royal palace, the army and the people led by General Makryannis, massed on the third of September, 1843 and demanded that they be granted a constitution that would guarantee them their rights. King Otto was forced to accede to their demand and to relinquish some of his sovereign powers. Greece became a constitutional monarchy.

The names of some plateias simply indicate their location in the city or their position in front of a prominent building. A plateia in front of a church is always called by the name of the church. Of the one hundred and twenty-six plateias listed by Kostas Biris in 1945, nearly forty carried the names of churches. Plateias have been called after national heroes and philhellenes and both Greek and foreign distinguished figures from the intellectual and artistic worlds. Only a few ancient names have been assigned, although many have been given to streets. There are plateias honoring foreign countries — Egypt, Australia, Argentina. One of these, America Square, has another familiar name of its own. Because a large number of unmarried couples used to live either near the square or to meet there for erotic assignations, people acquired the habit of calling this square the Plateia of the Unwed. That well-known name is still so commonly used that both America and the Unwed are printed on city maps.

The oldest square in Athens, Plateia Omonia, was marked off at the very northernmost limit of the city beyond which Athenians taking evening promenades did not go. The region was only sparsely inhabited and the square itself undeveloped. According to the first plan of the city drawn by Kleanthes and Schaubert, it was to be the largest, most important, and the most central of the



*Hackney carriages standing for hire in Omonia Square in 1887. A formal, circular garden in the center was planted with Royal palms.*



*A view of Omonia Square looking towards University and Stadium Streets at the turn of the century. Royal palms went out of style a few years later and cypresses were planted. (P. Martin, Grèce nouvelle)*



*By 1932 Omonia Square had been denuded of trees. The eight columns set around the center of the Square commemorated the Muses, one Muse being omitted. The columns concealed vents rising from the underground station which served the Piraeus-Kifissia electric train. The present fountain in the Square was installed in 1961. (Benak...)*

plateias. Having previously been simply called Voreia Akri, Northern Edge, when the national government was transferred from Nauplion to Athens, it was called Plateia Othonos, King Otto Square. After a thirty-year reign disturbed by growing political unrest, Otto was deposed and his no longer acceptable name was replaced. Amid the agitation following the King's deposition there emerged two strong rival political factions, the Oreion (the Mountaineers) and the Pedion (the Plainsmen) which frequently met in bloody confrontations. On a memorable occasion the leaders of the two groups, Constantine Kamaris and Dimitrios Grivas of one, and Dimitrios Voulgaris of the other, met in the plateia and gave an oath of concord and peace. In commemoration of their reconciliation, the square was named Plateia Omonia, Concord Square.

During the first half of the nineteenth century, because other matters were more pressing — such as the need for new homes, water, and streets — plans made for the plateia could not be carried out. The ground had at first been set aside as a site for the construction of a Church of the Savior in gratitude to God for the liberation of Greece. The church was not built nor was the palace which Kleanthes and Schaubert had proposed. At one time, the foundation for a small palace was laid probably in Plateia Othonos, but it is not known at what location. A foundation stone for that structure bore this inscription: "Mother Earth, receive me kindly, the foundation stone of this structure built for King Otto 1834." In 1859 there was a movement to have a

marble statue of King Otto erected in the square. After his dethronement, a monument to the heroic liberators of 1821 was proposed. Neither was erected.

Planting in Omonia Square has undergone drastic changes. Vineyards and fig trees gave way to cypress, pine and oak trees. These in turn were replaced by royal palms which, being very popular, were planted in many plateias and in front of public buildings, only to be uprooted later when they went out of favor.

The plateia itself has undergone successive basic alterations. Under the first plan it was to be very large and square in shape. Later it was made round and, then, again, made square as it is now, or rather, square around a circular center. Each time its shape was changed it was reduced in size. Omonia is no longer one of the largest nor is it the most distinguished of the plateias, but it is still the most central in Athens. Eight streets, most of them major thoroughfares, radiate out from this axis: Stadiou, Athinas, Tsaldari (Piraeus), Agiou Konstantinou, Dorou, Triti Septemvriou, Ion, and Panepistimiou streets.

During the reign of King George I who succeeded Otto to the throne, Plateia Omonia was embellished. The city had spread to this outlying district, and the plateia became a center of social life for Athenians. Trees were planted and gas lighting was installed. The army band played arias and light opera music on a marble platform which had been erected and people gathered in surrounding cafés for relaxation and recreation.

In time Omonia lost its garden-like character. It was paved early in the twentieth century and amiable social life was supplanted by night life which centered in basement cafeneions and tavernas. It has been the setting for much carnival entertainment, political activity, oratorical contests, demonstrations and celebrations.

Today Plateia Omonia is a traffic circle above the central station of the Piraeus-Athens-Kifissia underground electric railroad. After much of the square had been paved, an attempt was made to restore beauty to Omonia by building a fountain in its center. Refreshing as its shower of rising and falling water is, this alone is not capable of restoring tranquility to this crossroads for merchants, travelers and foreigners who hurry along or stop to buy assorted merchandise from street peddlers — sunglasses in the summer, rainhats during showers and fireworks before Easter. Night and day the air is scented with carbon monoxide, kokoretsi, retsina and heavy with the cries of hawkers.

**P**LATEIA Klafthmonos, officially the Square of the Twenty-Fifth of March, lies to one side of Stadium Street about halfway between Omonia and Syntagma Squares. It was marked out on the first city plan drawn by Kleanthes and Schaubert. March 25 commemorates the day on which the War of Independence in 1821 was proclaimed. In this plateia that epoch-making date was first celebrated.

As in the case of many official names, Plateia March 25 is not widely used; indeed it is not even widely known. For most Athenians the name of the square — the only name — is Plateia Klafthmonos, the Square of Wailing. For a full century this large square has been called by that singular appellation which was first used in 1879 by D.G. Kampouroglou in an article in the periodical *Estia*.

In the 1870s there was a popular cafeneion in the square frequented by civil employees, office seekers and job hunters who were dismissed each time there was a change of city government, a phenomenon which happened often. Because of their noisy lamentations, the garden was called the Square of Wailing. To these may have been added the moans of prisoners as the police had installed a lock-up in the Old Palace.

When King Otto first returned to Athens with his seventeen-year-old bride Amalia, three houses on Papparigopoulou Street, on the east side of the plateia, were joined together and



Klafthmonos Square today looking towards Draganatsiou Street. The large, square stones under the pine trees derive from an old city wall.

remodelled. These became the temporary residence where the royal couple lived for more than a year while the palace on Plateia Syntagma was being built. One of these homes, that of Stamatis Dekozis Vouros, is still standing. In front of this temporary palace, a large empty lot — later Plateia Klafthmonos — was fenced in. Trees and shrubs were planted by a special gardener who had been sent from Bavaria to landscape a garden complete with a pool of goldfish. Every morning from their balcony the King and Queen followed the formal changing of the palace guard below in the garden where the army band continued to play through the rest of the morning. Long after Otto and Amalia had moved to the large palace at Plateia Syntagma their first residence continued to be known as the Old Palace. Only after George I moved into the smaller palace on Herod Atticus Street, designed by Ziller, did the appellation 'Old Palace' come to signify the palace on Syntagma which now houses the Parliament.

Prominent public buildings and mansions stood around Klafthmonos in the last century: The Royal Printing Press, now the Court of the First Instance, as well as the Mint and the Ministry of Finance. Among the many fine residences was the outstanding home of Ambrosios Rallis, built in 1835, one of the splendid buildings designed by Stamatis Kleanthes. Soirees are said to have been very grand affairs when for some years the British Embassy was installed in the Rallis mansion.

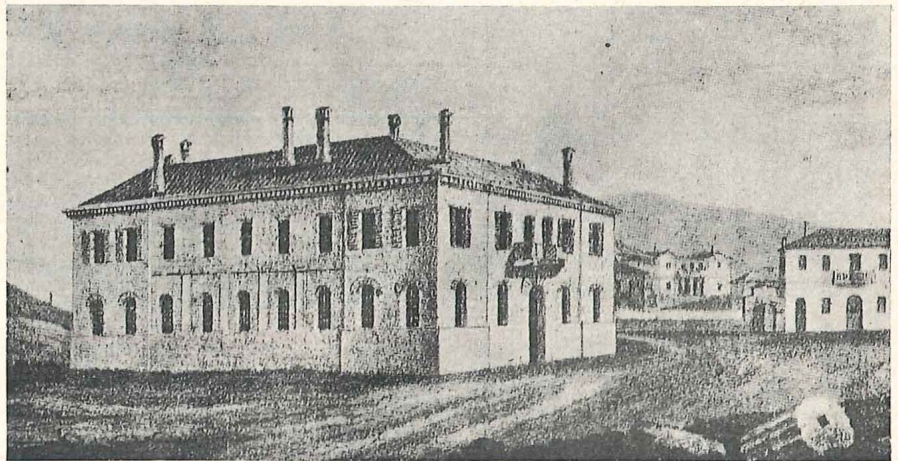
With its authentic name ignored, the Square of the 25th of March has been variously called by such formal names as: The Palace Garden, The Garden of the Mint, The Garden of the Ministry of Finance, but now for a century it has retained its popular designation, Plateia Klafthmonos.

Most of this plateia was denuded of greenery when a four-storey underground garage was built under the square a decade ago. Only a small part that is not the roof of the garage still has some of its old features. There are trees, paths and benches; there is a moldering fountain and a statue. But, in addition, it has another feature that is both alluring and thought-provoking: Lined up at one side there are several rows of huge, hewn, worn stones, squared and cut in some past time. As the square lies at what was the northeastern limit of the classical city, these stones may be from some wall which once girdled Athens.

—FRANCES F. DICKINSON



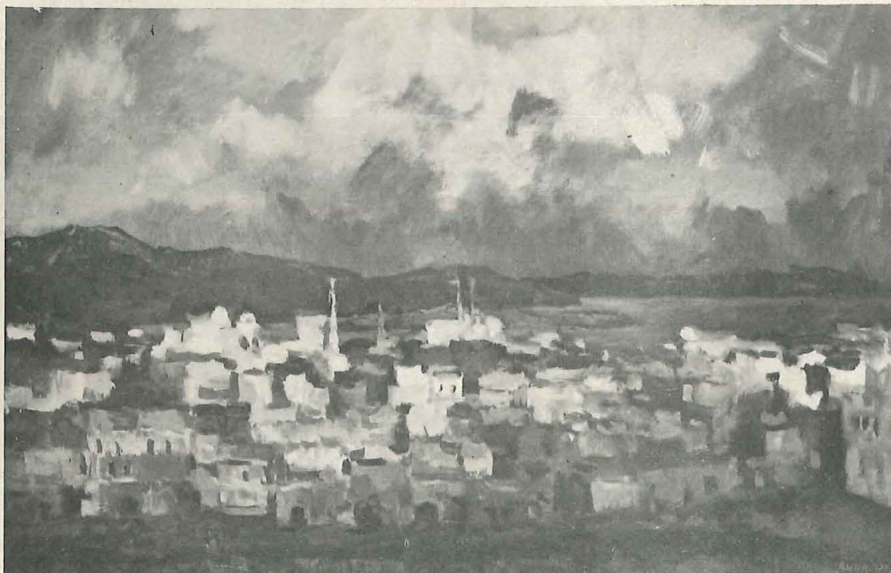
*The Dekozis Vouros house on Klafthmonos Square as it looked in 1930. The first residence of King Otto and Queen Amalia in Athens has been recently restored. (Benaki Museum)*



*Klafthmonos Square when it was the Garden of the Mint. The Mint stands at left, the Vouros house at right.*



*The Ambrosios Rallis house designed by Stamatis Kleanthes in 1836 was a masterpiece of the neo-classical style. It was later the British Embassy and subsequently demolished.*



"Dawn, San Trivani"

## AN AMERICAN PAINTER IN CRETE

**A** THENIANS were treated to an unusual early blooming in the second two weeks of May this year. It took place in the Zygos Gallery, where it was as though the walls had sprung into heroic life, covered with the skies, the flora, the landscapes of Western Crete.

The occasion for this vivid epiphany was the latest exhibition of paintings by one of Crete's most devoted and notable citizens, the American artist Dorothy Andrews. It was her first show here in twenty years, and it was a good one: not chic, not trendy, but solidly painterlike, full of honesty and imbued with a deep personal feeling for Crete.

It was also an occasion for Athenians to see an old friend.

For, since 1962, when Dorothy Andrews left Athens for Crete she has been in Chania, where she lives and works in a vast rambling apartment on the top floor of the old Venetian archives, overlooking the old port. Like every apartment in which Dorothy Andrews has functioned during her many years here, it is full of things worth looking at: modern paintings and sculpture, Greek folk embroideries, marvellous old furniture, unexpected books, many of them inscribed by their authors. There is a glowing kitchen with open shelves from which she can produce at an hour's notice anything from a coffee cake to a gingery Chinese dish prepared on a wok.

Dorothy Andrews herself is a tall, slender woman, all legs and arms. Her large bony hands are beautiful and eloquent. She moves well. She fills a room, and so does her husky voice with

its fluent Greek which gushes forth in the flat tones of New England. Her Greek is diverting, grammarless and idiomatic. She is of an age to have been in the class of 1940 at Smith College. She conveys the impression of what would seem to be a tough sophistication and a disarming, bemused simplicity and there is no knowing which of the two qualities is the overlay. An interview with Dorothy Andrews is something between a visit on a Down East porch and a Greek *panegyri*. One feels one is getting the best of both worlds.

Dorothy Andrews seldom comes to Athens these days. She says that it's good to get to the galleries and see what the other painters are doing, but after that she can't wait to get back to Chania and find out what's happening in her garden.

The story of her commitment to Greece, and especially to Crete, began in 1956. She had been teaching art at the Dalton School in New York since 1942, as well as painting and having shows.

"I felt as though I had reached a low point then," she says. "I needed something, I didn't know what. A friend said that I really ought to go to Greece. I didn't even know then that Greece existed. Well, that summer on my vacation from Dalton, I was going to Italy anyway, so I went over to Greece on the boat."

And when she got down to Crete, that was it.

Everywhere she went, she says, she felt as though she were the first person ever to have arrived. It was a kind of grand chain. She got passed from one

Cretan to the next. She got off the bus in Sphakia with a note clutched in her hand, written in Greek; she had no idea what it said. And she was met by a policeman who never let her out of his sight. Later, she found out what the message had been. Apparently the writer had said, "If she doesn't like it, put her on the 6 a.m. bus in the morning. If she does like it, let her stay two or three days."

"Well," she says, "I stayed."

And she went back to Heraklion on an OTE truck. There were five days of the trip and she still remembers every minute of it.

"When I got back to Dalton that fall the word went out fast: 'Don't go near her unless you want to hear about Greece!' What I did know then was that I had to get back.

"It wasn't easy to wangle a leave, Dalton being a private school, but I managed and I came back the following year on a six-month sabbatical, painting and travelling. That was 1957 and I'm still on that six-month sabbatical. I found a house in Athens on Bouboulinas Street, a little house with a big mulberry tree in the back yard. I gave classes for adults, but I couldn't keep away from the kids. I like having them around and seeing what they do, so I had them in the back yard and taught them painting under the mulberry tree. And I kept going back to Crete for visits.

"And then I had a windfall from the U.S. It was not much money, I won't say how much, and it seems ridiculous now that such an amount could be called a windfall, but it saved my life and kept me in Greece."

By 1962 Dorothy Andrews was living in an apartment on Xenocratous



Dorothy Andrews





"Violet in Window"

Street. It was a nice apartment but the location was a disaster — right in the heart of Kolonaki and overlooking the Friday *laiki agora*. One day a friend of hers turned to her and said, "You've just washed fifteen cups and saucers!"

"It was true, too. I'd been hostess to a six-hour kaffee-klatsch. And it was like that every day. By then, anyway, Athens was on the skids so far as I was concerned.

"So I made up my mind and went down to Crete, lock, stock and barrel. I found a house in Chalepa for 250 drachmas a month. Finally I ended up in Chania, in Kastella...

"What do I do all the time? I can tell you there's not enough time to do it all in. I paint, of course. And I go to Kounoupidiana — Cauliflowerville, I call it — six kilometers outside the town where I have a little house and a big garden. And what I don't eat out of the garden I paint. And since I can't keep away from the kids, I'm involved with a school in Chania for special educable children. I go there all the time and do what I can to help. It's such a happy place.

"I don't do much any more with Greek handicrafts. Of course, for a long time I was deeply involved with it, especially the handwoven stuff which I love. Every time I went back to the States I'd fill my suitcases with things by Anna Sikelianou and Viennoula Kousathena. I did what I could to introduce their work to people in New York, but I guess I was too early. Greek material didn't really catch on until later, but at least it did eventually catch on and other people cashed in on it... No, I never thought of myself as being the bearer of the Greek message to the world or anything like that. Maybe it sounds odd. I mean, Greece is so small that people are always clutching at it, wanting to be the first to discover the place, to be Mister or Miss Greece as the



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case may be. I leave it to the others to fight it out."

She had, however, managed to become a kind of landmark, in Chania, at least. How did she feel about that?

She shrugged.

"No problem," she said. "It's easy enough to look out the window when the backpackers arrive in the courtyard. And then I go right back to the studio and ignore the bell.

"Why do I stay on in Crete? Why don't I go back to New York or New England where I'm supposed to belong, or move on somewhere else? Leave? To go where? I suppose Greece is messier in some ways but I feel more alive here than in most places. If you live here long enough you find out that what you really depend on is nature and it never lets you down. When I'm really involved in a painting, it's about what I know, right down to under the rocks, and here I know all about it. When I went to Israel, for instance, do you think I did any painting there? No. It was as though I'd come off the moon. There was no time to become intimate with it.

"Here, in Chania, we spend all our time talking and thinking about the weather, about the sea and the mountains and the wind. We watch the little wind flags for my friend Hogan's boats. He has his boats and I have my garden and it's all we seem to talk about, the weather, what the wind and the air are going to do next and their effect on us... The time of year I like best of all is when the first storms come in and wash the harbor and clean the summer tourists away. It's like Maine, where you just wait for what they call 'the summer complaint' to get over and then you settle down to what you love about the area.

"My painting is confined to Cretan nature. It's all a matter of time and proximity, even the fact of living in a city where I can be close to it. Where else could I live in a high house smashed by storms, in a civilized place but never without an awareness of the dominating force of nature? Here I can manage to maintain my intimacy with it around me.

"Of course, I long once in a while for what you might call a visual shift, a quick trip to the Barnes Collection for a couple of hours of direct eye refreshment, let's say. But on the whole I wouldn't change my life here for anything. I really don't want anyone to know I'm here. I try to ignore the people on my doorstep. I just want to live here and work and watch things grow and to paint them, and I guess to keep on growing myself."

—EDWARD FENTON



Dr. John H. Bruce

## Dr. John H. Bruce New Director of TESIS Greece-HIS Schools

**P**ERHAPS the most significant development in the world of foreign education in Athens during the past year has been the affiliation of the American School in Switzerland (TASIS) with the Hellenic International School (HIS). During the first year of the joint operation the two schools worked as separate entities with their own headmasters and administrative staff, but with the retirement of HIS head, Lloyd E. Pawkett, Jr., it was decided to appoint a single director for both schools, Dr. John H. Bruce.

One of the foremost international educators, Dr. Bruce comes to TESIS/HIS with an impressive administrative background that includes three previous tenures as headmaster at international schools in Vienna, Manila, and most recently the United Nations International School in New York. A strong advocate of widely based international curricula, Dr. Bruce serves currently as a member of the North American Board of the International Baccalaureate Organization and has already announced plans to expand substantially the already existing B.C.E. 'O' and 'A' level courses offered at HIS.

At the first combined commencement exercises of the two schools, held on May 29th at the Hotel Cecil, Mrs. Mary Crist Fleming and Dr. Robert

Betts, founder-directors of TESIS and HIS respectively, were asked by The Athenian to elaborate on the background of their affiliation and the plans for future development.

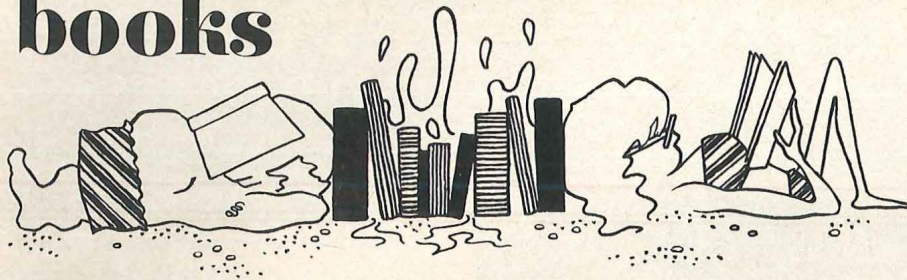
"TASIS has always been primarily a boarding school," explained Mrs. Fleming, "but in 1976, after nearly a quarter-century at our original campus in Lugano, Switzerland, we decided to branch out in order to better meet the changing educational needs resulting from recent international developments. In that year our second boarding school was opened in England at Thorpe in Surrey (eight miles from the center of London and six from Heathrow Airport), and almost immediately we found ourselves serving a day school market as well. This year our total enrollment in England of 325 is about one-half boarding students. When we decided to extend our operations to Greece in 1979 we again based our plans on a primarily boarding school program and secured the Hotel Cecil for that purpose only to discover the existence of the established Hellenic International day high school right on our doorstep. Cooperation appeared almost pre-ordained, and happily for us, Dr. Betts was thinking on the same wave-length. Within a few weeks of our first meeting, the affiliation of the two

schools was a reality."

"For HIS the arrival of TESIS next door was an opportunity not to be missed," continued Dr. Betts. "Although we had been in existence for nearly ten years with antecedents that dated to the founding of the Ursuline American School at Anavryta in 1959, we had always lacked the security, both financial and educational, that a long-established group of international schools such as TESIS enjoys. By the affiliation our students' futures were assured and we could look ahead with confidence. I might also add that the Greek Ministry of Education was pleased to see our association with a strongly based European institution such as TESIS in the light of Greece's imminent entry into the Common Market."

Both Mrs. Fleming and Dr. Betts stressed the point that the affiliated schools have definite plans over the next several years to expand their educational programs with a view to establishing an autonomous secondary section based exclusively on the English GCE curriculum. "As early as 1975 we had seen the advantages of expanding our American-based course offerings," explained Dr. Betts, "and with the expansion of European operations in Greece as part of the Common Market association, we anticipate a gradual but definite change in our enrollment to reflect this expansion, and we must be prepared to meet the educational needs of European families. One of the factors that strongly motivated Dr. Bruce to accept the position of overall Director of the two Schools was our strong commitment to a broadly based international educational program. And with his unique background and expertise the quality of education which we offer should continue to improve at all levels."

Dr. Bruce, who is currently an educational consultant for the Rockefeller Foundation, will arrive in Athens in mid-July to assume his new position. He has already made two extended visits and expressed to The Athenian his pleasure at the prospect of living and working in Athens and enthusiasm for the program he hopes to develop and expand on behalf of TESIS and HIS. "I have known Mrs. Fleming and her schools for many years," he remarked, "and know first-hand her commitment to high quality education. HIS has done a commendable job in so short a time and will provide me with a solid foundation on which to build. I am looking forward to the challenge." ■



## SUMMER READING

Many of the books appearing on the following list have been published in Athens recently. Lycabettus Press under the energetic direction of John Chapple produces literate and enjoyable paperbacks. Its specialty is guidebooks, but it also publishes books in other categories.

The Efstathiades Group has lately begun offering a series called "Living Greece" devoted to specific topics on nature. These appear not only in English but in German, French and Swedish. This group has also published books on regional cooking and history.

Books that are published in Athens are efficiently distributed throughout Greece and can be purchased at almost all major tourist sites as well as at local bookstores. Those shops which order English-language books from abroad, however, keep limited stocks and a delay of as long as three months is not unusual to replenish them.

### History and Political Science

**GREEK-AMERICAN RELATIONS: A CRITICAL REVIEW**, edited by Theodore Couloumbis and John Iatrides (New York: Pella Press, 1980), 259 pp., paperback. In a series of essays by various authors, the book traces Greek-American relations from the post-war period through the Cyprus crisis of 1974. The authors, all experienced scholars, wrote the essays originally for a conference sponsored by the Center for Mediterranean Studies at The American University, Washington. Altogether, they give insight into a relationship which has only taken on serious implications since 1947.

**RETHYMNO: OLD PHOTOGRAPHS**, selected by A. Nenedakis (Athens: Gramak EPE, 1979), 107 pp., paperback. English text translated by Aglaia Archondaki. One of the most captivating books of the season, the photos in black and white or tintype depict life as it unfolded in Crete in earlier times. Most of the photos are of groups, staring stiffly and self-consciously into the camera, as if they knew they were recording history; *palikaria* bedecked with cartridge belts, knives and guns; bridal couples; groups in a local taverna; family gatherings; and octogenarians at their wedding anniversaries all project life in one of Crete's best preserved towns with startling authenticity.

**ATHENS ALIVE, OR A PRACTICAL TOURIST'S COMPANION TO THE FALL OF MAN**, by Kevin Andrews (Athens: Hermes Publications, 1979), 554 pp., paperback. In a collection of eighty-eight writings from witnesses from the fourth century A.D. to 1940, the book presents the city of Athens from many angles. The sources give graphic and prophetic perspectives of a city, a country and a people. Among the more recent commentators is Ernest Hemingway, whose dispatches to the *Toronto Star* in 1922 directly after the Smyrna disaster are particularly compelling. This is a unique way to "travel" through the city.

**MISTRAS: BYZANTINE CAPITAL OF THE PELOPONNESE**, by Steven Runciman (London: Thames and Hudson, 1980), 160 pp., hardback. No doubt one of this year's most important books on Greece. The author is a leading authority on Byzantine history and has been visiting the site of Mistras periodically for fifty years. His handsomely illustrated book is not a guide, but rather a full history of how Mistras came into being, its importance in the last two centuries of the medieval era, and its sad decline. The story of Mistras, integrated into the history of the Peloponnese, is a marvelous companion for a trip south. The inclusion of the dynastic table of the Palaeologus and Cantacuzene families, the last rulers of the Byzantine Empire, is a fine aid to the complexities of its history.

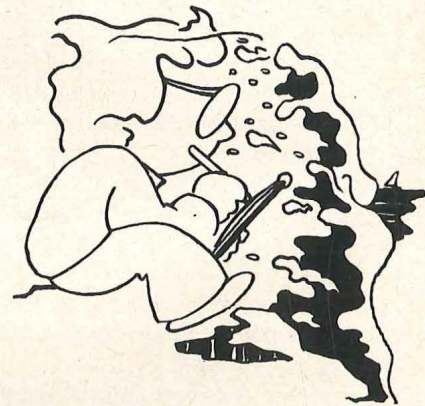
**THE LIVING PAST OF GREECE**, by A.R. and Mary Burn (London: The Herbert Press, 1980), Foreword by Lawrence Durrell, 288 pp., hardback. A married couple, whose interest in Greece predates World War II, have selected over seventy exciting places, islands and buildings, discussing what happened there in the past and what remains now. The greater part of the book describes prehistorical and classical sites, but attention is also focused on the churches and monasteries of medieval Greece. Each description is amply illustrated by map, plan or photograph. The section on the Persian battlefields is most useful for the uninitiated traveler in Greece. Visits to Marathon, Euboea, Thermopylae, Salamis, Delphi, Delos, Athens, Sounion and other major tourist sights are included.

**CRETE 1941: THE BATTLE AT SEA**, by David Thomas (Athens: Efstathiades, 1980), 208 pp., paperback. First published in England in 1972, this record of one of the most crucial battles of World War II, makes for intriguing reading. It tells exactly why the island of Crete was a strategic necessity for both the Axis and Allies. The author's statement that "the island of Crete, after its

bloody and convulsive battle reposed — perhaps deservedly — for the rest of the war in a peaceful, undisturbed sleep," does not take into account the activities of both Greeks and British who risked their lives in mountains and villages to construct a resistance movement. The author was privy to various solid source materials but unfortunately was not successful in obtaining Greek naval documents to enable him to draw the complete picture of the battle.

**THE SHORT HISTORY OF MODERN GREECE**, by Richard Clogg (London: Cambridge University Press, 1979), 242 pp., paperback. One of the foremost historians of modern Greece, Professor Clogg narrates in concise and precise prose the key events of the seven hundred years from the downfall of Constantinople to the reestablishment of democracy in Greece after the fall of the Junta in 1974. This wide-angle view of history is especially recommended for newcomers to Greece, but even longtime residents will find it convenient for reference purposes and for the excellent way in which it fulfills the task of pulling events together in a sensible, chronological order.

**STEWARDS OF THE LAND: THE AMERICAN FARM SCHOOL AND MODERN GREECE**, by Brenda Marder (East European Quarterly, distributed by Columbia University Press, New York, 1979), 234 pp., hardback. The history of this famous institution in Thessaloniki is seen in the perspectives of the Macedonian Struggle, the Balkan Wars, the two World Wars and the Greek Civil War. Surviving all these calamities, the School which was founded in 1904 continues to play a creative role in the lives of the Greek people.



### Novels, Poetry, Music, Art

**MODERN GREEK MUSIC AND POETRY, AN ANTHOLOGY**, by K. Mitsakis (Athens: Editions Grigoris, 1979), 533 pp., paperback. Prologue by Miki Theodorakis. Professor Mitsakis explains the poetic aspects of Greek popular songs. Poems and comments are in a side-by-side Greek-English text, Mitsakis giving his own remarks accompanied by hundreds of examples of music and poetry. A unique feature of the book is the thirty-page discography of Greek poetry set to music in several languages and also a bibliography of important translations of Greek poetry into foreign languages.

**GUIDE TO GREECE AND BACK**, by Anne Harding Lalas. (Athens: Lycabettus Press, 1978), 51 pp., paperback. The poet shares her life between Greece and the United States and her poetry is an effort to

locate her own place within these two cultures. Full of localisms, some of her observations are acerbically witty. The cover of this slim book by master photographer Eugene Vanderpool, Jr. is in itself a poetic commentary on today's Greece.

**LEVKAS MAN**, by Hammond Innes (Glasgow: William Collins Sons, 1979), paperback. First published in 1971 this durable thriller, which has been reissued several times, is set around the island of Levkas. Full of suspense and psychological insights, illuminated by the author's astounding knowledge of speliology, paleontology and the features of the Ionian Sea, this mystery always informs, always excites.

**THE SOVEREIGN SUN: SELECTED POEMS**, by Odysseus Elytis (Philadelphia: Temple University Press, 1979), 200 pp. Translated with an introduction by Kimon Friar. A sensitive rendering of Elytis' poems into fluid English in a paperback reissue of the 1974 hardback edition, the spirit of the 1979 Nobel Prize Laureate is lucidly explained in the forty-one page introduction that makes the sparkling poems, which are celebrations of life and joy, intelligible to laymen.

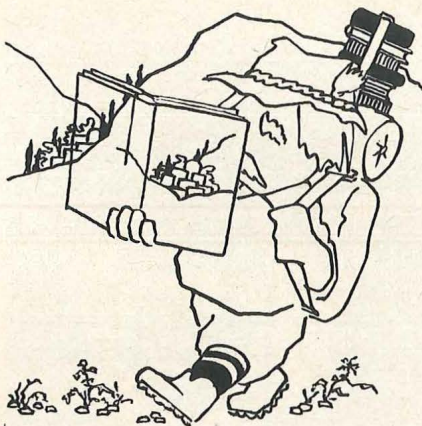
**GREEK FOLK ART**, by Popi Zora. (Athens, 1980), 39 items, paperback. A tiny book, but beautifully illustrated with full color, glossy photos of details of handwork from hems, chemises, pillow cases, aprons, etc. Its author, the director of the Museum of Greek Folk Art, explains in the English text many branches of Greek folk art.

## Travel

**KOS**, by Chris and Christa Mee (Athens: Lycabettus Press, 1979), 84 pp. The second largest island in the Dodecanese is well described in this short guide which includes an accurate map and an informative page devoted to the embroidery of the island, whose tradition of needlework dates back to Byzantine times. As a fitting tribute to its foremost son, Hippocrates, the island will soon have an international institute of preventive medicine and ecology, under the direction of world-famous heart surgeon, Dr. Christian Barnard and his medical team.

**NAUPLION**, by Timothy Gregory (Athens: Lycabettus Press, 1980), 95 pp., paperback. As the first capital of modern Greece, Nauplion deserves the close attention which it receives from scholar Timothy Gregory. It contains maps of the city, plans of the fortresses, but most interesting in this reviewer's estimation is the translation by Pierre MacKay of the Ottoman script that adorns the numerous fountains in the city. Photos of the fountains and other sites are well coordinated with the text.

**AT HOME IN ATHENS**, by Anne Harding L alas and Beth Kolehmainen. Illustrated by Abigail Camp (Athens: Kappa Lambda Books, 1980), 122 pp., paperback. This handy "how-to" book lists all types of practical information and gives some sound tips on how to settle into Greece without increasing anxiety: "It is not up to the Athenians to accommodate you. *You* must adapt." Cultural institutes, libraries, cinemas, places to shop for food, festivals and an especially convenient nameday and holiday calendar are supplied. This book should be an invaluable tool for that first rough month in Athens.



## Nature

**WILDFLOWERS OF GREECE**, by George Sfikas (Athens: Efstathiades, 1980), 115 pp., paperback. Greece has one of the most luxuriant displays of wildflowers in Europe. This appealing guide, with numerous colored illustrations, pastels and eight line-drawings by the author is a perfect companion for strolls in the countryside. The 135 species that are presented in full color with descriptive text allow nature lovers to make positive identifications. Sfikas' reverence for nature, combined with his botanical skills, enable him to produce commendable handbooks.

**TREES AND SHRUBS OF GREECE**, by George Sfikas (Athens, Efstathiades, 1979), 213 pp., paperback. Living Greece Series. English version by Ellen Sutton. The instructive text is graced by high quality color photos and black and white sketches. The introduction reads in part: "Of all the European countries, Greece has the lowest percentage of forested land, about eighty-five percent of its ground surface being bare of trees. This barrenness is not natural, but the result of man's long-term effect on his environment." This, however, has contributed to a wide area of smaller growth to which the introduction offers a general background, while the main body of the book gives specific details of genera and species. Seven pages of the Greek equivalent for English names of trees and shrubs are very useful as are the line drawings of leaf shapes that help the avid nature walker identify specimens.

**THE MOUNTAINS OF GREECE**, by George Sfikas (Athens: Efstathiades, 1979), 204 pp., paperback. Living Greece Series. English version by Ellen Sutton. A superb contribution to the literature on the natural beauty of Greece, the comprehensive text covers orogenesis, rock formations, caves, mountain streams and lakes, flora, animals, birds and the peoples of the mountains. Part II explains each of the main mountain ranges giving data such as the best climbing season, general characteristics, overnight accommodations and pathways. The book also contains unusual color shots which catch the wild and haunting quality of the mountains with their birds, animals and human inhabitants (there is even a snapshot of a guerrilla band taken during the civil war). This small work is certainly worthy of a hardback edition.

—BRENDA MARDER

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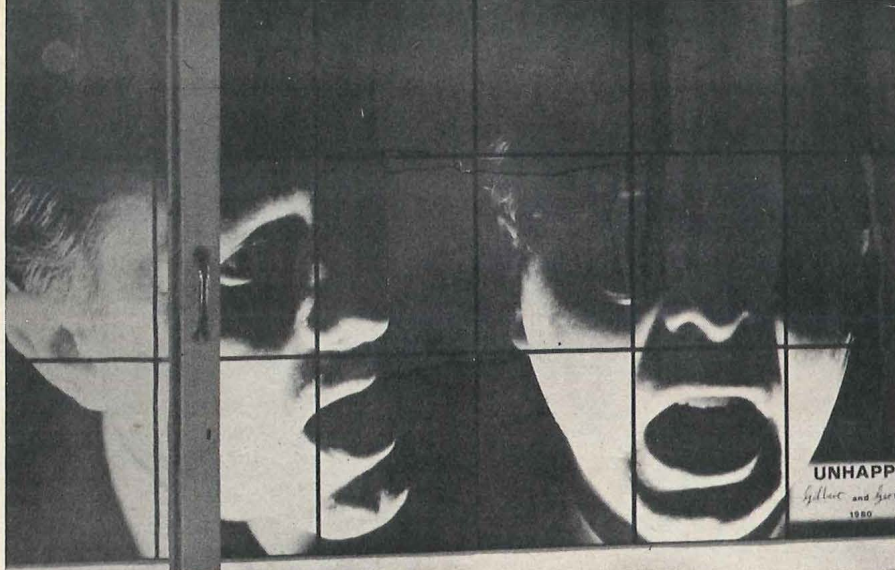
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Gilbert and George: "Unhappy" self-portraits

# art

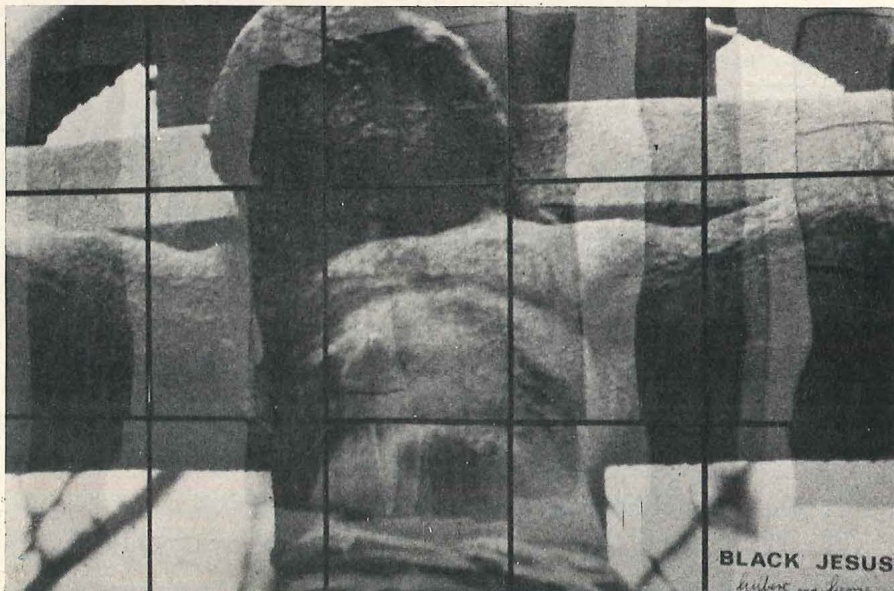
## EXHIBITIONS IN RETROSPECT

GILBERT and George have made their presence felt in the Conceptual Art scene since 1969, when they started 'carving' an indelible place for themselves by making what they termed 'Living Sculptures'. They themselves are their art, and their everyday lives are the substance of their work. These overtly genteel 'twins' have most convincingly taken on all the trappings of English formality and politesse — a foil against their anarchic ideas. This assumed role of theirs, this Siamese 'modus vivendi', is impeccably acted out at all times and often with a dry, phlegmatic humor. George Passmore is a Devon-born Englishman while Gilbert Proesch is a native of the Italian Dolomites. Both artists were born in the early 1940s.

Their works are made up of a series of events, personal appearances, performances and writings, which embrace almost all possible activities, from eating-and-drinking sculpture to magazine and video sculpture, and from postal to café sculpture. For example, Gilbert and George have invited an audience to Hyde Park for a performance of 'Nerve Sculpture' played in pantomime by the two, and to observe a dinner party in which seven courses were consumed in the presence of artist David Hockney as guest and Lord Snowden's butler as waiter.

Works by Gilbert and George have in recent years taken the form of increasingly large photopieces. At the Bernier Gallery last month, for their first Athenian show, these gigantic photopieces created an astoundingly exalting and overwhelming exhibition. Each photopiece, mounted behind glass, was divided into several squares,

each surrounded by a black metal frame. This device of square-framed glass, reminiscent of the classic English bay-window, exuded a sense of the intimate. On closer scrutiny the apparently arbitrary and diverse themes of the photopiece revealed that the exhibition was well-arranged. *Local Man*, a portrait of an ordinary person both complemented and stood at odds with the photograph of the classic face of a bronze-cast sculpture called *Warrior*, which stands outside of Buckingham Palace. Each 'portrait' was representative of its own truths, its specific code of reality. The photopiece of a natural landscape seen through a window was set in opposition to the photo of a plant apparently taken from a botanical book. The juxtaposition of *The Black Crucifix* against *Stream*, a photopiece of an adolescent youth pitted against each other two strong forces: man-made



"Crusade" portrait

institutions (organized religion, in this instance) and nature in all its glory. 'Crusade' portraits of Gilbert and George made to appear as though they were carrying crosses (which in fact they were not), and 'Unhappy' self-portraits showing emotionally charged facial expressions are reflective of the diversity of life's experiences — from the most naturally spontaneous to the most assumed.

By taking on the role of living sculptures, Gilbert and George demonstrate how sculpture can be extended to include all aspects of their existence. What they are doing, in fact, is stretching the three-dimensional properties of sculpture into life itself, while simultaneously underlining the imminent obliteration of their very own medium of expression, traditional sculpture. This is a precarious and risky standpoint, yet it is successfully put forward by this most unusual couple as they manage to blur the boundaries between art and life.

In making living sculpture, Gilbert and George embrace that tendency in art whereby the artist is no longer affected by the problem of image or aesthetics. For the conceptual artist, the actual appearance and moral qualifications of the art work are of little importance compared to its inner concept. The art work becomes detached from material definition and so the material itself becomes dispensable. The work is no longer merely a 'visual operation' reliant on its sensual and aesthetic stimulation. Since the association of ideas becomes important, a distinctly more thoughtful approach can be adopted for the making of art. As a consequence, the conceptual artist turns to the use of communications media such as books, video tapes, photo-

graphs, maps, texts, etc., all depersonalized devices for the making of works because this documentation is not associated with the convention of the unique hand-crafted art work.

The aim is to make the visual art product operate on a level other than its external sensual appearance. This is a move away from the finality of a definitive painting or sculpture and results in an art which is open-ended. By its ability to utilize all kinds of information — factual, ideological, phenomenological, sociological, etc. — conceptualism allows the artist the possibility of engaging in a full gamut of mental and physical activities. Because it breaks away from the sensuous medium of directly applied pigment or carved stone, conceptual art is a more arbitrary manifestation than the traditional kind, which does not mean, for that reason, that it is less ordered. It asserts a preference for statement rather than expressive composition. It places a positive emphasis on the invisible but deducible intellectual structure of the work. Conceptual art uses a whole spectrum of media taken from communications systems to evolve an art which illustrates how the process of communication can become the focal point of attention and not a secondary consideration. It implies a reflexive activity intended to examine how much more art can accommodate beyond the immediately visible art object.

Gilbert and George, placing themselves at the edge of the precipice between art and life, have convincingly forced the two to merge through an intensely pertinent and succinct choice of images. They artfully touch on the natural (human emotions, landscapes) and the contrived (man-made institutions, a botanical study, a man-made bronze cast sculpture).

These photopiesces are highly sophisticated and, contrary to the axioms of conceptualism, are not bereft of aesthetic qualities. This was in part due to the generous dimensions, the glass and the square divisions. As an entity, the exhibition was exciting and aroused in the spectator's thoughts a continuous stream of associations, of experiences and feelings lived and snatched. Gilbert and George seem to pass over these truths and observations about life as swiftly and lightly as thoughts passing through the mind, but simultaneously they manage to penetrate acutely and profoundly. As introspective 'Living Sculptures' they reveal much about themselves, and us, and about life and art.

—CATHERINE CAFOPOULOS

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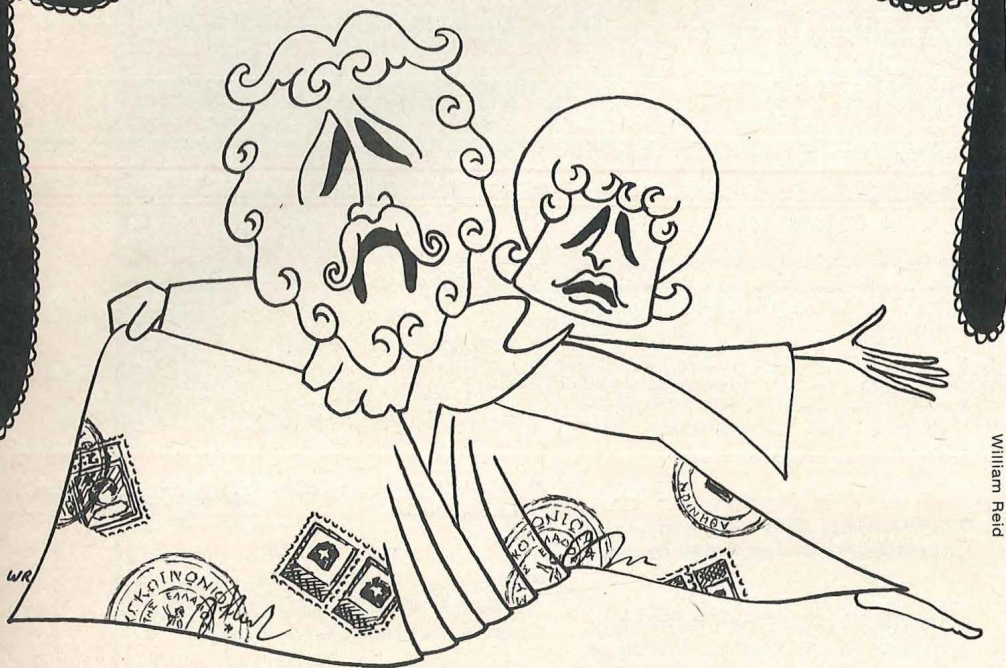
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## theatre

### THE ACTORS' LICENSE REVOKED

**I**N the absence of talent, the only way to succeed in a profession is by bluffing. In the arts this is particularly difficult. Certainly one can be trained in any of the fine arts, but training can never be a substitute for talent. The public may be duped for a while by fads in the fine arts, but not in the performing ones. On the stage it is impossible to fool anyone. Unless a performer has a native gift for acting or dancing, theater audiences will reject him, especially nowadays when films and television have exposed them to the work of the greatest actors in the world. In the case of singing, if a musician can give color to a weak voice, the microphone is there to raise the volume beyond measure.

Fifty years ago in this country — when actors were living on “bread and olives”, when the love of acting was stronger than the urge towards material prosperity, when excellent actors were many and theaters few, when single-set plays with very small casts were really nonexistent — opening a theater or going on tour in the provinces was a daring venture, like undertaking a raid into the wilderness. It is no wonder, then, especially on tour, that leading actors and actresses would use their managers, their dressing-room attendants, or whatever backstage hands were available, to play bit parts and thus save on actors' salaries.

This bad, but inevitable, practice left

beginners, as well as third and fourth rate actors, without jobs. The Actors' Union pressed the Government and a law was passed providing that all actors must study in a drama school for three years and then pass examinations before a committee nominated by the competent Ministry, in order to receive an “actor's license”. They could also obtain such a license from a “Special Talents” Board, without having studied in a drama school, provided they were examined by this body and were able to convince it of a noteworthy talent. This system proved not entirely successful. The reason is simple. Theater in Greece at this time was unknown to the general public and the profession was by no means a remunerative one. Therefore, those who decided to give it a try and to undergo a three-year training were mostly those who could not be discouraged from it. Often they were traumatized young people who thought that acting would offer them an escape from reality. For the same reason, opening a drama school tempted only those directors who were so fond of teaching that they could not resist the idea. There were few drama schools and few students. Yet it was still talent that contributed to the development of the Greek stage. Natural selection could still work unobtrusively. The only difference between this early period of licensed actors and the previous one

(which created the great stars of the Greek stage) is that Greece was completely underdeveloped during the earlier period, while it was undergoing development during the following one. This means that the desire for material prosperity was stronger than before and prevented young people with talent and education from venturing into such a financially unrewarding profession.

It was in the 1950s that Greece made its first great strides towards economic development. This brought a series of vast and sudden changes. The population of Athens, Piraeus and Thessaloniki grew rapidly. Average incomes rose at the same pace. As Greeks are certainly not paragons of thrift and “Get out Poverty!” (“Exo ftohia”) is their motto, when their incomes rise their first thought is of entertainment.

Meanwhile, as explained in last month's article, fed up with Greek films, the public little by little developed a taste for theatergoing. As a result, film stars invaded the theater. An explosion in the number of theaters in Athens and the big cities, along with a more brisk demand for plays in the provinces, marked the beginning of a new era for the theater. But this was short-lived. With the intrusion of television into the home, a new period in the Greek theatrical world was born. Through the tiny screen of television, the poor Greek finally found the magic world he had been deprived of for so many centuries. However poor, insipid or ugly the television shows were, they became a handy escape from the unpleasantness and perplexities of the real world.

In Greek television a play is shot with one or two days of rehearsals. This means that the only thing an actor has to do is to identify himself with the character he portrays. In this sense, then, his performance is quite “natural”, even more so if the play is trivial and undemanding. Since a Greek actor is so adept at projecting his own personality on the part he plays, he must ask himself, why not turn to television and become a star overnight? It is one of the anomalies of the profession that an actor's license is not required for performing on television, and it is certainly the reason why producers prefer hiring actors that *are* licensed.

With opportunities in theater, radio and in television, an actor no longer need live on “bread and olives”. The profession looks lucrative, the admiration of the public is appealing, and, if competition for entry into a university or technical school looks too stiff, a young actor can always postpone his military service by being accepted by a



drama school. No wonder then that the number of drama schools has proliferated since the advent of television mania. To the few good schools in the hands of accomplished directors, three dozen have been added by self-proclaimed experts. Candidates refused by the good schools were welcomed by the others. As it was difficult for the licensing committee to reject all these poor aspiring fellows who worked hard in the morning in order to pay their night school fees that they might spar with dramatic art in the hope of appearing on the "box", this brought on a population explosion among actors and actresses. To find a place in the histrionic sun, they were willing to work for nothing or next to nothing. On the one hand, the Actors' Union, composed largely of licensed, though untalented and ill-educated actors, was fighting for higher minimum salaries; on the other hand its most politically aware followers undermined the salary agreement by being willing to accept a much lower remuneration. Under this ridiculous system good actors, and especially actresses, with very good stage experience were left without jobs.

For years the vast majority of talented actors, playwrights, critics, directors and serious men of the theater have been remonstrating against this outrageous law of "licensed actors". It has refused to consider the theater world as solely a political medium. It has not tolerated such a self-defeating custom. However, this important majority of talented artists is only a minority in the Actors' Union. The majority are non-talented actors who hold the "license" to be the only safeguard against their artistic impotence. Moreover, since an actor's license was obtainable only in Athens and Thessaloniki, all latent talents in the other cities and towns had no opportunity whatsoever. The source of talent was thus limited to less than half the small population of Greece.

Since modern trends in international drama are fundamentally a protest against established concepts in social relationships — the arts, philosophy and politics — that is to say, in all aspects of life — the art of the drama has been revolutionized.

Playwriting, and subsequently performing, has shifted from social strife and individual characterization to social protest and group interpretation. The careful building of character on stage has lost much of its importance in contemporary theater despite its having been traditionally the best vehicle for the blossoming of talent and the rise to

stardom. Although it has nearly as many theaters as Paris, London and New York, unlike them, Athens has only the National Theater for the production of a regular repertory of classical and neo-classical plays. Therefore, the chance for actors to master a sound technique in developing character on stage is very limited in Athens. On the other hand, the present state of the performing arts provides an excellent opportunity for non-talented, licensed-actors to succeed both in theaters here and in the provinces by appearing in plays that do not necessitate character building and by appearing in sham or unambitious performances on television.

It is no wonder that the great talents that flourished on "bread and olives" years ago or those who followed during the early, financially unattractive years

of the License, have few successes nowadays. Yet, when the Prime Minister (now President) of the Greek Democracy, Constantine Karamanlis, took the brave step, following the counsel of those who do love dramatic art and do care for the progress of Greek drama, to abolish the absurd "Actors' License", the politically minded Actors' Union did its best to prevent such a decision. Happily for Greece, the Union's reaction failed and the country can now look forward to a hopeful evolution in the art of acting. And why not? Today we have directors, designers of sets and costumes, and composers who can compete very successfully with many in Western Europe and America and who, however strange it may seem, have never needed a special "license" to work in the theater.

—PLATON MOUSSEOS



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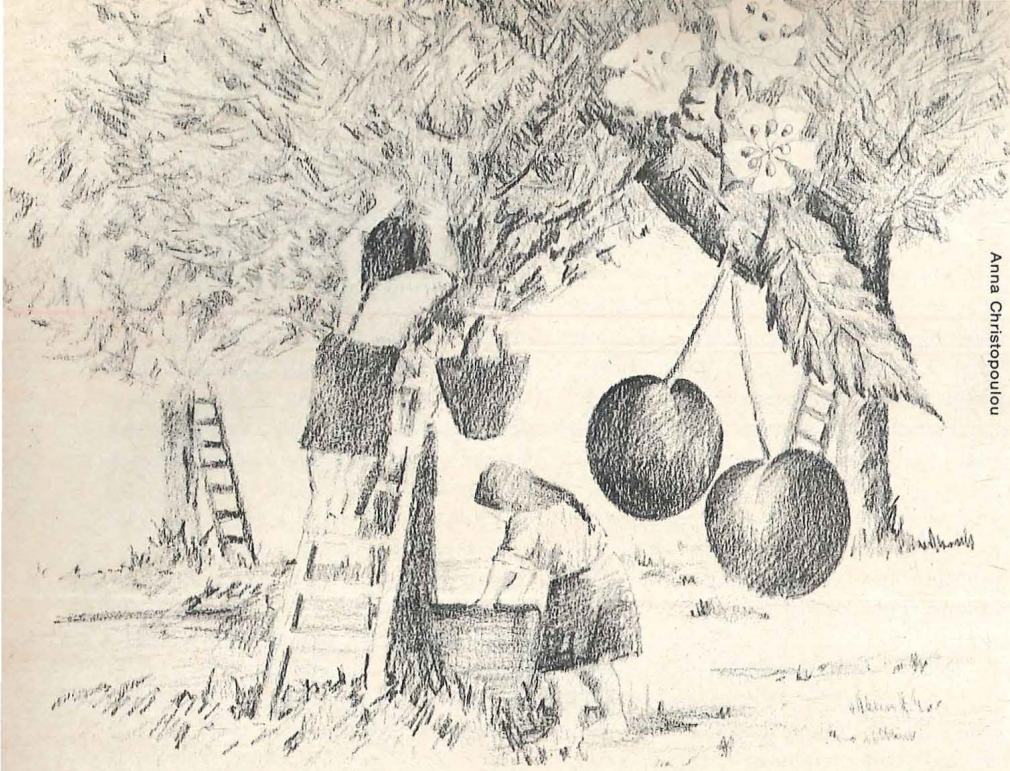
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Anna Christopoulou

It was destroyed by fire, rebuilt in the fourth century B.C. and embellished by the famous sculptor Scopas. The beautiful marble sculpture of Hygeia from Tegea is today in the National Archaeological Museum in Athens. Tegea was also famous for its fields of grain, for Athenaeus refers to "the scion of Tegea's fine wheat, baked in ashes."

After passing through groves of lacy sour cherry trees which appeared undamaged by the recent storm, the bus stopped at Kerasitsa in front of the village taverna. Kyria Kostoula Tsiraki, the owner, sat at one of the few outdoor tables and freely described her life in the village where about thirty-five inhabitants own and produce sour cherries. A slender woman with a dignified manner, she explained that her family had planted about two hundred sour cherry trees on their four *stremmata* (one acre). "My son is studying architecture in Italy and the work is very strenuous for my husband and me. We sell our cherries to a merchant with the provision that he must arrange for the picking."

Gradually the problems were disclosed. "We want a factory," said Kyria Tsiraki forcefully, "but we can't seem to achieve our goal. Many neighbors have become discouraged and have deserted their homes and farms and gone to Athens to find work." She complained that the *vyssina* price to producers this year (1979), determined by a government committee, was thirty drachmas per kilo — considerably lower than last year's fifty drachmas. Why so much lower? "Because we are not organized," she exclaimed. "Not only is the work hard, but we make little profit," she added, pointing out that her cherries were sold for only ten to fifteen drachmas per kilo because she could not pick them herself. Waving her long arms towards the surrounding territory — the villages of Rizes, Stadio, Episkopi, Alea — Kyria Tsiraki affirmed that all producers have the same problems. She was very dejected about their inability to communicate with each other sufficiently to organize a successful cooperative and build a factory. Yet, when asked how she makes *vyssino* liqueur, her eyes brightened. "After the brandy is ready, it will cure anything.

## THE SOUR CHERRIES OF TEGEA

**T**EGEA, a part of Arcadia famed in ancient times for wheat, oaks and the temple of Athena Alea, today is the *vyssino* center of Greece. This rich valley near Tripolis produces more *vyssina* — deep red sour cherries — than all of the remaining six regions of Arcadia combined, or about a quarter of the country's total output. Cooked with sugar, the plump cherries become delicious spoon sweets and syrup. Stirred into ice water, this syrup becomes the thirst-quenching *vyssinada*. Marinated in the sun with sugar and brandy a velvety smooth liqueur is created. *Vyssina* and *vyssinada* are integral to Greek cultural life, loved not only for their distinctive flavor but also for their significant role in hospitality. A trip to Tegea, therefore, to explore how these sour cherries are picked and harvested promised more than just a journey into the heart of the Peloponnese. It offered a glimpse into the lives of people who work with *vyssina*.

The idea for this trip began in Athens last July when I asked at a favorite fruit shop at Plateia Exarhion when *vyssina* would be appearing in the market. *Vyssina* have one of the shortest but most avidly anticipated seasons.

"The *vyssina* are being picked now in Tegea and they're paying the pickers very high wages," announced one of the owners. He assured me that inexperienced workers were needed for hire and that Tegea was the most important center for sour cherry production.

Curious to know how the process actually worked, I set out for Tripolis some days later. At noontime there, townspeople were milling about the central square waiting for buses to depart for nearby villages. A torrential storm on the previous day had started rumors that the prize crop had been destroyed. "Everything is gone! That's the end of the sour cherries!" people cried out.

With this sense of premonition clouding the otherwise clear day, the bus chugged off in a southeasterly direction towards Tegea.

According to Pausanias, Arcadia was settled by Pelasgus, who taught people to wear sheepskin coats, to choose and eat certain grasses and roots, especially acorns from the plentiful oaks, which remained part of the Arcadian diet well into Pausanias' time. Later, Aleüs, the son of Apheidas, made Tegea the capital of his kingdom and built the old sanctuary of Athena Alea.



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In Rizes, a village three times larger than Kerasitsa, producer Pavlos Panopoulos described his sour cherry production during the last twenty years. "Each tree needs several years before the fruit appears and from six to seven years to mature enough for a full crop. Within ten to fifteen years, each tree will yield fifty, or perhaps seventy, kilos; after fifteen to seventeen years — in a "good year" (always the prerequisite) — each tree may produce up to two hundred kilos." Kyrios Panopoulos added that the trees thrive for about thirty years. Certainly, they need care, especially pruning, in February and March. Unlike Kyria Tsiraki in Kerasitsa, however, this producer himself arranged to have his sour cherries picked. "Gathering and selling are critical aspects. Workers are needed to pick the *vyssina*; each worker is paid six hundred drachmas per day plus board until the *vyssina* are all picked. Picking begins in early July and peaks in late July with less picking continuing into early August."

Kyrios Panopoulos, an old-timer in the business, related the changes he has witnessed while expressing dissatisfaction with their slow progress. "In the old days we sold our cherries only to Germany because there were no Greek factories to process them. While we have now learned how, the German factories continue to send middlemen to bid for our crop." He reiterated the need for a factory that would enable them to process the *vyssina* locally and sell them at a higher profit.

In a neighboring field, producer Mihalis Davrantzis did not seem as optimistic as he walked along the road to his orchard to supervise the picking. "Each tree can produce about one hundred kilos," he said, adding that in 1978 his trees yielded seven tons. Unfortunately, his trees had borne no fruit in the previous year's disastrous frost. Usually he sells seventy percent of his crop to factories and the remaining *vyssina* to the retail market.

Each year Davrantzis employs the same three elderly local women, dressed in dark, layered skirts and shirts, heads wrapped in scarves. We all set off (equipped with rubber shoes) to begin picking another grove. Our feet sank into the soggy fields, soaked through by the previous day's rain — the storm's only apparent aftermath. Within a few minutes we stood below the rich green foliage of a *vyssinia* heavy with ruby red cherries hanging in thick clusters. The



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fruit, growing close to the ground and easily reached, were picked and dropped into a *tessa*, a gray metal bucket with a very wide mouth and small base, equipped on top with handle and strong hook to hang on the branches. When the *tessa* was filled with about five kilos of cherries we turned them into a plastic *klouva*, a rectangular container, usually the property of the company that had arranged to buy the fruit from the producer.

To pick the cherries on upper branches, the women clambered up ladders. Gently cupping the *vyssina* in the palm of one hand, they pulled the slender *tsabaki* (stem) sharply from the branch with the fingers of the other. The motion was swifter and more agile than I thought imaginable. This method of picking is used to keep the *vyssina* intact and prevent mashing.

At sundown we bade farewell and I moved on to the clearing near the square where weighing is done for all the Rizes production. This large area called *alonia*, owned by several villagers, is used primarily to dry mulberry leaves for animal food. *Alonia* comes alive with activity after 6 p.m. Elderly men and women sit outside their stone homes to watch as the *klouves* are brought on trucks and tractors to be weighed. On duty for the weighing, Vasiliki Sotirakopoulou, a sixteen-year-old student, hired by a company to weigh the *vyssina*, wrote invoices indicating the weight of the fruit. Vasiliki, bright and optimistic, kept a novel by Jules Verne to read between weigh-ins. She said producers are paid in cash within a few days.

Early the next morning I went on to the villages of Steno, Agiorgitiko, Neohoron, and Partheni where picking was in full swing. Producers seemed outwardly calm but faced their problems (low prices and slim profit margins) squarely. Workers complained more vehemently, expressing views that many changes were needed. Yet there was more singing and chatter heard under the *vyssinies* than anger and resentment.

On the producers' side, Xenophon Karlis, a large producer in Agiorgitiko, has continued his father's business, increasing the fifty trees he inherited to eight hundred. He said that a cultivated quarter acre sells for sixty to ninety thousand drachmas. In a "good" year, Kyrios Karlis said, the larger trees yield sixty kilos of *vyssina* and the smaller ones from twenty to thirty kilos. Two hundred workers are needed during July to collect the fruit. "We have low profits and work hard. We should be

earning 500,000 drachmas each year, but we don't. Arcadia has the capacity now of producing 10,000 tons a year." (Actually, Arcadia produced 2,500 tons of the total 3,203 tons in the Peloponnesus in 1978; in that year the entire Greek *vyssino* production totaled 5,200 tons, much less than the 1977 production. Estimates for 1979 indicated an increase to 7,815 tons.) "Every fifth year is a really good one. In all my working years the only new possessions I've been able to buy include my work equipment, a tractor, and a truck, and a flat in Tripolis." He sells most of his own harvest to companies ("they buy with the stem") and fewer to the marketplace ("they need the *vyssina* carefully packed"). He reiterated the problems: "The cooperative system doesn't work here. Growers are suspicious of each other and fearful of being exploited. We need workers experienced in food chemistry and production." Personally, he doubted that a cooperative factory in Tegea could become a reality; but felt that a privately-owned one, although expensive, would work.

While producers and workers said that standards of life are better than ten years ago, they admitted that they were their own worst enemies in their inability to form cooperatives. Yet, looking back on the *vyssino* production in Arcadia, begun in 1935, it has progressed remarkably. In those years the production was absorbed entirely by the Athenian markets — for home use. The 1947 Report of the FAO Mission for Greece recognized that "sour cherries are unsurpassed for making jam and cherry drinks." By 1953 production had increased and the first commercially bottled *vyssinada* was put on the market. Arcadian production rose steadily and in 1962 the first exports were sent to Germany, also a great sour cherry producing and consuming nation.

As I waited at Alea for yet another bus, Kyria Tsiraki of Kerasitsa with her husband rode by on a horse-drawn buggy. She smiled and nodded with the innate kindness of these villagers and I remembered her words, "We've solved many of our problems with machines, but we have not learned how to pick the *vyssina* with machines. We still have to pick them by hand."

Holding my few kilos of hand-picked fruit, I left Tegea, grateful to have learned how it is done and to have worked with the extraordinary people who produce *vyssina* in this magnificent area steeped in legendary and very human history.

—VILMA LIACOURAS CHANTILES

# KOSMOS

## MAY 1

May Day is observed by over a thousand persons attending a memorial service for Alekos Panagoulis who was killed in an auto incident four years ago. The former independent deputy attempted to assassinate Papadopoulos during the Junta dictatorship. Another service is held at Kaisariani on the thirty-sixth anniversary of the war-time massacre in which two hundred members of the resistance were killed. Thousands more gather in the Pedio tou Areos Park in a peace demonstration.

Twenty-eight kilos of heroin are seized near Alexandroupolis, hidden in the car of a Belgian coal miner. The thirteen million dollar haul is one of the largest in recent years.

## MAY 4

Seven overpasses are being constructed in various congested areas of the city. The first, approaching completion, carries Odos Athinon over the Kifissos highway near Aigaleo.

## MAY 5

The 300-member Parliament elects Prime Minister Constantine Karamanlis as President of the Hellenic Republic, receiving 183 votes of the 205 votes cast. The 93 deputies of the opposition Panhellenic Socialist Movement refused to vote. Karamanlis failed to gain the 200-vote majority necessary in two previous ballots: 180 being needed in the third ballot. Karamanlis succeeds President Constantine Tsatsos whose five-year term ends on June 20.

## MAY 6

President-elect Karamanlis submits his resignation as Prime Minister, as Member of Parliament, as leader of the New Democracy Party, together with the resignation of his cabinet. The 73-year-old Premier was the longest-serving deputy in Parliament, having been first elected to represent Serres in Macedonia in 1935. President Tsatsos asks the former Premier to head a caretaker government until a new Premier is elected.

## MAY 8

Foreign Minister George Rallis is elected to succeed Prime Minister

Karamanlis, receiving 88 votes in a closely contested New Democracy Party caucus which gives 84 votes to Defense Minister Evangelos Averof-Tositsas. Rallis was first elected to Parliament in 1950 as a member of the Popular Party and six years later joined the newly formed National Radical Party founded by Karamanlis in his first administration. Rallis has held six Cabinet posts in the past. When he was Minister of Education in 1976-77, the vernacular Demotic became the language of instruction in Greek schools. During the Junta he was arrested and exiled to the island of Kasos for six months.

Christina Onassis is granted a divorce from her Russian husband Sergei Kauzov by a Swiss court in St. Moritz.

Mayor Beis of Athens announces that a new drive is being initiated to stop the peddling of narcotics in the Plaka. Drug-pushing has, ironically, centered in the area around the Monument of Lysicrates, popularly known as "the Lantern of Diogenes". The city government is also trying to remove from the area commercial signs that are in bad taste and discourage decor — such as Tahitian bamboo, Spanish "roustik" and McDonald's modern — which are considered "out-of-place".

## MAY 9

At least thirteen incendiary bombs explode in numerous sections of Athens, mostly damaging American and Greek private vehicles. They are believed to have been set off by extreme right-wing elements. No one is injured.

Among the major appointments to the new Rallis cabinet, Evangelos Averof remains as Minister of Defense, Constantine Mitsotakis becomes Foreign Minister, Ioannis Boutos Minister of Coordination, and Miltiades Evert Minister of Finance. The new Minister of Culture, Andreas Andrianopoulos, was formerly a Deputy Minister in the Ministry of Foreign Affairs.

## MAY 12

Relatives anxiously awaiting the hearse bearing their beloved to the

cemetery discover that the driver and his assistant had stopped on the way to enjoy a porno film at a drive-in cinema.

The recently formed Ministry of Housing, Planning and Environment, now headed by George Plytas, formerly Mayor of Athens and Minister of Culture, intends to expand pedestrian areas in the center of the city. Much of Athinas Street, an important commercial thoroughfare, will be banned to vehicle traffic in July. Meanwhile, detailed plans are being published regarding the development for pedestrian use of squares lying around some of the city's oldest churches. In all, 15% to 20% of the streets in the city's center will be closed to commercial traffic within the next year.

## MAY 13

President Tsatsos submits his resignation to Parliament five weeks before the end of his term. The philosopher-statesman is lauded by all parties for his moderation, dignity and for carrying out the duties of his office at a level above party politics.

## MAY 14

The Greek National Theater tour of the Soviet Union opens its major engagement at the Moscow Art Theater with Alexis Minotis' production of Aeschylus' *Prometheus Bound*. The play is being given as a part of an artistic Olympic program preceding the 1980 Games.

Following a meeting, the Council of the University of Thessaloniki warns that the University may have to close due to the government's cut-back in subsidies. At its present rate of loss, the University will be bankrupt by September.

## MAY 15

On Ascension Day at noon during a spectacular traffic jam, a multi-gun salute from Mount Lycabettus announces the accession of Constantine Karamanlis to the Presidency of the Hellenic Republic.

## MAY 16

Following a five-day conference held in Athens, fifteen nations approve a treaty to control pollution in the Mediterranean. The conference was sponsored by the United Nations Environment Program. The cost to clean up the Mediterranean will be about one billion dollars a year over a period of at least a decade.

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MAY 19

Citizens of Old Corinth and neighboring communities march in protest to the one hundred stremmata near the ancient site which the Nomarch of Corinth has designated as the refuse dump for the entire province.

The Archaeological Council claims that the Ministry of Culture and the Nomarch of Piraeus have ignored its protest that quarries being worked on Aegina are causing cracks in the Byzantine frescoes at Paleochora and disturbing the nearby Temple of Aphaia.

Thieves are arraigned for stealing the contents of a refrigerator in the kitchen of a Glyfada merchant. Amid the vegetables, fruit and cheese the merchant had hidden away 250 gold pounds. One thief, the victim's brother-in-law, escaped to Italy as an alibi. The loot, however, was discovered after his return hidden in a heating pipe in the flat of another thief and the culprits were seized.

MAY 26

Marika Veloudiou, Greece's leading cicerone, and its first guide, is feted by the Archaeological Society and the

Christian Theater Union.

The government is studying a proposal to heat houses and run taxis on bottled gas in order to diminish pollution. It also may increase street explosions.

Smoking is prohibited in all interior public areas by order of the Ministry of Social Services. Under the eagle eye of Minister Spyros Doxiadis, MPs who leave the chamber temporarily are being scrutinized for what they are doing in the corridors.

MAY 28

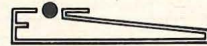
Archaeologist Stylianos Pelekanidis dies at the age of seventy. Ephor of Northern Greece for twenty years, his work was largely devoted to Byzantine churches in Kastoria and Thessaloniki. In 1958 he began excavations at Philippi which he continued until last year.

MAY 29

Although Greece did not shine at the regular Cannes Festival, it played a noteworthy role in its special showing of porno films. After the United States and France, Greece is the leading maker of porno productions.

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## TRANSPORTATION

### Airport Information

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

### Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	324-1342
Allitalia, Venizelou 9B	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Gulf Air, Nikis 23	322-6717
Iberia, Xenofontos 8	323-7524
Iran Air, Mitropoleos 3	322-8404
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-0921
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Mitropoleos 5	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

### Taxi Stations

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

### Coach (Bus) Station

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

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

### Automobile and Touring

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

### Trains

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

### Ships

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

### Marinas

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

## GOVERNMENT AGENCIES

### Embassies

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

Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou II 8	764-3295
United Kingdom, Ploutarhou 1	736-211
U.S.A., Vas. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vas. Sofias 7	360-2635
Venezuela, Vas. Sofias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

### Ministries

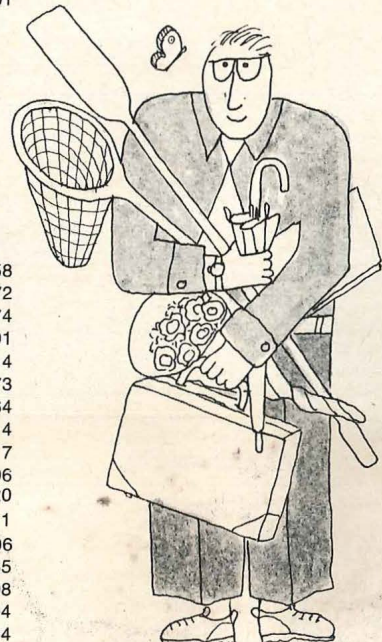
Agriculture, Aharnon 2	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615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

### BANKS

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

#### Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm, Sun 9-noon)	323-6172
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## Credit Bank — Exchange Centre

Syntagma Square (Mon-Sat 2-8 pm Sun 8-1 pm).....	322-0141
Kifissias 230 (Mon-Fri 2-7 pm).....	671-2838
<b>Ionian &amp; Popular Bank of Greece</b> Mitropoleos 1 (Mon-Fri 2-5:30 pm, Sat 9-12:30 pm).....	322-1027
<b>National Bank of Greece</b> 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
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## 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

<b>Greek Orthodox Churches of special interest:</b> Agia Irini, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Sotiros, Kidathineon.....	322-4633
Chrisospiliotissa, Aeolou 60.....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308

### Other denominations:

Agios Grigorios (Armenian), Kriezti 10.....	325-2149
Crossroads International Christian Centre, Kessarias 30, Ambelokipi.....	808-0491
St. Denis (Catholic), Venizelou 24.....	362-3603
Beth Shalom Synagogue, Melidoni 6.....	325-2823
Church of Jesus Christ of Latter-Day Saints, Lambrou Fotiadou 2—Arditou 34.....	737-183
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.....	325-2823
Lycium 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, Dorileou 10-12.....	644-4546
Hoteliers, Mitropoleos 1.....	323-3501
International, Kaningos 27.....	361-0879
Italian, Patroou 10.....	323-4551
Japan External Trade Organization, Akadimias 17.....	363-0820
Professional Chamber of Athens, Venizelou 44.....	361-0747
Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus.....	417-6704
Technical Chamber of Greece, Kar. Servias 4.....	322-2466
Yugoslavian, Valaoritou 17.....	361-8420

## SERVICES

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

## Postal

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

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## ATHENS TIME: GMT+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

<b>For Information or Emergency Help Responding 24-hours a day in all languages For questions or problems of any kind</b>	
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<b>Traffic Police Ag. Konstandinou 38.....</b>	<b>523-0111</b>
<b>For U.S. Citizens: Emergencies.....</b>	<b>981-2740</b>



# television and radio

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

## MONDAY

**ERT** 6:00 Stories and Fairytales (cartoons) ... 7:45 Musical Program ... 8:10 The Waltons  
**YENED** 7:15 Camp Wilderness ... 10:00 Film

## TUESDAY

**ERT** 6:30 Children's Stories ... 6:50 Sports\* ... 10:45 That's Hollywood (series based on the history of cinema) ... 23:10 Hawaii 5-0  
**YENED** 7:30 Family (dubbed in Greek) ... 10:00 Film (classic, usually in English)

## WEDNESDAY

**ERT** 6:20 The Big Blue Marble ... 7:20 Sports\* ... 8:30 Documentary on the life of Cezanne  
**YENED** 8:00 Pathfinders ... 10:00 Las Vegas ... 11:30 Tales of the Unexpected

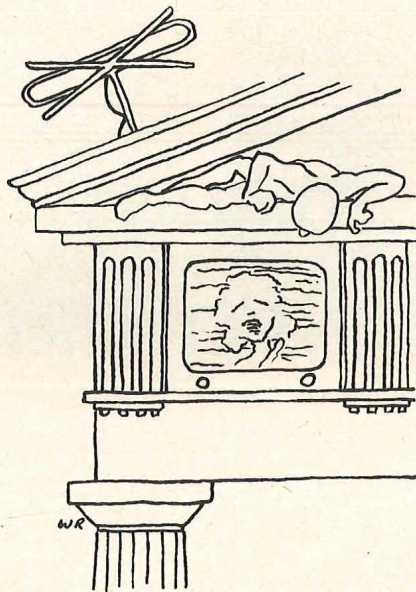
## THURSDAY

**ERT** 6:15 Pippi Longstocking (children's serial) ... 9:40 Benny Hill Show (British comedy series) ... 11:10 Dallas (American serial)  
**YENED** 7:30 The Sullivans (serial based on Australian family life during World War II) ... 10:00 Flying High ... 11:00 The Sandbaggers

## FRIDAY

**ERT** 7:50 With the Fathers of Dreams ... 22:15 Documentary Film

**YENED** 7:45 Bionic Woman ... 10:00 Poldark (new BBC serial starring Robin Ellis, based on



life in a Cornish mining village during the eighteenth century) ... 11:10 A Man called Sloane (detective series starring Robert Conrad)

## SATURDAY

**ERT** 3:00 Film ... 4:15 Sports\* ... 6:15 The Famous Five (children's serial based on the novel by Enid Blyton) ... 7:30 Love Boat ... 10:25 Charlie's Angels ... 12:10 Film  
**YENED** 1:45 Peyton Place ... 4:45 The Pretenders ... 6:45 The Undersea World of Jacques Cousteau ... 12:15 Thriller (series of TV films to keep you awake all night)

## SUNDAY

**ERT** 3:15 Musical program ... 6:00 Maya the Bee ... 9:35 Sports\* ... 10:10 Film

**YENED** 4:45 Cartoons ... 5:15 Documentary (Survival) ... 6:45 Musical program ... 8:15 What's on Next (comedy) ... 10:00 How the West was Won

## 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

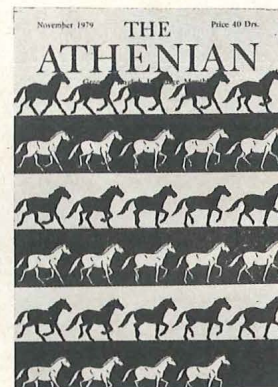
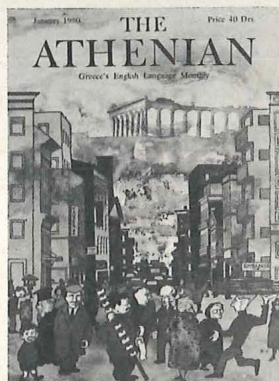
## THE NEXT CRISIS

**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!!***

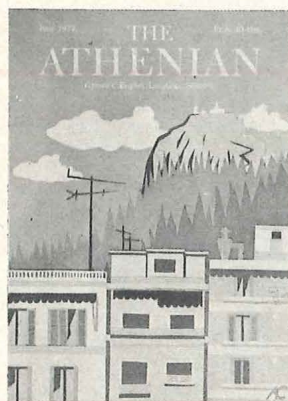
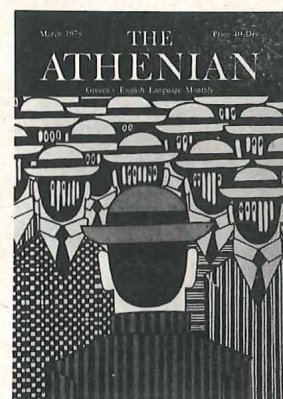
***Turkey* — with her aggression in Cyprus and expansionism in the Aegean — is undermining the foundations of Western solidarity in the Southeastern Flank of NATO.**

***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!***



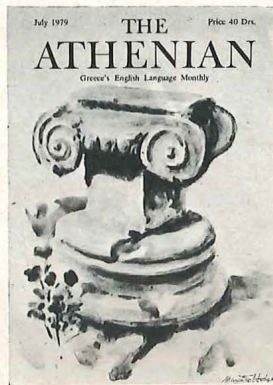
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The first is that *The Athenian* is widely read by Greece's local and foreign communities as well as English-speaking businessmen and tourists visiting this country. It is placed upon major airlines flying into Greece. Some of Greece's most influential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

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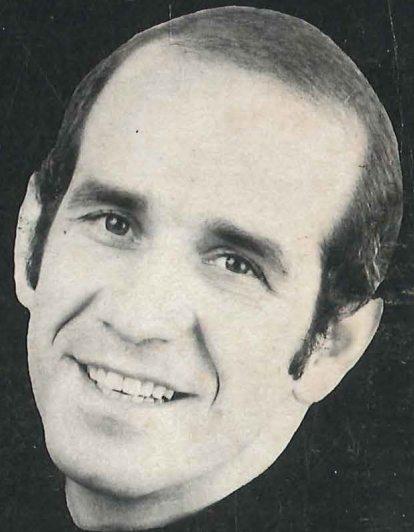
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