

August 1980

THE

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# ATHENIAN

Greece's English Language Monthly



Ed Eisman





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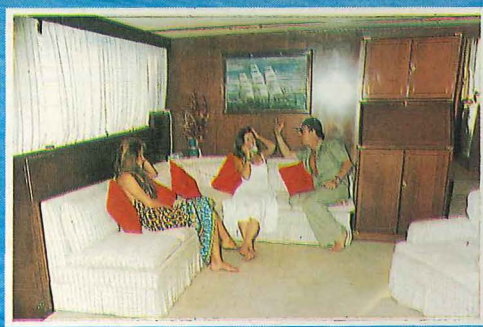
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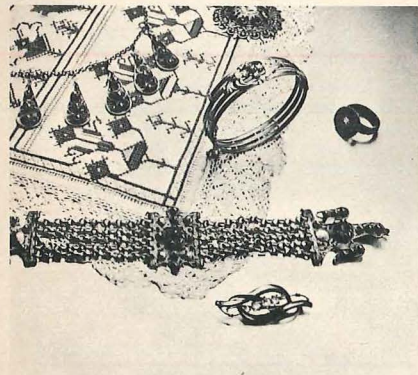
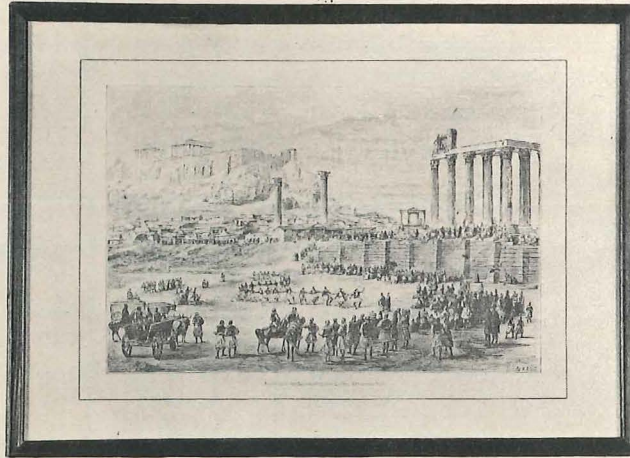
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It's night life with a character all of its own: bouzouki, sirtaki, retsina...

It's shops full of exciting goods to buy: antiques, jewellery, handicrafts... and last but not least modern shops with men's and women's high fashions.

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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 Mikrolimano Port in Piraeus. Open daily for lunch and dinner.

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

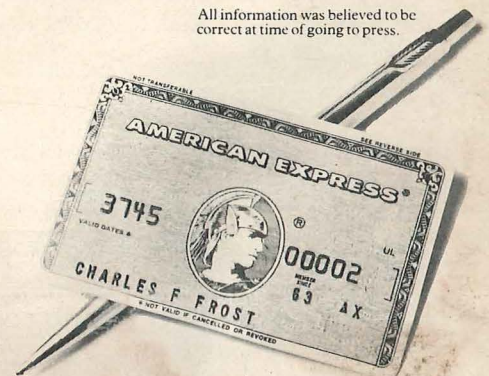


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All information was believed to be correct at time of going to press.



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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**—Aug. 10 and 17: Special Brunch in the Family Inn, 10 am-1 pm... Aug. 30: Labour Day Celebration, with fun and games by the pool, and a cookout under the pines. Open to A.C. members, their guests, and all U.S. families ... Bingo: every Tues., 7:30 pm... Salad Bar: every Wed., Family Inn, noon-2:30 pm... Bridge: every Thurs., 7:30 pm... Charcoal 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... Church Service, every Sun., 11 am.

**AC SWIMMING POOL**—The American Club swimming pool will be open through September to AC members and guests. For further information please call the AC, Tel. 801-2988.

**GERMAN COMMUNITY CENTER**—Swimming excursions for half a day Aug. 5 (9 am), Aug. 12 (2 pm), Aug. 19 (9 am), Aug. 26 (2 pm).

## festivals

### ATHENS FESTIVAL

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

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

**NATIONAL THEATER OF GREECE**, August 1, 2, 3: Euripides' *Electra* (250 to 100 Drs., students 50 Drs.).

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

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

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

**PHILHARMONIA HUNGARICA**, August 18, 19: Uri Segal, conductor, with piano soloists Yannis Vacarelis and Pascal Roge (300 to 100 Drs., students 50 Drs.).

**NATIONAL THEATER OF GREECE**, August 24: Aeschylus' *Prometheus Bound* (250 to 100 Drs., students 50 Drs.).

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

**ISRAEL BALLET**, August 27, 28, 29, 30: Eva Evdokiova and Boris Godunov, soloists, (600 to 200 Drs., students 100 Drs.).

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

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

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

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

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

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

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

**NATIONAL THEATER 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.

**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.

**POLISH DANCE THEATER**, through August 3.

**GRAND BALLET DE MARTINIQUE**, August 5-10.

**VIRSKY 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 THEATER OF GREECE**, August 2, 3: Sophocles' *Philoctetes* (300 to 100 Drs., upper tiers 50 Drs.).

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

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

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

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31						

### NAME DAYS IN AUGUST

August 6 Sotirios, Sotiria  
August 15 Panayiotis, Panayota, Despina Marios, Maria, Mary  
August 30 Alexandros, (Alekos, Alexis) Alexandra (Aleka, Sandra)

### DATES TO REMEMBER

August 4 National Holidays—Republic of Ireland and Scotland  
August 12 National Holidays — Bahrein, Egypt, Libya, Saudi Arabia, Turkey (through August 14)  
August 25 Late Summer Holiday—UK

### PUBLIC HOLIDAY

August 15 Assumption of the Virgin

### THESSALONIKI

The Festival continues through September 8. Performances are held at the Dasos Theater. For information and tickets telephone EOT, 031-225-770 or 271-888.

**STATE THEATER OF NORTHERN GREECE**, August 2, 3: Sophocles' *Antigone*... August 9, 10: Aristophanes' *Ecclesiazusae* (180 to 100 Drs., students 70 Drs.).

**COLLEGIUM MUSICUM** (Swedish orchestra and chorus), August 15: M. Theodorakis' *Axion Esti*, conducted by Sam Claeson (250 to 100 Drs., students 50 Drs.).

**INTERNATIONAL CHORAL WEEK**, August 16-24.

**STATE THEATER OF NORTHERN GREECE**, August 30, 31: Sophocles' *Antigone* (180 to 100 Drs., students 70 Drs.).

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

### THASSOS, PHILIPPI, DODONA

Events in ancient theaters in other parts of Greece. Most take place on Saturday and Sunday. Tickets may be purchased at the Athens Festival ticket office (see Athens Festival) or at the gate. Information on activities at Dodona, telephone 0651-25-233.

**STATE THEATER OF NORTHERN GREECE**, August 2, 3: Aristophanes' *Ecclesiazusae* at Philippi... August 9 at Thassos and August 16, 17 at Philippi: Terence's *The Girl from Andros*... August 15: Sophocles' *Antigone* at Thassos.

**NATIONAL THEATER OF GREECE**, August 2, 3: Aristophanes' *Ecclesiazusae* at Philippi... August 9 at Thassos and August 16, 17 at Philippi: Terence's *The Girl from Andros* ... August 15: Sophocles' *Antigone* at Thassos.

**NATIONAL THEATER OF GREECE**, August 9, 10: Euripides' *Ion* at Philippi.

### WINE FESTIVALS

The Dionysian revelries include unlimited sampling of wines from vineyards all over Greece, as well as continuous music and dancing, including folk music and dancing in national costume. Feasting is not included in the admission price.

**DAPHNI (ATHENS)**, through September 7: Daily from 7 pm to 1 am (70 Drs.).

**RHODES**, through August 31: Daily 7 pm to 1 am (70 Drs.).

**ALEXANDROUPOLIS**, through August 17: Daily 7 pm to 12:30 am (60 Drs.).



# THE ATHENIAN

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## publisher's note

*A major publishing event in September will be The Goulandris Natural History Museum's "Wild Flowers of Mount Olympus". This important contribution to the study and enjoyment of the Greek flora is by Arne Strid, Professor of Systematic Botany at The University of Copenhagen. Strid first became acquainted with Greek wildflowers while travelling in the islands in 1963. For the last seven years he has been studying and photographing the wildflowers of Olympus at all seasons in order to present as complete a picture as possible. "Mount Olympus and Its Flora" observes this publishing occasion and is accompanied by a few of the 465 illustrations from the Goulandris publication, here reprinted in black-and-white.*

*In "A Corinth Guide to Tourists" the ancient city turns its eye, as it were, on the camera-laden tourist groups which inundate the site daily during the summer. For the most part they are brief morning visitors who are on a day-long classical tour on their way from Athens to Mycenae, Nafplion and Epidaurus. In this case, the camera is in the hands of Susan Christiana who is an art historian by training, a sculptor by profession and a photographer by avocation.*

*The second part of "What's in a Name?", concluding Frances F. Dickinson's social topography of the streets and squares of Athens, focuses on Kolonaki and Dexameni. Although the place name "Kolonaki" is a fashionable household word, few know that it refers to a "little column" in the district's main square which was once connected with an ancient pillar cult.*

*The cover is by Edward Eisman.*



# goings on in athens

## MISCELLANEOUS

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

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

## 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 have or will be closing for the summer holidays, it is best to call before setting out.

**ART AND ENVIRONMENT**, Thespidos 14, Plaka, Tel. 324-5841. Outdoor exhibition of paintings and etchings. Artists include Eisman, Edelmann, Kristensen, and Aslanian. Open Mon.-Fri. 11 am - 1:30 pm and 6-10 pm, Sat. 11 am-1:30 pm.

**ATHENS**, Glykonos 4, Tel. 713-938. Exhibition of paintings, sculptures, and graphics by Greek and foreign artists. Open by appointment only through August. Call Mr. Choregin, Tel. 361-1714.

**JEAN AND KAREN BERNIER**, Marasli 51, Tel. 735-657. Open by appointment only through August.

**DIODES INTERNATIONAL**, Nikodimou and Nikis 33, Tel. 323-1978. Group exhibition of paintings, sculptures and etchings (through September 15). Mon.-Fri. 11 am-1:30 pm and 6:30-10 pm.

**DIODES INTERNATIONAL**, Diogenous 12, Plaka, Tel. 322-6942. Permanent group show of Greek painting and sculpture.

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

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

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

**STOA TECHNIS**, Voukourestiou 45, Tel. 362-4139. Group exhibition by self-taught painters. (August 18 through September 6).

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

## 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).

### NATIONAL GALLERY OF ART

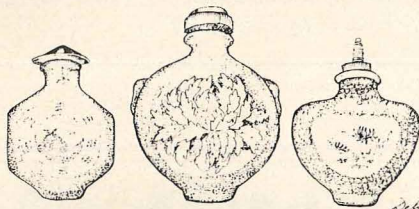
The rooms of the permanent collection of the National Gallery of Art (Pinakothiki) and the Alexander Soutzos Museum will be closed throughout the summer due to a rearrangement of the museum and to the installation of a new lighting system more appropriate to the exhibits. Temporary exhibition rooms and the Western European rooms of paintings will be open during this period. Entrance free. Hours: Tues. - Sat. 9 am to 4 pm and Sun. and holidays 10 am to 2 pm. Closed Mondays.

## 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 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**, Theodoris 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

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31						

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 Dalí. 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 Patission 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.

**AEGOSTHENA** (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 Amphiarios (the warrior who was one of the seven who marched against Thebes and later became the god of healing) included an oracle and a spa. Today only a small fourth-century B.C. Doric temple, the sacrificial altar, sacred spring, stoa, theatre thrones, and baths are discernible. (The small museum has been closed.)

**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 Hellenic 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 but beautiful headland facing the island of Evia. Two marble Doric temples, the smaller dedicated to the goddess Themis, who ruled Law, Order, and Custom, predates the larger dedicated to Nemesis, who meted out shares of Happiness and Misery. Grave terraces, currently being excavated, line the path to the acropolis of 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 may vary, so make enquiries at the local Tourist Police.*

**LIMNI/EVIA:** Festival Elimnia 1980 including folk-lore and artistic festivities such as exhibition handicraft, photography, books and theatrical performances (August 1-10).

**LESVOS:** In the village of Mantamadou a festival takes place under the olive trees. It is mainly for engaged couples who make wreaths out of flowers and, singing songs, offer them to Saint Stephen (August 2).

**EVIA:** Religious fair in the village Aghios Ioannis with local dances and songs every year (August 6).

**CHIOS:** In the area Kallimassia a religious fair takes place every year with local dances and songs (August 7-8).

**LEFKADA:** Cultural and artistic festivities every year,



including theatrical performances, lectures, folk dancing, and exhibition (August 7-20).

**ZAKYNTHOS:** International Meeting of Medieval Theatre. It includes a symposium, theatrical performances, an exhibition of books and film projections (August 8-18).

**SKYROS:** Festival including exhibition of local handicraft, re-enactment of a traditional peasant wedding and an exhibition of ponies (August 10-20).

**ITHACA:** Festival of Theater and other artistic activities (August 10-25).

**PIERIA/KATERINI:** Festival of Olympos with theatrical performances in the ancient theater of Dion and the Castle of Platamon (August 10-25).

**KALAVRYTA:** Artistic events including an exhibition of books and paintings (August 12-19).

**LASSITHI:** Festivities at Neapolis, including exhibitions of art and local handicraft, a wine festival, Cretan dances and songs, re-enactment of a Cretan wedding, athletic competitions, etc. (August 13-15).

**VERIA:** Religious fair in the monastery of Panaghia Soumela, near the village of Kastania, with local Pontian dances (August 14-15).

**GYTHEION:** Festival of ancient tragedy (August 14-15).

**KILKIS:** Re-enactment of peasant wedding according to old customs in the village Livadia (August 15).

**KOZANI:** "Riders", a folklore festival which takes place every year at Siatista (August 15).

**HERAKLEION:** Cretan fair in Mochos, with local dances (August 15).

**CHIOS:** Fairs with local dancing in various villages — Pirgi, Neniton, Kallimassia and others (August 15).

**KASSOS:** Religious fair and local dances, with food and wine offered to visitors (August 15).

**KARPATHOS:** Fair with local dances in the village of Olympos (August 15).

**CORFU:** Religious fair and local dances at Kassioپی (August 15).

**LESVOS:** Religious fair at Petra where they prepare the traditional meal *keskek* which is offered to visitors (August 15).

**SKIATHOS:** Religious fair at the monastery of Evangelistria (August 15).

**PAROS:** Religious fair with local dances (August 15).

**IOANNINA:** Three-day festival in the village of Matsouki (August 15).

**LESVOS:** "Symposium of the Aegean Sea" with the participation of scientists from all over Europe and Greece, including theatrical performances in the Castle and an exhibition of books and local handicrafts (August 15-20).

**PELION:** Re-enactment of a traditional peasant wedding takes place at Portaria every year (August 17).

**NEA ARTAKI/EVIA:** Revival of the old traditional festival *Kyzikia* (August 20-24).

**EVIA:** Every year a religious fair with local dances takes place in the village Aghios Ioannis (August 23).

**IOANNINA:** Three-day festival with local dances in the village of Vassiliko (August 24).

**HALKI:** Religious fair (August 27-29).

**KARPATHOS:** Religious and folkloric festivities, with local dancing, in the village Olympos (August 29).

**LASSITHI:** Every year on the last Sunday of August the reenactment of a Cretan wedding takes place at the village of Kritsa (August 31).

**IOANNINA:** Artistic and cultural events (sometime in August).

**VOLOS:** In the village of Argalasti a three-day olive-tree festival (sometime in August).

**PERAMA/RETHYMNON:** Raisin Festival with the participation of Cretan popular orchestras. Food and wine are served on payment and raisins are offered (sometime in August).

**IOANNINA:** *Epirotika*, cultural and artistic events, including an exhibition of books, painting, local handicraft, theatrical performances, and folk dancing (sometime in August).

## SUMMER STUDIES

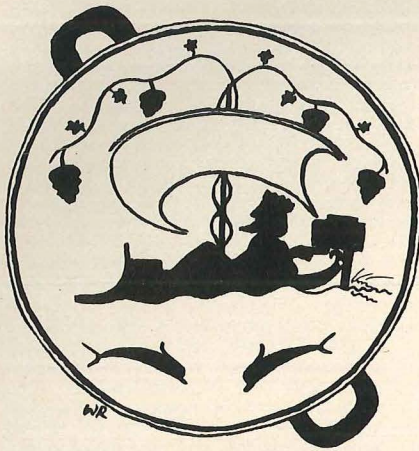
**THE AEGEAN SCHOOL, Paros, Cyclades.** School of Fine Arts: Year round 8-week courses in painting, drawing, printmaking, photography, creative writing and art history; tuition \$480; contact Brett Taylor, ASFA, Paros.

**ATHENS CENTER FOR THE CREATIVE ARTS.** Pangrati Cultural Center, Archimidous 48, Tel. 701-2268. The Center is offering a series of

international programs for 3 or 6 units of graduate or undergraduate 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. "Survey of Archaeological Sites in Greece, Israel and Egypt": August 9-30, tuition \$1650.

**HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886.** Greek lessons for beginners through advanced are offered in September. Classes are held daily for two hours. Registration fee 260 Drs., tuition 2,860 Drs. for the 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.



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

**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 through August.

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

## 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. October 20-December 17, 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 GRECE, 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.*

**CHARLIE'S DEVILS (I Diavoli tou Tsarly) — Musical comedy by George Konstantinou who is also**



directing the play and leading the actors group. Music by George Theodosiades, sets by Maridakis, choreography by Vangelis Silinos. (Royal, Epirou and Patission, Tel. 823-4 334)

**CLOUDY SUNDAY** (Sinefiasmeni Kyriaki) — A set of musical sketches by N. Kambanis and B. Makridis based on Vassilis Tsitsanis' famous rebetika songs. Directed by Dimitri Potamitis, sets by George Anemoyannis, choreography by Yannis Flery. With folk singers Tsitsanis, Mitsias and Alexandra, and acts Andreas Philippidis, Mary Chronopoulou, Nicos Tsoukas. (Kipoth teatro, Mavromateon, Tel. 821-1710)

**FATHER WAR** (O Babas ke o polemos) — A comedy by Iakovos Kambanellis with the Theater Art Group, under the direction of George Lazaris. (Technis, Ioulianou and Third September)

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

**THE SAINT OF PREVEZA** (Aghios Prevezis) — A satire on unworthy priests written and directed by Dimitri Kollatos, with Petros Fyssoun and Stephanos Stratigos. (Smaroula, Evelpidon, Tel. 883-3145)

**TOVARICH** — A comedy by Jacques Deval and translated by Mitsi Kouyoumdjoglou. Directed by Angelos Antonopoulos, with himself and Eleni Erimou in the principal roles. Sets by D. Douvlis and choreography by Yannis Flery. (Minoia, Patission 91, Tel. 821-0048)

**A WORLD UPSIDE DOWN** (Enas Kosmos Koulouvachata) — A comedy by N. Atherinos, with Nicos Vastardis and Souli Sambah. (Louzitia, 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 Aimatou) — 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.

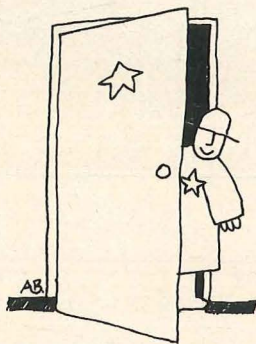
**THE CHAMP** (O Teleutaios Gyros) — Jon Voigt stars in this tear-jerker of a fight story. Directed by Franco Zeffirelli, the plot is very predictable and sentimental. Bring out the handkerchieves.

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

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

## THE IONIC CENTER

Programs of Study and Research on Chios: Program of Hellenic Studies features Hellenic Seminars: seminar and workshop type courses offered over two periods, each lasting two weeks. Aug. 10-23-period includes seminars on 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. Glykatzi-Arweiler, 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. Contact Athens Office, 12 Strat. Syndesmou, Kolonaki. Tel. 360-4448.



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.

**FRISCO KID** — Gene Wilder is a befuddled and dense rabbi who is sent to the United States in 1850 to take over a congregation in racy San Francisco. There are some humorous moments and Wilder's performance as the fumbling but endearing rabbi saves an otherwise uneven movie.

**GETAWAY** — A Sam Peckinpah bank-heist film starring Steve McQueen as Doc McCoy who is released from prison after four years and Ali McGraw as his devoted wife and partner in a series of killings. Somehow, the couple manages to emerge after the bloodbath with their lovable images intact.

**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.

**MIDNIGHT EXPRESS** (Expres Tou Mesonyktiou) — A film guaranteed to play upon all paranoid feelings one normally represses. It is about a young American student who is caught attempting to smuggle hashish out of Turkey. The realistic treatment of his grueling and sometimes brutal incarceration and the excellent performances make this an effective and compelling movie.

**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 Claus Kinski as the "prince of darkness", and Isabel Adjani as his languid victim, both mesmerizing performances.

**PROPHECY** (To Teras Tis Apokalypseos) — A big-budget horror movie directed by John Frankenheimer (*Manchurian Candidate*) about a bright young doctor and his pregnant wife who move to the Maine woods. They are confronted not only by the pollution from a paper-mill, but also by a grotesque monster who stalks the forest.

**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.

**ROCKY II** (Roky II: Spasmena Desma) — If you loved Rocky, don't assume this sequel will be as entertaining and satisfying a movie as the original. Sylvester Stallone wrote, directed and starred in this movie dealing with Rocky's marriage to Adrian (Talia Shire) and his rematch with the world heavy-weight champion.

**STAR TREK** (Taxidi sto Diastima) — The film version of the adventures of the spacecraft *Enterprise*, with Leonard Nimoy, William Shatner and other members of the television cast. Directed by Robert Wise.

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

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

**THE WARRIORS** (Mahites) — The movie earned considerable notoriety in the States by being accredited with at least three killings of youths. The rather vague plot follows the path of a New York street gang which is suspected of the murder of another gang leader. The acting is uninspired and the content is repetitious but the eerie atmosphere of the New York streets at night is effective. Based on a novel by Sol Yurick and directed by Walter Hill.



# restaurants and night life

Many restaurants and tavernas may close (often on the spur of the moment) during the summer — some for only a few weeks and others for the entire season. If you're in doubt, please call before setting out.

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

Dionissos, Dionnisiou Acropagitou 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.

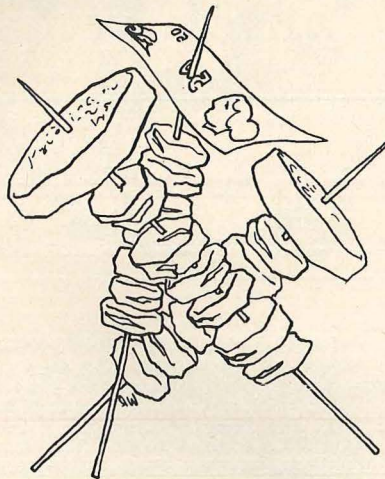
Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the temple of Olympian Zeus), Tel. 923-0315. Large and spacious with Spanish-type furniture, pewter services, beamed ceiling, candlelight, and George Vlassis at the piano. Excellent cuts cooked on an open charcoal grill and served with a variety 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, entrees, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 8 pm to 1:30 am. Closed Sundays.

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* very good. Daily 8 pm to 2 am. Closed Sundays.

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

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

The Landfall, Makryianni 3 (behind old premises), Zea Marina, Piraeus, Tel. 452-5074. A nautical atmosphere with a particularly fine English-style bar and Thomas Aristophanes at the piano to entertain you nightly. Specializes in curry, every Wednesday, and the traditional fare of roast beef and Yorkshire pudding on Sundays. Moderate prices and friendly service. Open daily for lunch and dinner continuously from noon to 1 am.

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

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

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

Michiko, Kidathineon 27 (Plaka), Tel. 322-0980. A gracious historical mansion in Plaka houses this multi-roomed restaurant serving strictly Japanese fare. In the summer, the serenity and calmness of a Japanese garden, replete with lanterns, a pool, a tiny bridge, trees, and Japanese music. Impeccable service is offered by waitresses and waiters in traditional dress. The menu includes *tempura*, *sukiyaki*, *yakimeshi* (rice) and *yakitori* (chicken). Moderately expensive. Open 1 to 3 pm and 8 pm to midnight. Closed Sundays.

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 Zirinio Sports Center), Tel. 801-7034. A small, attractive Cantonese restaurant in the heart of Kifissia. Beef with ginger and pork or chicken with Chinese mushrooms are among the specialties. The prices are reasonable.

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

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

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

Symposium, Platia Neas Politias, Kifissia, Tel. 801-6707. Pleasant country-style surroundings with a magnificent view. Large variety of Greek and international dishes. Attentive service. Moderately priced. Daily from noon to midnight.

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

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

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.



## Red Dragon

Kifissia's Chinese Restaurant  
Cantonese Cuisine  
Zirini 12 & Kyriazi  
(near the Zirinio Sports Centre)

Open 7 to 12 pm. Closed Sundays. Tel: 801-7034

## Belle Piano Bar & Epoque

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Yiannis Terezakis

Haritos 43, Kolonaki. Tel. 733-019

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

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

## RESTAURANT



# Gerofinikas

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## ERATO

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CHINA TOWN

VASS. KONSTANTINOU 7 ALSOUS 1  
GLYFADA TEL: 894-3142



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

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

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

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

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. A fireplace offers a warm welcome when it is chilly. In the summer, tables are set out under the trees in a spacious garden. Good service and a great variety of both ubiquitous and hard-to-find Greek appetizers. Several tasty casseroles and boiled tongue (when available). Moderately priced. Daily from 7 pm to 1 am.

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

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

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The specialty is kid with oil and oregano. The excellent hors d'oeuvres include aubergine stuffed with walnuts and wrapped in ham; the entrees are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.

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

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

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (rouga means lane). Small, pleasantly-spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.

Ta Triá 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, Etolikon 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. A parade of about eighteen Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. 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.

Epestrepe, 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-paneled 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 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.

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

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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. Excellent 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, London 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 rotonda 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-Hortiatu. Excellent chef and service. Moderately high prices.

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

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

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

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

Ouzeri-Kapilio, 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 Copsis 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, cannelloni with spinach. Generally good food at moderate prices.

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





## our town

### The Great "Havouza" Saga

THE history of the Athens sewage system is a long and, frankly, noxious one. Of its importance in antiquity, little has seeped down from ancient historians who followed the pleasant but now quite obsolete dictum, "If something smells, don't put your nose in it."

At the beginning of this century guidebooks could still recommend a ramble along the banks of the Kifissos River (of which Sophocles once sang, "its nomadic streams that run unthinned forever and never stay"). Athens, however, at that time was growing apace, and soon utilized nature's own way of getting waste to the sea.

As in many other Athenian projects, grand public works, with respect to sewage in this case, have spilled off drawing boards for decades, which never reached practical realization. In spite of the city's having nearly tripled in population in the third quarter of this century, the center for city sewage disposal lay conveniently close to Sophocles' prophetically "unthinned streams" though for reasons the poet could never have suspected. The odors which emanated from the riverbed grew increasingly offensive over the years.

In May, 1977, the Mayor of Moschato, accompanied by fifty local residents armed with picks and axes, broke open two large pipes that connected six tanneries and six tripe-processing factories to the river and stopped up the pipes with rubble and old newspapers.

In the same year, the city sewage problem entered what can only be called its explosive stage. A major sewage disposal plant had been con-

structed at Keratsini, a seaside suburb of Piraeus discreetly separated by a hill from Greece's chief port. On the day of the inaugural all was in a festive mood. Bunting snapped in the air. Sanitation people were lined up in spotless garb. The crowds were cheerful. And sixty sewage trucks were smartly queued to deposit simultaneously their contents into the sixty *freatia*, or sewage manholes lying close to that great leaching field, the Saronic Gulf. At noon a motorcade of limousines arrived bearing dignitaries from the Ministry of Public Works. Fine words were aired; the constructors of the installations praised; ribbons were cut; and the first sewage tanker truck drove up to deposit its contents, then the second, then the third. When, however, the fourth was in the process of evacuating its load, the major pipe broke. It was sundered, as if by lightning, for not only were the contents of the fourth truck untidily spewn, but the substance of the first three erupted from the sea with superhuman force. Panic followed. The streets of Keratsini rang to the sound of scurrying feet and the screech of fleeing limousines. The remaining truck drivers were the first to recover their reason, and back they went to their familiar haunts near the groves of Academe.

It was then decided to construct a major *havouza*, or municipal cesspool, at Agios Ioannis Rendis with its sewage pits and manholes conveniently located right on the edge of the major Athens-Piraeus bypass. This was a temporary solution which, it was promised would give way to a more permanent one in May, 1980. The deadline, however, came and went and on the eve of World Environment Day last June,

local residents and their children led by actress and MP Melina ("Never on Sunday") Mercouri decided to prevent the trucks from using the sewage pits. A scuffle with the police ensued in which Ms Mercouri was allegedly injured.

The Rendis *havouza* however, remained closed, and to insure this, the Mayor moved his office to the site, and invited residents to enjoy a festival of cultural events there. This closure brought things to an understandable state of urban emergency when it is realized that eighty percent of Attica and much of Athens still have no central sewage system and individual cesspools have to be emptied by truck. By the tenth of June, 207 sewage tankers were lined up before the once disused *havouza* at Schisto, a desolate and rarely frequented area of Attica northwest of the city. The President of the Union of Sewage Disposal Trucks at this point warned officials that major delays were damaging the vehicles' shock absorbers and suspensions and that in the heat there was danger of explosion.

As an emergency measure the Ministry of Public Works decided to open shafts at six or eight points in various parts of Athens which would connect directly with the city's existing sewage system.

On Saturday evening, June 14, strollers along the Kifissia Road in Maroussi were attracted by the sound of clandestine digging in the groves near the tall, still uncompleted, OTE building. Mr. Lekkas, Mayor of Maroussi, was alerted and five thousand residents gathered at the site the following morning. A crew employed by the Ministry of Public Works was discovered opening a twenty-five meter sewage pit. The Mayor asked the crew leader to present a



digging permit which he did not have. He was asked to leave and refused. The threat of violence drew an even greater crowd and MAT, or units of the riot squad, were called in. The church bells of Maroussi began to toll, barricades were erected and a confrontation continued until afternoon. The gathering was declared illegal, and officials from the Ministry were rushed up to negotiate. The populace, however, remained unconvinced until it was agreed that the sewage project be postponed.

In this state of emergency, however, it was decided that the project had to continue and on Monday there was fresh violence in which several were injured and seven people arrested. The Kifissia Road was blocked and there was a threat to blow up a petrol station. Early the following morning, the police were attacked by 15 youths, allegedly from other communities, with sticks, rocks and Molotov cocktails. MAT retaliated with tear gas.

On Tuesday, the nearby Pediatric Center complained that the presence of gas was preventing necessary operations and was hazardous to the health of incubator babies. An old men's home in the vicinity also complained. As a result rubber tires were brought in and burned in order to counteract the effects of the gas.

Meanwhile, at a meeting of mayors and government officials, the whole matter was reviewed. During this session Mr. Lekkas was accused of exaggerating the situation and misleading the populace. It was reiterated that the project was only a pit connecting to a central system and not a municipal cesspool, that it was not a health hazard but chemically treated, and that it was meant to serve the people of Maroussi themselves.

And so another episode in the stirring history of the Athens sewage system came to a close. The Maroussi pit was in fact completed in the record time of four days when it was expected to take at least two weeks. It was done "the Syngrou way", as one of the Ministry of Public Works officials said proudly, meaning

working day and night. He was referring to the miraculous blooming of Syngrou Avenue on the eve of the arrival of EEC heads of state to witness Greece's official signing into the Common Market.

It could also be said to have been done the Greek way, that is, by improvisation. Indeed, the opening up of these pits in various parts of Athens is itself only a temporary solution. The overall sewage problem will take four years to solve. Phase One, whatever that may be, will not be completed until December, 1981. If it isn't, we are bound to have new eruptions.

### *Tourism Ambushed*

EARLY in June, a group of eighty German tourists standing outside the Nafplion courthouse were enraged to hear that two of their compatriots, a married couple, had just been sentenced to a two-to-three year prison term for insulting public decency.

The Germans were members of a nudist organization who were staying at the Salandi Hotel near Ermioni which lies on the mainland opposite Hydra. A few days earlier a group of ten to fifteen outsiders had thrown stones at the nudists lying on the beach outside the hotel. A scuffle followed in which the hotel waiters became involved and resulted in the arrest of the German couple. The defendants appealed the case and were set free.

Five days later, on a Sunday, the guests at the Salandi Hotel were astonished to see a group of four hundred aged people led by priests approaching the hotel. They were singing "Hosanna, hosanna," carrying placards exclaiming, "Get out of our land, you Sodomites" and cursing savagely.

While the clerical leaders, including Ierotheos, Metropolitan of Hydra, plus an interpreter were presenting their ultimatum to the guests and the tourist agency leader in the hotel, the other protesters gathered at the nearby chapel of Agios Ioannis tou Karteri (Saint John-In-Ambush) sing-

ing psalms and imploring God to cleanse the beach of filth. The ultimatum made it clear that if the German hotel guests did not vacate the premises in twenty-four hours the churchmen could not vouch for their safety.

The tourists in consternation rushed to telephones and got in touch with their embassy in Athens and the press in West Germany. Meanwhile, the protesters, refreshed by prayer, took up loudspeakers and began shouting, "You nudists are all perverted pigs," "You have turned our beaches into brothels," and other expressions which would lose fervor in translation.

One elderly demonstrator had come from as far as Samos to join the crusade and, when asked what he thought the nudists were up to, he said "I don't know, but I can well imagine."

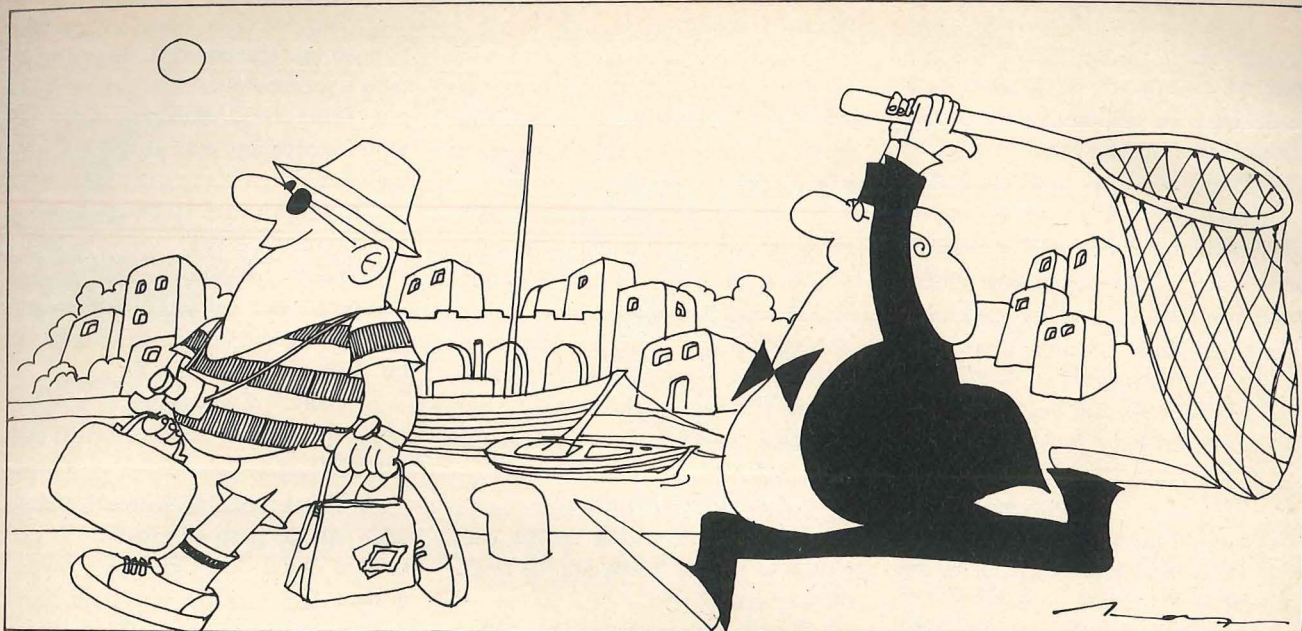
The following afternoon one hundred and eighty of the former Salandi guests were in flight to Yugoslavia where naturism is not considered a deviant form of social behavior. Another hundred were still packing their bags while the next tourist group of several hundred had cancelled, for the news story had been given huge publicity at home.

The National Tourist Organization was understandably concerned by the episode, given the drop in bookings this year. At this time officials are indifferent as to whether tourists are dressed or not, so long as they are carrying their billfolds.

A few days later Spyros Amourgis, General Secretary of EOT, regretting the incident, said that such fanaticism only represented a small minority and pointed out that other Greek tourist centers had offered to house the nudists. He added that the Government should examine the possibility of changing the law regarding public decency and adapt it to present conditions.

The Salandi Hotel should be a pleasantly tranquil place to spend the latter part of the summer. Those who choose to, however, are earnestly requested not to leave their swimsuits behind.





## HOORAY FOR HALF-OCCUPANCY

A COUPLE of weeks ago I got a phone call from somebody whose name didn't ring a bell at first. However, he was very polite and when he explained who he was I still wasn't quite sure he was the person he claimed to be.

He said he was Mr. So-and-So, the manager of the Whatsit Hotel at Thingummy-on-the-Aegean where I had stayed for two weeks last summer. And his voice was so polite that at first I found it impossible to connect it with the supercilious, abrupt and generally boorish character I had seen at the hotel who had reserved a thin smile and a nod for only the wealthiest of his German clients.

"Look," I said, "I think you're making a mistake. I'm the poor Greek who had a hell of a time making a reservation last year and when I got there your desk clerk told me the only room they could give me was a maid's room overlooking the kitchen courtyard and when I said I didn't mind and asked how old the maid was you came out of your office and made it quite clear to me that if I didn't want the maid's room — sans maid — I could go somewhere else."

"I know, I know, Mr. Kitroeff, and I'm terribly sorry if I was a little abrupt with you but you must understand that I was working under a

terrible strain. We had back-to-back contracts with two of the largest tour operators in Germany and one in France and we were overbooked by at least forty percent. Believe me, that maid's room was worth its weight in gold for me at that time, but because we had made a reservation for you, we just couldn't turn you away. I do hope you were comfortable and that you enjoyed your stay with us."

"Well, aside from having all the bell boys and assistant cooks knocking on my door at all hours of the night and being wakened at six o'clock in the morning by a beer truck driving into the kitchen courtyard and unloading twenty-four crates — I counted them — every day, I suppose I didn't have too bad a time. Tell me, what is a back-to-back contract?"

"Oh, that's when a tour operator undertakes to send you groups to fill a certain number of rooms that are occupied by the next group on the same day that the previous group leaves."

"I see," I said, "but if you have contracts of that type why do you have to overbook?"

"Because we have to expect a certain number of cancellations in one group or the other and if we

don't overbook we may well find ourselves with empty rooms at peak season."

"Doesn't the tour operator compensate you for no-shows? I asked.

"It depends on the terms of the contract. Normally, they don't, even though the National Tourist Organization had tried to enforce rules in this respect to protect us."

"And what happens if everybody turns up and you're overbooked and you have no more maids' rooms to spare?"

"That, Mr. Kitroeff, is a predicament that is too horrible even to contemplate. We try to find accommodation in other hotels or make other arrangements. But some people get very angry."

"I know, I watched you last year when a fat German was giving you hell in three languages: Low German, High German and the lingua franca of Hamburg's Reepersbahn."

"Ah, that must have been Groupsfuehrer Adolf Schweinkotelett of Gutfahrtreisen GmbH. We didn't have rooms for two couples in his group — loyal clients of Gutfahrtreisen for the past ten years."

"And what happened?"

"The assistant manager and I had to give up our rooms and we slept on the beach for two weeks."



"No wonder you were in a bad temper most of the time. But tell me, why are you calling me now, a year later to apologize — if that is the purpose of your call?"

"Well, you may not believe this, but Whatsit Hotel lays great store by its tradition of impeccable hospitality with a little something added. And because we feel we may have been very slightly remiss in lavishing it upon you last year, we would like to make amends and beg you to give us an opportunity to be your hosts again this year."

"Are you offering me a free stay at your hotel?"

There was a short silence at the other end of the line.

"Er, not exactly, Mr. Kitroeff, but we shall be very glad to offer you a twenty percent discount on your room rate."

"How much would that work

out at?" I asked.

He mentioned a figure.

"But that's exactly what I paid last year," I protested, "and you didn't charge me any less for sleeping in the maid's room."

"Oh, well you see, our rates have gone up by that much this year. Anyway, you can be sure it won't be the maid's room this time. I shall reserve our best room for you, overlooking the sea and with a verandah where you can sit and enjoy your breakfast and the sea breeze at the same time."

"And no rancid butter?"

"I shall personally make sure that your pats of butter are the freshest we have."

"And proper toast, not those stupid rusks?"

"I shall make the toast myself."

I stopped to think for a little while. Then I said:

"Boy, oh boy. I heard there was a drop in tourism this year but I didn't realize it was that bad. If I am not being too indiscreet, what is your occupancy rate at the present moment?"

It was his turn to be silent for a few moments.

"Fifty percent," he almost whispered and I could swear he stifled a sob as he said it. In spite of all his faults I felt sorry for him.

"Okay," I said, "book me for two weeks on the fifteenth of August."

"Thank you, Mr. Kitroeff, thank you, thank you so much. I am m-most grate — " his voice broke down. This time the sobs were coming over loud and clear. That's what half-occupancy can do to a grown man!

—ALEC KITROEFF

## Athens

# Daily Post

**VIVE LA DIFFERENCE**

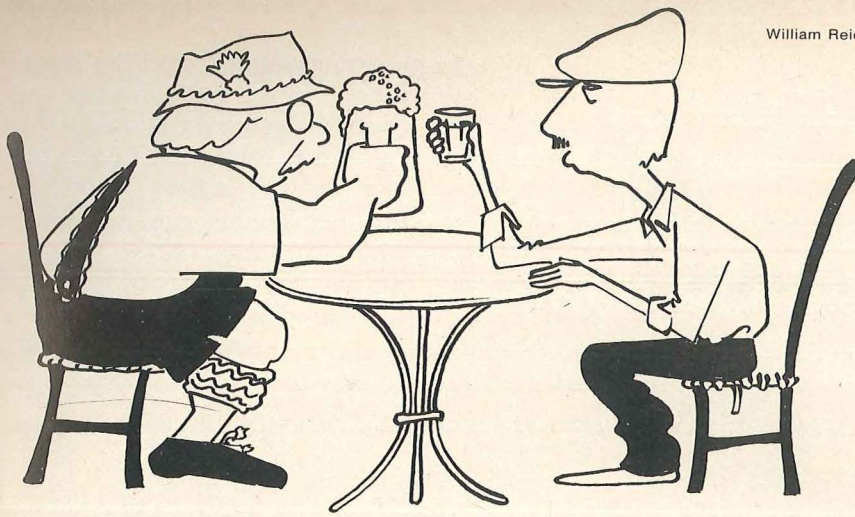
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William Reid

## A BEER LAKE FOR GREECE?

**B**EEER came to Greece not much more than a century ago in the wake of independence, along with monarchy, higher education and potatoes. Modern Greece's first brewer, Johann Fuchs, stepped ashore at Piraeus to learn his father, a metallurgist, had been murdered by bandits while on his way from Lavrion to greet him. Undeterred, he stayed on and opened Kolonaki's first pub, a house equipped with garden, courtyard and cellar which was also his brewery.

Fuchs became Fix but beer remained a family concern and the brewing monopoly won by Johann survived until fifteen years ago. Then Heineken from Holland opened its first Amstel plant in Athens. Henninger of Frankfurt followed in 1971 with a brewery in Crete and later added another at Atalanti, just north of the border of Boeotia. Now two more international brands, Lowenbrau of Munich and Carlsberg from Denmark are preparing to enter the market and, for the first time, Greece faces the prospect of acquiring its own beer lake.

More than half the beer drunk each year in Greece is downed during the summer, and there has always been a shortage during the thirsty months of July and August. But now that Amstel has extended its Thessaloniki brewery and Henninger is building its own plant there, the established names will be able to fulfill demand by next spring, precisely

when the two new brands join the market.

Lowenbrau and Carlsberg, both locally-financed ventures for production under license, are building factories at Patras and Atalanti respectively. When they go into full production, Greece's beer output will be more than 3.5 million hectoliters annually.

"The average Greek drinks about 25 liters — 55 pints — of beer every year, much less than people in northern European countries and a long way below his annual wine intake of 40 liters," says Alex Krikis, Amstel's marketing manager. Wine-drinking figures, however, have remained fairly constant in recent years, while beer sales have gone up by fifteen percent in each of the past three years. Although beer consumption is likely to go on rising, a considerable surplus seems inevitable and the problem of what happens next in the beer market is already taxing marketing experts and advertisers.

Market researchers point out that beer was a luxury drink for years in Greece, and still retains a middle-class image, in marked contrast to its reputation and history elsewhere.

In ancient Egypt, beer was for peasants, laborers and schoolboys. It was known but not admired in ancient Greece, and has never found much favor in Italy where Tacitus, the historian of early imperial Rome, remarked on the sour brew beloved

of German tribesmen. (He does not record what the Germans thought of the vinegary wine served to the Roman troops.) Medieval Italians, on business in northern Europe, paid out large sums to keep themselves supplied with wine, preferably the sweet varieties from the Greek archipelago.

In the north, the choice of wine or beer was for several centuries the dividing line between rich and poor, or noble and commoner. Polish landowners brewed beer on their estates for their peasants and purchased wine with the income from selling surplus grain. But by the 16th century, a luxury beer brewed in Leipzig was available in Holland and German beer was well on the way to winning the reputation it still holds as the best in Europe.

A market analyst says: "With its seasonal bias, beer in Greece should probably be regarded as a refreshment. It comes close to competing with non-alcoholic soft drinks." In a land without licensing hours, pubs or beer cellars, beer has never acquired a boisterous masculine image, nor is it associated with sports. It remains a social drink, equally popular with women, drunk at meal times, or at least with a *meze*, and is not associated with a particular age group.

Greek beer is almost always lager and a mild brew traditionally goes down best. On the whole, however, the market experts say preferences in taste are not marked and most people are prepared to drink what is put in front of them.

More than ninety percent of beer sales are covered by the returnable bottle, which is more convenient for the restaurant and cafe trade than the home drinker. But canned beer although noticeably more expensive, has made considerable headway since Amstel and Henninger began promoting disposable cans a year ago.

"Although the take-home market is still very small, the Amstel can met with fairly spectacular consumer acceptance and sales results were well above initial estimates," said Mr. Krikis. Surveys indicate that home consumption is rising steadily and may make up twenty percent of



sales during the winter months.

Amstel has been market leader for the past four years, increasing its share annually, and now accounts for just under 50 percent of total sales. Henninger, which has always trailed its Dutch rival, partly due to more limited production facilities and a less effective distribution network, has moved close to thirty percent. Faced with unrelenting competition from breweries whose mother companies have retained a majority holding in their Greek subsidiaries, Fix's share of the market has dropped to one bottle in five, and would probably be less were it not for the summer shortfall when every available drop of beer finds a buyer. Fix, however, offers a wide variety of brands, one of them a prize-winner in Britain, and retains a strong hold on the provinces.

Not surprisingly, perhaps, beer has been forced to play a political role in Greece. Amstel received an unlooked-for boost shortly after its introduction as a result of some unpopular maneuvering by a royalist relative of the Fix family, when it became fashionable to decline Fix beer. Henninger's establishment in Heraklion — not entirely unconnected with the Cretan origins of a leading Junta member — proved the sole successful project of the ill-fated Litton Corporation development plan for Greece during the military dictatorship.

Tourism and returning guest-workers from West Germany are also thought to have contributed significantly to increased beer sales, more in setting an example to Greeks of drinking beer without food, than in the amount they themselves consume. Heavy advertising, mostly of the "desirable lifestyle" kind, has also proved its worth. But a more important factor in the brewing boom may be the fast-rising price of wine, and the difficulty wine-drinkers experience in finding retsina from the barrel and other "galoni" varieties. Expensive bottled "vin ordinaire", resinated or not, may assure the future of the Greek wine industry but it is also likely to drive the urban drinker to beer.

Whatever happens to the surplus beer next year, Greece's beer drinkers are likely to become more discriminating and develop a taste for a particular brand. The producers of Lowenbrau and Carlsberg will have to fight for their share of the market, but will have the initial advantage of being well-known international names. This will go down well with

Greek consumers, who are highly attuned to European brand-names. For the brewers and their advertisers, the challenge will be to educate the consumer and promote brand loyalty. As the market analyst puts it: "When Greeks won't accept anything but their favorite beer, then the drink has come of age here."

—CATHERINE DANE

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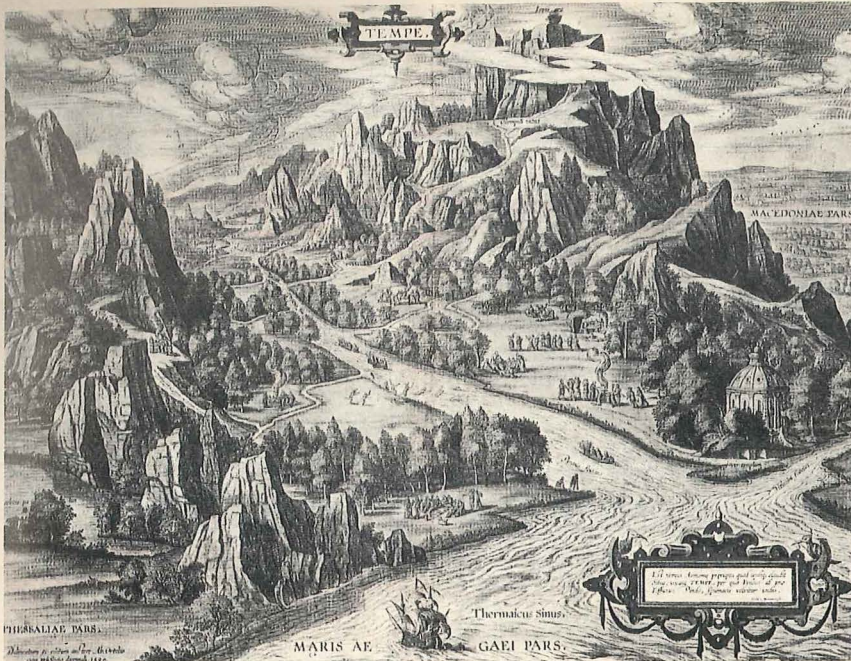
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In the sixteenth century when Ortelius, a leading Flemish geographer, depicted Olympus rising above the Vale of Tempe, the Mountain was still half topography, half myth.

## MOUNT OLYMPUS AND ITS FLORA

PART myth, part figure in the landscape, Mount Olympus has retained until recently much of its mystery. It is so much the geographical basis of Greek mythology that some, believing it to be one with its long-vanished ancient inhabitants, the Olympian gods, are startled to learn that it was an actual part of Greek topography and that it still exists.

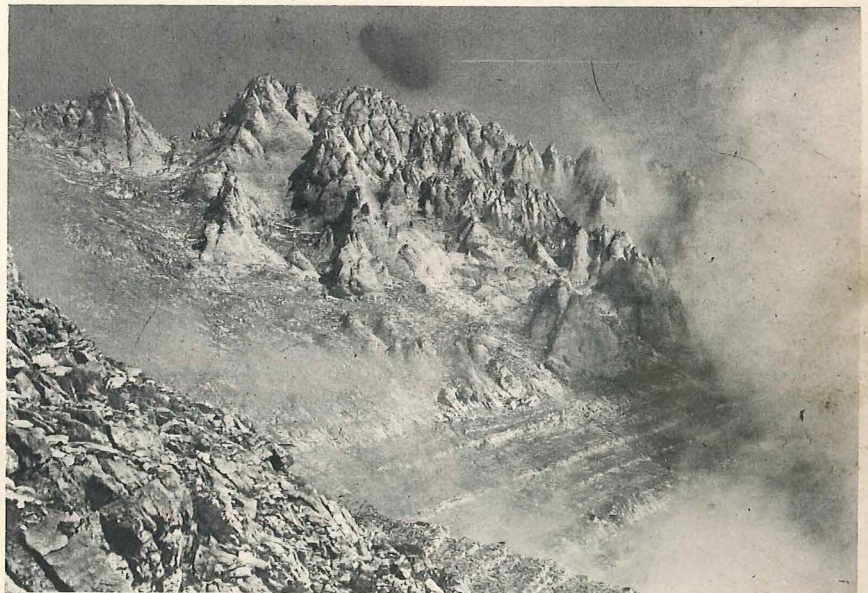
Whereas Mount Athos, the other major holy mountain, retains its active sanctity, Olympus has become a monument and a memorial, still the highest and most renowned of all Greek mountains. Separating Thessaly from Macedonia, it has for centuries acted as a barrier between the Balkans and the classical south.

Like so much of Greece, Olympus is of geological interest, showing formations of limestone and marble, loose conglomerate and the actions of glaciers which have carved out its rugged peaks and a great natural amphitheater called *kazania* (caldrons). For, rather than being the single mountain so often envisioned, it is a massif, composed of major and subordinate peaks. The topmost,

Mytikas (2917 m.), the goal of climbers, is part of a collection of summits which form a ridge which includes Skala, Skolio and Stefani, often called the Throne of Zeus. Two lower peaks, Prophet Elias and Agios Antonios, lie north and south of the summit ridge, the former rising from the beautiful plateau of the Muses. The Mountain today is a

region of valleys, ravines, gorges, springs and streams, Hellenic Alpine Club refuges and military huts, with villages and monasteries on the lower slopes. There are dry, rocky zones lacking springs and streams or pools of water created by melting snows. Some moisture derives from fog and low clouds. Most summer rain comes in bursts of violent thunderstorms, occasionally bringing some snow or hail, but the mountain sides remain dry.

Always a lure to explorers, it has attracted both mountaineers and amateur climbers with the challenge of achieving the highest peak in Greece. In the last century, the Mountain has periodically been made inaccessible by wars and occupations. For thirty years it lay on the border of Greece and the Ottoman Empire during which period Turkish military authorities discouraged the activities of naturalists. The German occupation and the Greek civil war again closed the area to travellers. During World War II, the old monastery of St. Dionysius, which was being used as a hideout by the partisans, was destroyed by German aircraft. Throughout the nineteenth century, it was inhabited from time to time by outlaws, *klephtes* and bandits. With the incorporation of Olympus into the Kingdom of Greece in 1912, access became somewhat easier.



Summit area (Mytikas)





*Iberis sempervirens*



*Teucrium montanum*



*Saxifrage scardica and Gentiana verna*



*Leontodon crispus*



*Carlina acaulis*



*Asperula muscosa*

To make even a partial ascent of Olympus by motorcar may seem a profaning of the myth. But with the railway and the National Road running along its eastern side, it is inevitable that roads of varying degrees of excellence should be built leading to the villages on the lower slopes. A road leads to Litochoron, and then follows along the beautiful and verdant Ennippeas (or Ennipevs) valley to the new monastery of St. Dionysius. A dirt forest road climbs from here north to Stavros where an Alpine Club hut is open during the summer months. Another road near the monastery continues west up the Ennippeas valley to Prioni lying at an altitude of 1000 meters, where one is greeted by "Zeus's Bar". Another road follows the southern slopes of the Olympus massif which turns off from the main road north of Elasson. Secondary approaches can be made from here which lie closer to the highest peaks, but the subsequent physical ascent is more arduous.

On foot, the summits can be reached from all sides, but the commonest approach has remained that which leads through the Ennippeas Valley.

The Mountain has also tempted both professional and amateur naturalists who have ventured up under all conditions and continue to do so. The nineteenth century saw the beginnings of systematic collecting of

botanical specimens, with Theodore von Heldreich, who climbed the summit in 1851, standing forth as the pioneer. Many endemics of the region carry his name. With Theodore Orphanides, von Heldreich laid the foundations for the study of the area. Despite the hazards involved in the exploration of the Mountain, a number of important collections testify to nineteenth-century visits, though many record only the flora of the lower slopes.

In the third decade of the twentieth century, 626 species of higher plants could be listed. And within the ensuing ten years this had increased to approximately 850. At present the recorded species number some 1500. Of these 150 have been found above 2400 meters, with more expected to be added from the lower slopes.

Partly because of adequate moisture, Olympus has become known for prolific summer vegetation, in a country famous for providing a treasure trove of varieties of wild flowers. Common and rare species are found in the gravels of ravines and stream beds, in rocks and as undergrowth of forests, along the roads and paths, along small streams, in shady spots and on damp rock ledges, in high valleys and ravines. In small crevices, near the topmost summit, where rocks and boulders provide shade and melting snow provides moisture there are to be found

raspberry, buckthorn, and storax. The time of blooming coincides with melting snow. Particularly common are flowering perennial herbs.

The south and west hills are generally deforested and given over to scrub and grassland. Here are found kermes oak, barberry, almond-leaved pear, Christ's thorn and several varieties of roses. Higher still, up to 2000 meters, is box.

In the area surrounding the base of the Mountain to the east exist sea coast species which are exclusively characteristic of Mediterranean shores, and others which can be found on the coasts of northern Europe. Inland, around Litochoron, dwindling coastal swamps and freshwater marshes provide various swamp plants. There are meadows near the sea and coastal plains up to 300 meters north and east of Olympus. What was once forested land is now given over to grazing and farming. These foothills to the east and north are covered with medium tall shrubs and small trees including, among the more familiar, juniper, holm oak, and pyrocanthus. In addition to Mediterranean evergreen shrubs there are to be found deciduous varieties which are known to the north in Europe — Judas trees, turpentine trees, various types of ash. Species of herbs are plentiful at this level — approximately twelve species of orchids, three of ophrys, and tulips,



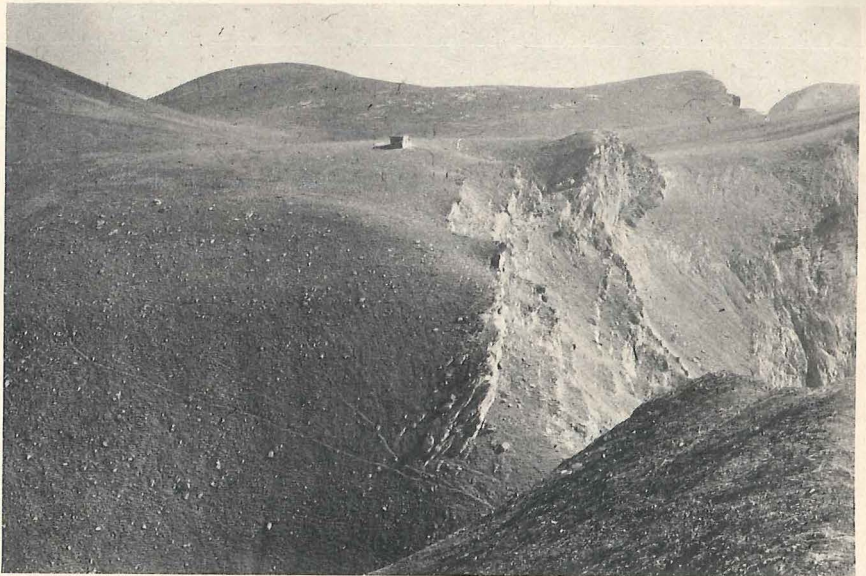
anemones, garlic, iris, buttercups. Of these, most bloom in April and May. In the autumn the crocus appears. Thistles and acanthus, asphodel, rock ferns and bellflowers thrive at low altitudes.

As one ascends the Mountain, many deciduous shrubs and small trees become the undergrowth of forests of beech and black pine. Numbers of perennial herbs and grasses are also found in the undergrowth. Black pine forests are particularly plentiful on the eastern and northern sides, uncommon to the south and west where the slopes are largely denuded. Higher up black pine gives way to Heldreich pine and to the only species of fir found on Olympus.

Ascending to the montane level, one comes on snow-bed meadows, between 2300-2700 meters, where patches of snow remain until the end of June nourishing grasses and tiny herbs in flat or slightly sloping areas with a layer of fine soil.

Still higher are grassy moors which have little to offer of flora. Habitats at the Alpine level are of two kinds: screes where no fine soil is retained with little vegetation found on these steep rock slides, and rock crevices near the summit where some rare species grow in the cracks. These include the large blue *campanula oreadum*, or bellflower, in July and August, and dense mats of saxifrage above 2700 meters, particularly on the ridge between Skala and Mytikas. Approximately 55 species have been found above 2800 meters on the highest peaks in areas which would appear totally barren.

The photographs are taken from Arne Strid's forthcoming "Wild Flowers of Mount Olympus" published by The Goulandris Natural History Museum.



View of King Paul's Hut situated at 2600 meters

The greater part of the Olympic massif, including the summit area, the plateau of the Muses and the upper Ennipeas Valley is a National Forest today where hunting, grazing and the cutting of wild flowers is strictly forbidden.

strictly forbidden.

A.N. Goulandris writes in the preface to *Wild Flowers of Mount Olympus*: "For thousands of years Mt. Olympus was shrouded in legend, and even today the mountain lover confronts with awe a sacred realm that has inspired the greatest spiritual creativity of the ancient world. Under the divine volition of the Olympic gods, the Greeks have never lost the vision and the experience which have led them to scientific knowledge." ■



*Veronica prostrata*



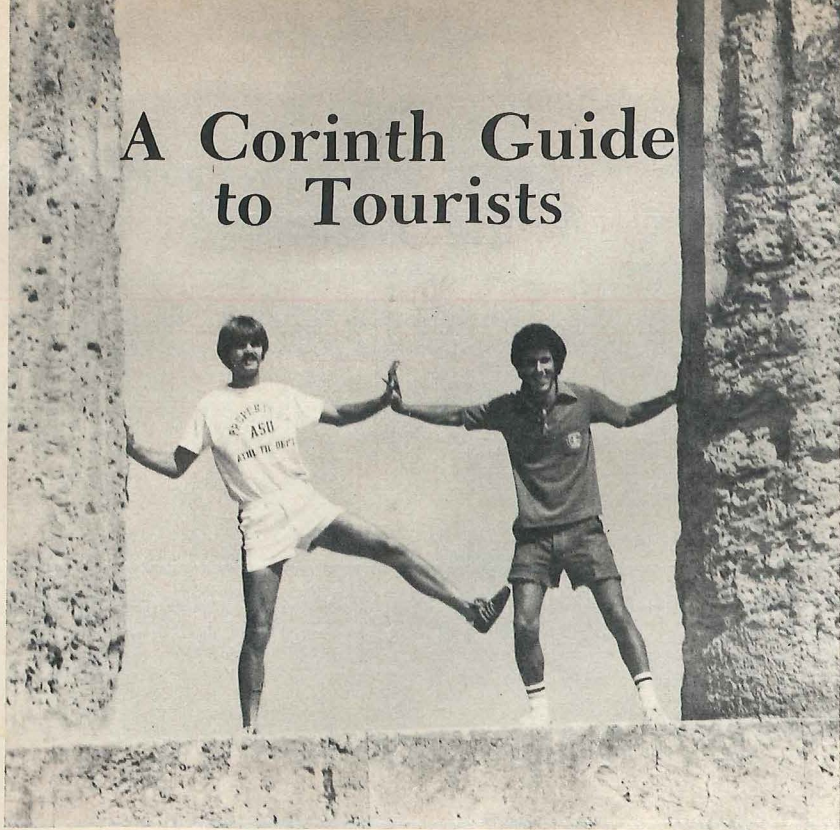
*Alyssum corymbosum*



*Alyssoides utriculata*



# A Corinth Guide to Tourists



*Whether it's the long bus trip out of Athens, the tales that guides spin en route of the licentious past of Aphrodite's city, or just the sheer expanse and anonymity of the site, somehow the ruins at Corinth seem to uncork each traveler's urge to be himself. A brief 3 weeks of camera play last summer captured this sample of what goes on when the lenses are turned and ancient Corinth peers back at today's tourists.*

The rush of tourists through its streets is nothing new to ancient Corinth. In its heyday, Corinth commanded the narrow isthmus that linked Peloponnesians with the rest of Greece and barely separated the Ionian and Aegean seas. Traffic across this land funnel brought such prosperity that by late in the 2nd century A.D. Corinth had become the largest, wealthiest city in all Greece.

There was reason to linger here. Cool, abundant water; a terraced setting overlooking lush villas and fields to the gulf; the roaring market in local goods — bronzes, pots, scent, fabrics — and unlimited imported luxuries; temples to every shade of cult; the biennial games at neighboring Isthmia; and ample hotel, tavern and brothel accommodation surely must have enticed even the most determined of travelers to pause and savor Corinth's riches.

Aphrodite stood top of the list of tempting distractions. It is said that at one time her mountain temple overlooking the city had in its service one thousand young girls who dedicated themselves to the goddess by making love to her pilgrims. What sailor would miss this opportunity to prove his faith?

In fact, so famous were the

temptations, and so frequently had visitors squandered their savings on the lures of the city that the Roman poet, Horace, was moved to warn off the weak and gullible with these words, "Not for every man is the journey to Corinth."

Whether many heeded him in his own time is not clear. Certainly nobody listens now. The 1978 Statistical Yearbook lists 337,000 as ticketed in and out of the old city, making it the fifth most-visited archaeological site in Greece.

While modern writers seem to agree that the early Corinthians were a generally lascivious lot who busied themselves with avoiding war and making themselves and their guests as comfortable as possible, at least one among them wasn't having any of it.

Diogenes, the curmudgeon cynic, spent his later years at Corinth trying to make life as uncomfortable as possible for himself physically, and for others mentally. History's grapevine tells how Diogenes greeted the most renowned "traveler" of his day, Alexander the Great. The year was 336 B.C. The young general had just rolled over most of Greece and was being given a hero's welcome and the mandate to move against Persia. In a wealthy suburb called Kraneion,

Alexander's entourage found Diogenes sunning himself among lush trees and gardens. The conqueror asked respectfully if there was anything he might do for the aging philosopher. "Yes," Diogenes snapped, "Don't stand between me and the sun!"

Today's farming village of Palaia Korinthos has more of Diogenes in it than the National Tourist Organization might wish to admit. It responds to the influx in a curious mix of cantankerousness and reluctant opportunism. The tourist is tolerated, invited to spend money on souvenirs, ice cream and coffee, but definitely not encouraged to linger, dine or spend the night. It is worth observing how this attitude gives shape to a typical high season day.

Before dawn most townsmen are far away tending fields of citrus and currants. Even the heightening sun brings only low chatter of women buying bread as the tiny plateia yawns up its kafeneion shutters for the day. The eye pans down over the open wilderness of the archaeological zone. A few wise travelers have it all to themselves, with time in morning stillness to read and ponder and peek into one remote corner where a small team of excavators has been at work since first light.





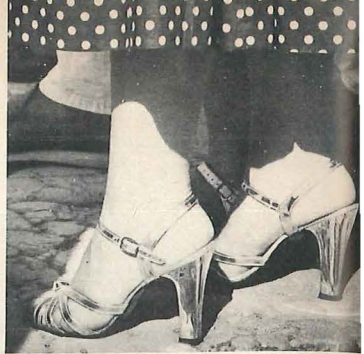
At this moment, another 20 buses are backed up through the plateia and out the other side of town, drivers honking and blaspheming, and tourists spilling into the square to escape the noise. The buses belch exhaust. Tractors, camping vans and local motorcyclists race more motors seeking to force through the jam. There is chaos in ancient Corinth.

By 9 a.m. the occasional passing tractor and strolling priest make infrequent passage up the main street where tourist shops begin their dusting, and pottery copiers set up to decorate vases on turntables.

At 9:30 the first tour buses hit the plateia. In a stack 10 deep they discharge holidaymakers of every conceivable description. Harried guides sweep them past the kiosks of newspapers, postcards, flyswatters and beads towards the ritual rite of ticket passage through an hour-glass constriction at the entrance gate. Once inside, many are seeing an ancient city for the first time. Simply *everyone* must stop to take a photo. "We must move on, ladies and gentlemen. Others are waiting to pass." Down 18 steps and 20 centuries of accumulated earth, they stream onto the Roman Lechaion Road.







By 10 a.m. the buses disentangle and move empty up the row of tourist shops to a commodious asphalt parking lot behind Apollo's temple and the museum, where their charges will emerge anywhere from 20 minutes to an hour later. Stacked side by side, a yard apart and three deep the 30 coaches sit

spewing black clouds from their running motors to preserve the cabin air conditioning... with their doors wide open. In the museum's rear corridors teams of Greek and American archaeologists inhale the fumes while working to breathe new life into Corinth's history:

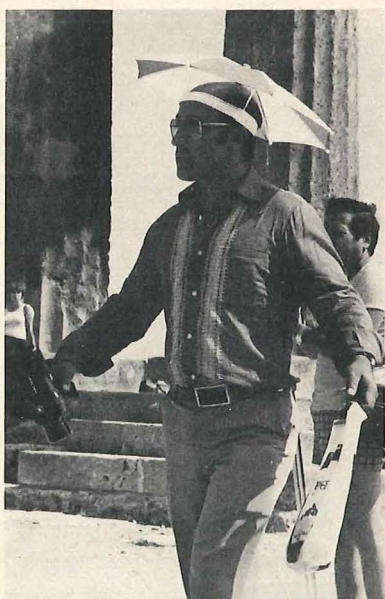


The guides have set different strategies for moving their flocks to the few shady spots among the ruins. All aim for the forum's cluster of almond trees atop the Lechaion Road to give a 10-minute, multi-lingual explanation of the site. There must be some unwritten law among those guides who defer ... that the trees will be theirs next time.

The hours of 10 to noon see a clamor and confusion of so many tongues and feet as to have delighted the most jaded of ancient vendors and tavern-keepers. Guides' high-pitched speeches echo, if only faintly, the screams of ancient hawkers. What would have been a gritty shuffle of sandalled feet becomes the clicks and whirrs of modern







cameras. Private asides between tourists with their giggles, 'Ahs,' photo-posturing and family quarrels recall banter heard across balconies centuries ago.

"But our time is up, ladies and gentlemen ... you have 10 minutes to see the museum or wander around enjoying the sights of ancient Corinth. *Please* be back on the bus by 10:30. Remember that we want to stop at Mycenae before our wonderful lunch in Nauplion. And after, we visit the famous theater of Epidaurus. You have 10 minutes!"

Many do not see the museum. Most do not have time to choose a guidebook to the site. But, almost

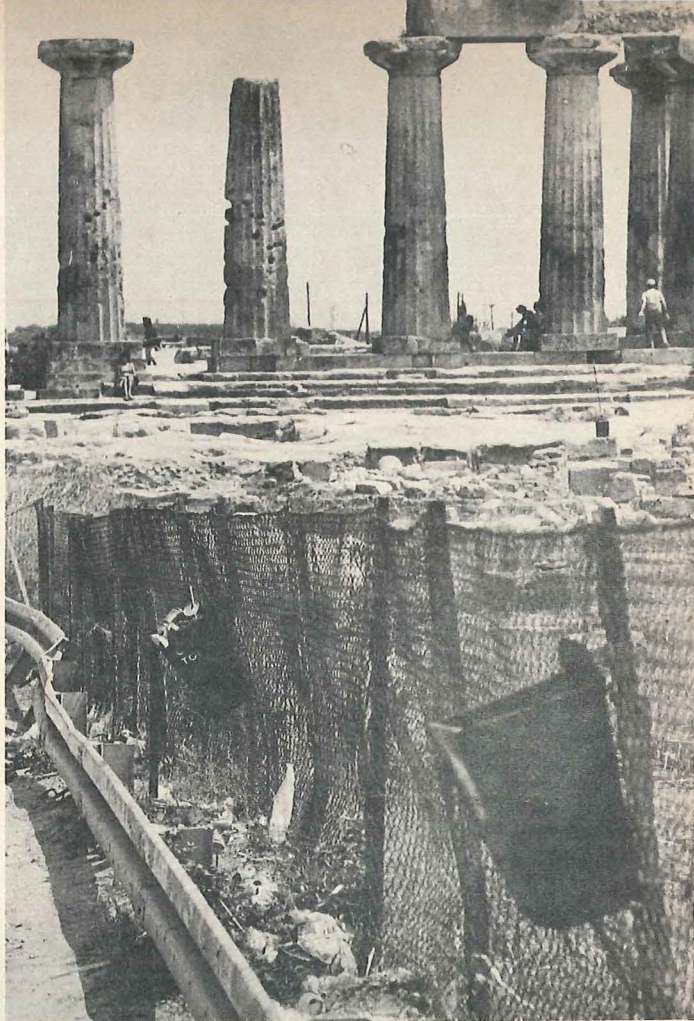
all buy postcards at the exit gate and catch an ice cream before boarding the bus. Enough have skirted the tour in favor of the shops where, to the blare of a Theodorakis tape, they are enveloped by rows of miniature statuary, cloisonne plates, sea shells, bells, bottle-openers, T-shirts and similar mementos of their hour-long stop.

By noon the crush is over. In the summer sun the site lies relatively deserted and baking. But while the "volume" tours have swept through, travelers on their own are lingering in the ruins. The occasional St. Paul charter unloads in the plateia and sweats wearily to the Bema.



Through afternoon the souvenir shops stay open, in full knowledge that these travelers too will soon have their fill of roasting on the site and can be tempted through a cool, inviting door. There is more time now to test for languages, joke, persuade and make big sales. Twenty copper pots go to a dealer in Germany. Vase reproductions will be shipped to Australia, Japan and South Africa.

It is 7:30. All but the most dedicated travelers have discovered the conspicuous absence of eating or lodging spots in the village center and have moved on. Shopkeepers roll down their shutters and stroll to join the town's returning farmers for a coffee in the square. The village is their own again. Sounds of children, dogs, chickens, donkeys can now actually be heard against the quiet air.



Like two sides of a living chessboard, men line up across the miniature plateia, choosing seats according to politics or family rivalries at one or the other of two opposing kafeneions. Until there's breeze enough to sleep, their chatter, family strolls and the day's town squabbles are lit by a few strings of bare bulbs overhead.

The lights go out by midnight. Owls set up the gentle "boop ... beep ... beep" that has marked centuries of nights here. Deep below the deserted square sleep untouched ruins. Perhaps among them is the plateia of the ancient Greeks.

—SUSAN CHRISTIANA





T.E.B. Howarth

## A New Headmaster for Champion

WHEN Thomas Howarth arrived at the Athens airport in the blistering sunshine, he was carrying the emblem of every British tutor, a large black umbrella. "I know I shan't need it here," he laughed, "but I will when I get off the plane on my return to England." Mr. Howarth, since 1973, has been at Magdalene College, Cambridge University where he has been Senior Tutor and Tutor of Admissions. In the fall, however, he will move to Athens as the new Headmaster of the Champion School.

Any academic community is eager to have a first-class educator introduced in its midst. But in Greece where foreign schools operate at enormous distances from their homebase, an educator with Howarth's talents and experience is all the more appreciated.

A man of trim build and great energy he says he has a traditional outlook towards education. "I am a great believer in the concept of the old-fashioned British grammar school — with much that it implies — selectivity, intellectually homogeneous classrooms, or what Americans call tracking. I also feel that children should work to their maximum, because they are happier when they are fulfilling their potential."

In a sense, Howarth himself is a model representative of the student he would like to mold

at Champion. An athlete, he has a special interest in squash rackets and lawn tennis, having achieved county status in the latter. He was educated at Rugby and went to Cambridge where he excelled, placing First Class in both parts of the History Tripos. He later received a Masters Degree at the same university. A trained historian, he is the author of three books; the latest, *Cambridge Between Two Wars*, is a compelling study of the University and the brilliant but sometimes destructive men who reached manhood on that campus. He is the author of numerous articles on education, having been the fortnightly columnist for *The Times Educational Supplement*. During World War II he entered the army at the beginning in 1939 as a private, peeling potatoes, and later earned a commission. He fought in the whole northwestern European campaign and became Field Marshal Montgomery's personal liaison officer. When Montgomery drove into liberated Paris, young Howarth was seated beside him. "That was the most fascinating experience of my life," he recalls. "Montgomery was a great leader. Of course, my association with him made a big impression on me, but probably his only *modus operandi* that I have adopted is his use of terse communication on administrative matters. I like to get right to the

point, in as few words as possible."

Socially, Howarth is anything but terse. Conversational and full of humor, he has a way of lightening a heavy moment with a quip or a word of encouragement.

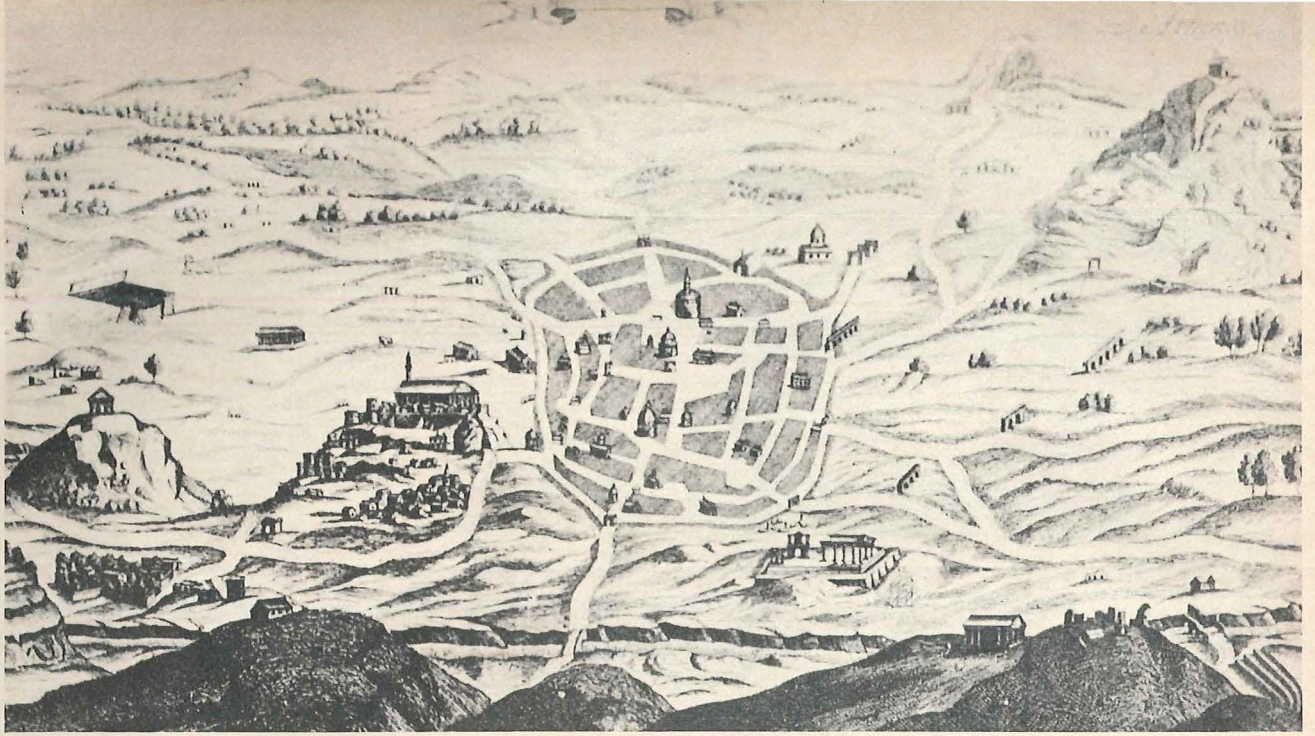
He was attracted to Champion School because of the high quality of faculty and student body. "I am aware of the school's current problems but I believe I can be of special value to Champion at this moment."

Howarth should understand quality when he sees it, since he has had a long career with the best secondary schools of England. He started his career by teaching at Winchester, became headmaster at King Edward's School, Birmingham, at thirty-four — a young age in England to attain that rank. In 1962, he became headmaster of one of England's oldest and most esteemed schools, St. Paul's, London, planning and supervising the moving of St. Paul's to its new location across the Thames. He remained at that institution until 1973 when he moved to Cambridge.

He is enthusiastic about chucking his umbrella for sun-drenched Greece. "Being an historian, I am drawn to Greece and am most happy for the opportunity to be at Champion. I am particularly interested in the development of the Greek Civilization Program there and in moving it to a pleasant, efficient campus which Champion now lacks at our present facilities in Palio Psychicho."

The Champion School, whose student body is international, has an enrollment of about 1400 students. Although it has a basically British preparatory system for the GCE and A and O Levels, it also offers an American track where students can prepare for SAT's and American universities. It was founded in 1970 by Betsy and Thomas Champion Shortell, and Mr. Shortell is president of the board. The school has maintained a high academic rating since its founding. ■





The so-called *Capuchin Plan of Athens* (1670), perhaps the earliest extant panorama of the city, was drawn from *Arditos* hill above the *Stadium*. At the foot of *Lycabettus* on the right, the two columns of *Hadrian's propylon* and the *cistern* where *Dexameni Square* stands today can be discerned along with portions of *Hadrian's aqueduct* passing through present-day *Kolonaki*.

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## WHAT'S IN A NAME? The Streets and Squares of Athens

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### PART II

SITUATED on the lower slope of the south side of Mount Lycabettus are two large contiguous districts, Kolonaki and Dexameni. Because rays from the rising sun first strike and light up the peak of Mount Lycabettus, its name may be related to the word *lykavges*, which means daybreak or morning light. The lexicographer Hesychios, probably of the fifth century A.D. (his lexicon is known only from a fifteenth-century manuscript) held that the name was derived from the word for wolf, *lykos*, wolves having in ancient times roamed the forests that covered the mountains outside of Athens. Modern scholars, however, maintain that the name may have come from a pre-Hellenic language spoken during, or even before, the second millennium B.C. Kolonaki and Dexameni are

names which refer to specific things in their districts. Both the district Kolonaki and its central square take their name from a slim column barely two meters high which now stands in Plateia Kolonaki, the Square of the Little Column. It is a simply-cut pillar of insignificant workmanship from the seventeenth century A.D.

When a square was first established around the "Little Column" it was called Plateia of Queen Olga, after the reigning queen. It was not long, though, before it had acquired through popular use its familiar name, Kolonaki. Later, a name of historic significance, one of the most prominent in the history of modern Greece, was assigned to this square and it became formally the Plateia Philiki Etairia, Plateia of the Association of Friends. Although that

name is revered and regarded with ardent respect, the natural and persistently enduring popular name, Kolonaki, continues not only to be used but to be accepted.

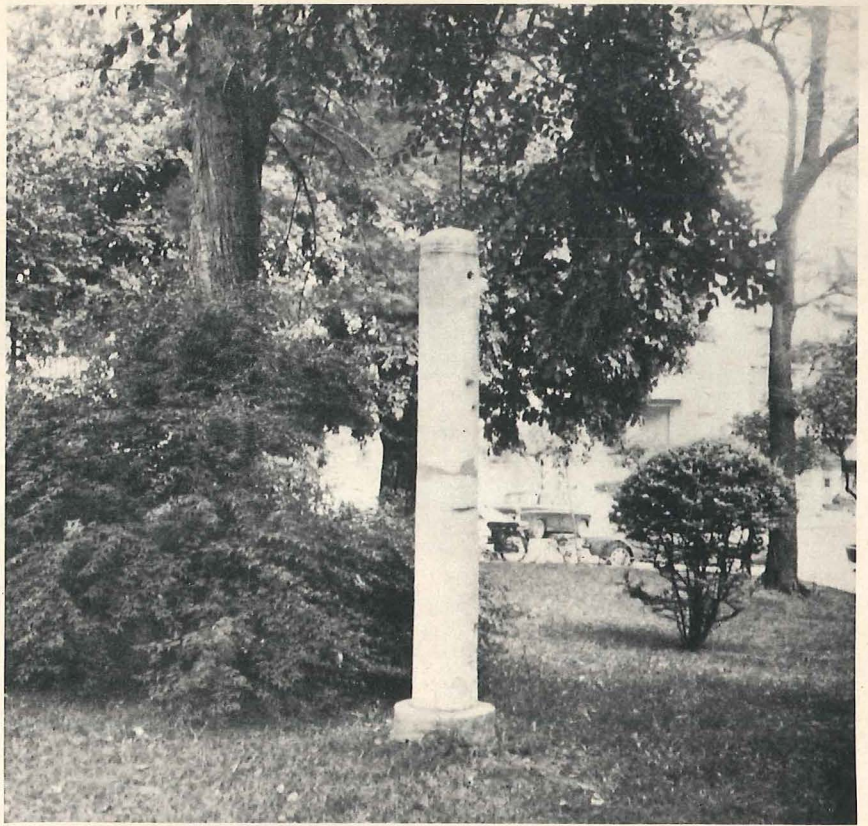
The Philiki Etairia was a secret Greek revolutionary society, founded in Odessa in 1814, dedicated to stimulating and organizing the suppressed and scattered strengths of the Greek people and to the securing of arms to be used by them in a revolutionary struggle for their freedom from Turkish oppression. Seven years later when the revolutionary fighting broke out, the Philiki Etairia had spread with extreme secrecy over the entire country and its thousands of members were prepared materially and spiritually for the successful uprising. The surrounding streets and those leading to and away from Plateia Philiki Etairia bear the



names of prominent members of the society, of its leaders and of the three founding members, Nicolas Skoufas, Emmanuel Xanthos and Athanasios Tsakalof.

The story of the little column which stands in Kolonaki Square and of similar columns that once stood in various parts of the city is a legend of fear, hope and superstition. At various times during the centuries of Turkish rule, the Christian population of Athens, in order to ward off an epidemic, or at the threat of one, would outline a kind of magic circle around the city as a barrier to prevent a plague from coming into Athens. In their articles and book, Dimitrios Kampouroglou and Stilpon Kyriakides both described the processions which took place on these occasions and the small columns that were then erected.

At the front of a ceremonial procession, the shirt of Saint Haralambos was carried as a banner. Behind the standard bearer followed twin



*Kolonaki Square today with the "little column" from which it derives its name.*

*The facade of the Dexameni reservoir. Built in 1871, it is the oldest surviving construction in the district.*

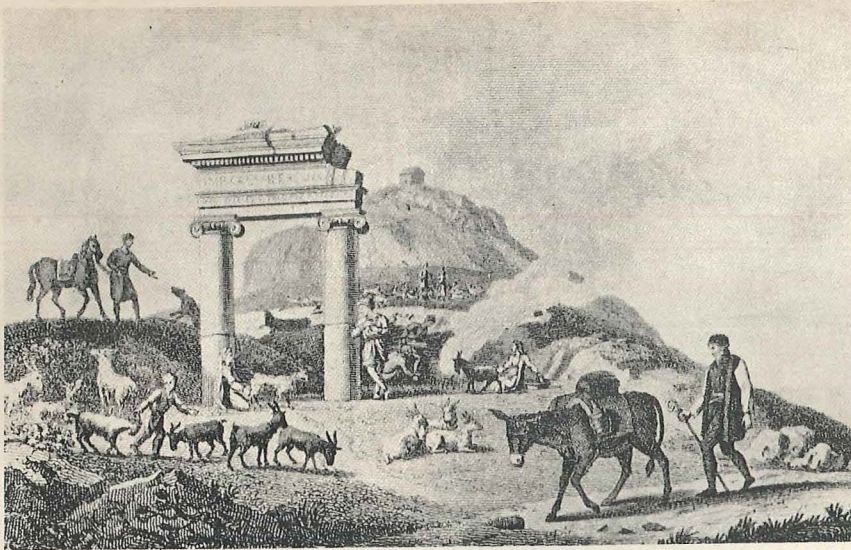


calves drawing a special plough with which a furrow was dug around Athens' outer walls. Walking behind the plough were two very old women carrying a copper vessel containing *mantologia*. These were bits and pieces of many things used in everyday life; namely, tiny chunks of coal or wood and various metals, morsels of food, fragments of cloth or paper and especially bits of thread. Gathered from all the homes of the city these bits and scraps of waste materials symbolized illnesses. For that reason they were to be buried to prevent contagion.

After the city had been circumambulated and the procession had returned to the place from which it had set out, the calves were slaughtered. Their carcasses and the *mantologia* were then thrown into the trench-like furrow and covered over. There where they were buried — probably at one of the gates of the city — a small column was then erected to mark the place. One of these small columns is the Little Column of Kolonaki Square, or Plateia Philiki Etairia or the one-time Plateia of Queen Olga.

When time had passed, secret hidden attributes were ascribed to that





Part of the propylon of Hadrian's Aqueduct with its inscription on the architrave was still in its original position on the slopes of Lycabettus where Dexameni Square lies today, when it was drawn by Stuart & Revett in 1751.

column and later it was believed that it had in addition to protective virtues a curative power effective against many diseases. Unlike these ceremoniously erected small columns, others associated with St. John the Forerunner, who was regarded as a healer inspired by God, were large columns from ancient ruins. These ancient columns, especially those from the Askleion, were believed to have therapeutic powers. In the Middle Ages, a church in Athens, St. John of the Column, was constructed around a standing pillar a part of which, with its Corinthian capital, still protrudes from the roof of the church in Eiripidou Street. *Mantologia* were buried there, too, at the base of the column to 'tie' or 'bind' sicknesses, a practice that was considered to be especially effective against fevers because of St. John's relationship to fever.

When the Turks were in Athens, a more mundane use was made of the small pillars by the disrespectful among them. It is known that they used the column in Plateia Kolonaki as a starting point for their much loved javelin throwing and archery contests. And, when they were practicing archery from the Acropolis, a little column below served as their target. The modest 'kolonaki' of the square no longer serves any purpose, either magic or mundane. It is simply an insignificant pillar standing in an inconspicuous place in its own square. But its familiar name is men-

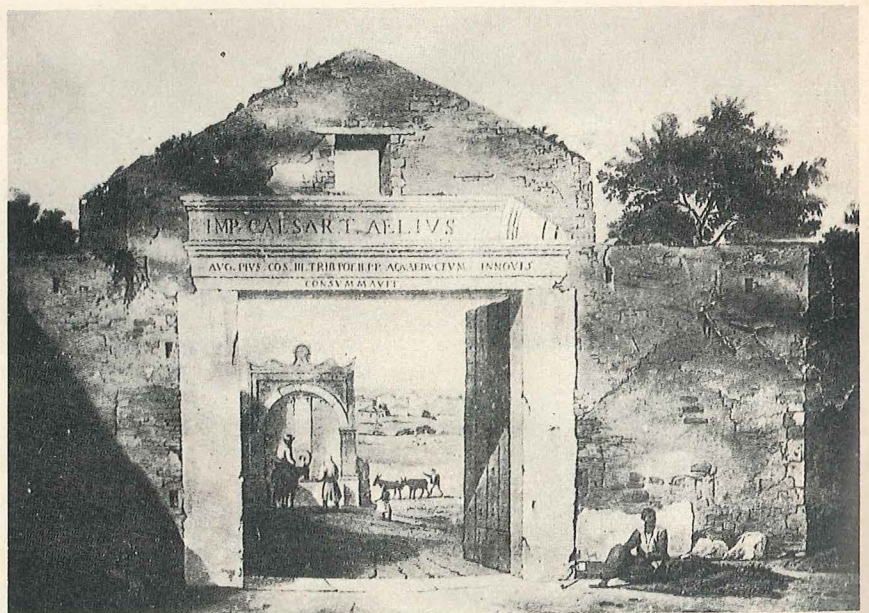
tioned thousands of times a day as a location.

In the streets around Kolonaki and the adjacent Dexameni Square literary, artistic and cosmopolitan life has continued to thrive in homes, cafeneions, restaurants, fashionable shops, discotheques and art galleries.

Beneath Plateia Dexameni, the Square of the Reservoir, there is a large cistern which was built by Greece's most munificent philhellene, the Emperor Hadrian. Both the district and the square take their name from this reservoir. Of all the

public works undertaken by the Roman Emperor during his years in Athens, probably the one which benefited the people most was the construction of an aqueduct to bring water to the thirsty, parched city. Hadrian's aqueduct carried water from Hymettus, Penteli, and Parnes, fifteen kilometers to the reservoir on the slopes of Lycabettus. This reservoir was 136 meters above sea level and held 494.60 cubic meters of water which flowed down to the city through oval lead pipes supported by a series of arches. The superstructure of the reservoir was an imposing edifice with an ornamental marble facade. When, with time, the aqueduct had fallen into disrepair the reservoir, which was then outside of the city, was used as a sheepfold and later it served as a country chapel.

In the fifteenth century a traveller, Kyriakos, from the Greek city of Ancona in Italy, visited the ruins and made a copy of an inscription on the entablature, part of which was still standing when it was seen in 1676 by George Wheler and Jacob Spon. This inscription ran across the entablature which was supported by two Ionic columns on each side of a wide arched entrance. At the beginning of the nineteenth century, two columns and part of the entablature that remained standing were drawn



The inscribed architrave of Hadrian's Aqueduct was brought down from the slopes of Lycabettus in the late eighteenth century and served as the lintel for the Boubounistra Gate which stood near present-day Syntagma Square. Today the lintel lies in the National Gardens. (Edward Dodwell, 1805)





*St. John of the Column today on Evripidou Street.*

and the facade described and delineated by James Stuart and Nicholas Revett for their great work, *Antiquities of Athens Measured and Delineated*. When all of this antiquity had fallen, one section of the entablature – with part of the inscription – was used to form the lintel of one of the gates in the wall which was hurriedly built around the city by Chasekis in 1778. Near the location of the ancient Diocharous Gate, this portal, the Mesogiliki Gate, was popularly called Boubounistra because of the gurgling noise made by the water of a fountain inside the gate. From this point ran the roads to Mesogeion, Penteli, Kifissia and Marathon. The gate has fallen but the fractured entablature is now lying on the ground in the corner of the National Garden near the intersection of Amalias and Othonos

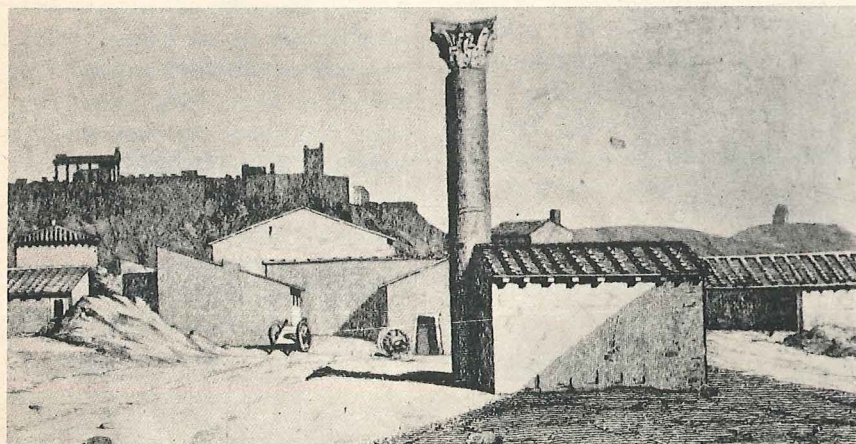
Streets, the location of the old portal.

By the time Greece had won her freedom, because of the debris and soil that had washed down from the mountains into the aqueduct, only a small amount of water trickled through. Several attempts were then made to restore the aqueduct to usefulness. In 1860, Amalia, then the Queen of Greece, ordered excavations to be undertaken and the reservoir was uncovered. Extensive restoration work was begun in 1900 and the whole system was cleaned, repaired and extended. So water flowed again to Athens from Hadrian's aqueduct.

The district, Dexameni, around the reservoir had by then become a residential part of the city. The high, tree-shaded square was a prominent meeting place where the eminent writer Alexandros Papadiamantis and his literary friends gathered for conversation and recreation.

A large modern hydraulic system has for years supplied Athens with ample water, but water from the ancient reservoir is still being drawn and used. Each year on January 6 when the waters of Greece are blessed, a special religious service, attended by prominent members of the city government, takes place in Plateia Dexameni. At this festival of "The Lights" water that has flowed over the long Roman road from mountains where once stood altars to pagan gods receives a Christian blessing.

—FRANCES F. DICKINSON



*The medieval chapel of St. John of the Column as drawn by Rey and Chénard in 1843.*

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# books

K. Mitsakis

## MODERN GREEK MUSIC AND POETRY – ANTHOLOGY

Grigoris Publications, Athens. 1979.

This new book is an updated and slightly expanded version of *Modern Greek Music and Poetry* (Thessaloniki, 1977) by the same author. It includes, however, poets such as Kalvos, Michaelidis, Lipertis, Loundemis and Limakis who were not included in the earlier edition. Like the former version, the present one is bi-lingual with English and Greek on facing pages, which serves to make it extremely bulky.

The core of the book comprises an anthology of poetry which has been set to music by Greek composers and released on record, as well as a discography of such records. The book also contains a preface by Mikis Theodorakis, a quite lengthy introduction to the topic by Prof. Mitsakis, and a bibliography both of the Greek texts and of the English translations used. No less than three indexes list the poets and poems, the first lines of all the poems in the anthology, and the persons and subjects. All this certainly makes for a useful reference book. However, both the discography and the anthology invite severe criticism.

In his introduction, Mitsakis deals only with the literary side of the phenomenon and offers a scholarly, though tangential, essay on the topic. He lauds twentieth-century Greek poetry while lamenting the feeble state of musical education in Greece. He then states, rather than explains, the impact that Theodorakis and Hatzidakis have had on cultural life in Greece and how the artistic-popular song emerged out of the popular song, transcending it both musically and poetically. He rightly mentions the educational aspect of the phenomenon but offers no discussion of it. Instead he talks about the difficulties of modern poetry, bringing T.S. Eliot into the discussion, and ends by stating

that music has helped to bridge the gap between poetry and the common man, giving as evidence the fact that groups of young people can be heard singing Elytis and Seferis in the streets. While we may or may not accept this as evidence, it is surely going too far to say that "poetry has once more become the cornerstone of Greek national education" with regard to the cultural level of the nation.

He turns next to comment on the reservations felt by some people with regard to the setting of poetry to music, that it is to the detriment of the poetry. But, instead of a discussion, we are presented with a quotation by Elytis on the subject. Mitsakis strengthens his assertion that poetry can gain from music by referring to a musical analysis of Eliot's *Four Quartets* which shows their dependence upon Beethoven's Quartet in A Minor, Opus 132, as well as again quoting Eliot's views. A more interesting and relevant matter is dealt with briefly by the author when he brings up the problem caused by the imposition of the composer's personality between the poetry and the listener, for to set a poem to music is, of course, to interpret it. Prof. Mitsakis avoids discussion of this and similar questions with regard to the setting of poetry to music, choosing to dwell only on the effects this has on the poetry itself and failing to view it as it should be viewed, as an independent art form in its own right.

More relevant to the topic and more interesting from the point of view of research are the methods used by the composer when working on a poetic text. Mitsakis distinguishes these as follows:

i) The composer sets a poem to music in its entirety.

ii) The composer selects several stanzas only of the poem.

iii) The composer selects only a few verses from an extremely long poem.

iv) The composer adapts the poem so that it differs substantially from the original.

v) The "poem" which has been set to music is, in fact, an arrange-

ment of a prose text.

vi) The composer runs two poems together into one composition.

vii) The composer is working from a text, perhaps provided by the poet, which differs from the printed text of the poem.

Mitsakis distinguishes these categories in order to explain how they are treated in his anthology. But the basic problem, not satisfactorily solved, with regard to such an anthology is whether it is to be an anthology of the poetic texts on which the musical compositions have been based, or an anthology of the compositions themselves. Mitsakis has clearly not decided which it is to be and this leads to inconsistency and confusion. For example, in some cases he has printed the poetic text, even though the composition varies from this; in others he has printed the composer's variation, and in cases where the variation is so great as to be unrecognizable in comparison with the poetic text, he has omitted it completely.

In those cases where the composer has chosen only parts of a poem, Mitsakis courageously attempts to indicate by means of an asterisk which lines have been set to music and which have been excluded. It is virtually impossible, however, to show how the words of a song differ from the poetical text unless one were to present the full poetic text and the words of the song side by side, a presentation which would have been more useful than that which has been done. Instead of this, Mitsakis gives the poetic text side by side with an English translation insofar as an English translation exists or is known to him. This has led to there being many blank pages throughout the book where a translation does not exist and it gives the anthology a rather piecemeal and incomplete appearance.

Turning to the discography, the most obvious criticism concerns the omissions it contains. Mitsakis does not claim that the discography is complete nor should we expect this, but there are at least a dozen records that spring to mind which have been overlooked and these are far from



being obscure (e.g. Theodorakis: *Epiphania Averof* and *Mythistorima*, Markopoulos: *Oropedio*, Mamangakis: *Syllogi I.*, Mikroutsikos: *Tragoudia tis Lefterias*, Papastefanou: *Asma Asmaton* and *Adoulotoi*, to mention just a few). Similarly, the discography is open to criticism because of its many and serious inconsistencies. Mitsakis has chosen to include not only records that contain poetry, but also those containing lyrics written by poets specifically to be set to music, such as Theodorakis' *Lianotragouda* (Ritsos) and Kokotas' *Thalassino Triphylli* (Elytis). This is acceptable only if he were to go on to include all those records containing lyrics written by recognized poets such as Gatsos and Christodoulou, which are omitted. He has also chosen to include more than one version of a record where others exist. But here again he is inconsistent. For example, he includes two recordings of the *Lianotragouda*, the one with Theodorakis and his singers, the other with Dalaras, and yet ignores or overlooks the one with Dimitriadi. And this is true of several records. Although the discography is ostensibly a collection of modern Greek poetry which has been set to music, Mitsakis has included theatrical works by Prevelakis and prose works by Kazantzakis. These either should have been omitted or he should have included all the theatrical and prose works which have been set to music such as those by Kambanellis. Finally, on those records containing a mixture of poetry and other songs, Mitsakis has made no attempt in the discography to indicate what is poetry and what is not. He has listed poets alongside lyric-writers which only makes for confusion.

As a first attempt at a scholarly work concerned with this phenomenon in Greece of setting poetry to music, the book deserves praise. It is unfortunate, however, that the many inconsistencies and, at times, the scrappy nature of the anthology lessen its worth. It is, however, a useful book to start from.

—DAVID J. CONNOLLY

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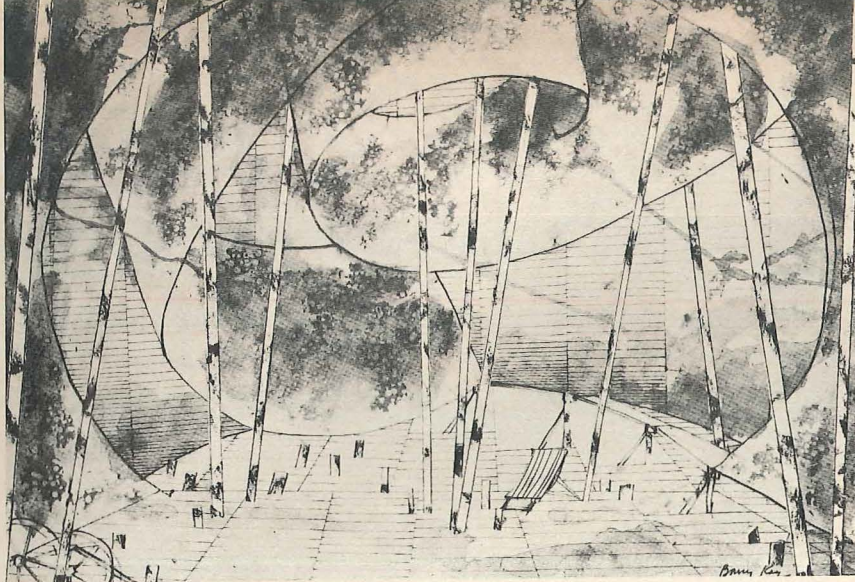
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Barry Kay's stage set for "Anastasia"

## art

### EXHIBITIONS IN RETROSPECT

CONTEMPORARY Graphics and the British Council Gallery closed this year's season with two concurrent exhibitions, one devoted to drawings of costumes and sets, and the other to photographs by the well-known stage designer, Barry Kay. Born in Australia in 1932, Kay studied in Paris and then in London where he settled after 1956. Kay has designed sets and costumes for leading theater houses the world over, such as the Royal Ballet, Sadler's Wells, the Old Vic and the Royal Shakespeare Company, in London; the Vienna State Opera and the Deutsche Staatsoper in Berlin. Perhaps his closest working associate is British choreographer, Kenneth Macmillan. Kay has also done sets for several ballets by Nureyev, notably *Raymonda* and *Tancredi*, as well as for Nureyev's film version of *Don Quixote*.

Soon after his arrival in London in 1956, Kay was commissioned to do sets for both theater and ballet. After the mid-sixties he turned his attention almost entirely to ballet because his primary interest lies in music, the lyric theater and the potential spectacle inherent in the performance of ballet and opera. Kay was particularly attracted to ballet

because he recognized the limitations and problems presented by the dance space on the stage and was directed by these towards his use of constructed scenery for dance. Up to that time the usual ballet scenery in England was executed by artists in the style of flat, decorated panels which were merely extensions of painting. Kay felt the need for innovation because this traditional type of flat scenery did nothing to enhance the innate vigor of a dance performance. Not only was the flat scenery merely decorative but it was also dull and unimaginative. It did nothing to convince the audience of the theatrical reality of balletic space. Furthermore, Kay was greatly affected by Russian Constructivism and the sculptural sense of space as it was used by Diaghilev for his magnificent ballet productions earlier in the century. Constructed scenery itself is not new, having had a long tradition in the development of opera, but it had hardly ever been used for ballet productions in Europe, the high cost involved being one of the reasons. In 1963 Barry Kay first used three-dimensional stage sets for the Royal Ballet which reflect new ways of approaching stage

design for the dancer's space.

In 1967 Kay designed the sets for the ballet *Anastasia*, probably his most ambitious creation up to that date. The sets were installed in a vortex shape made of curved screens like huge sails. Not only was this scenery three-dimensional, but it also bore psychological implications associated with the introspection, memory and inner mental state of the heroine. This effect was heightened by film projections thrown onto the screens. In this way the psychological element went beyond Diaghilev's form of constructivist stage design.

Stage sets create an illusory space, a theatrical space which Kay attempts to render as realistically as possible. He does not create structures according to the shape of the stage but according to the space which a specific ballet requires. Kay also often uses a clearly discernible ceiling device in his sets which further defines the dancing space created. The space itself thus becomes more convincingly real as though people, and not only dancers, could exist in it. He aims at making each scene appear real whether it is a palace, ballroom or forest, in an attempt to draw the audience into the proscenium. For Tschaikovsky's *The Sleeping Beauty* at the Berlin Staatsoper, 1967, in which he collaborated with Macmillan, Kay turned away from the usual saccharine fairy tale presentation, and, following solely the music and the intentions of the composer, he turned the ballet into an elaborate production of oriental magnificence. To recreate the splendid ballroom he boldly placed a grand staircase and balustrade construction in the center of the stage which is usually left empty. This construction revolved and became the core of the sets which were built spirally around it.

In 1971 *Anastasia* was revised and its one act was transformed into a full three-act ballet. The problem which this version presented now was how the first two



acts, which were devoted to the facts of the heroine's earlier history, could be linked to a third act which was about her memories and personal interpretations of the past. It was a question of linking fact with emotional and psychological elements. This problem was astutely overcome through Kay's ingenious manipulation of scenery. He used tall slim pieces of timber and the same enormous curving, sail-like screen which could be raised or lowered according to the location suggested. In the first act, the sets appeared to be an abstracted scene of a forest. In the second act, certain screens became the ceiling above to suggest a ballroom, while in the third act these screens were used for projections as had been done previously in the one-act version.

Seen in this light, Kay's innovative contribution and highly original approach to stage design is invaluable because from simple and superfluous flat decoration he has redefined the spatial area for dance through the use of constructed scenery; he has managed to integrate emotional and psychological elements into ballet; and, most importantly, he has given this art form a highly functional value by making it the means and the inextricable link between disparate scenes.

The exhibition of Kay's drawings at Contemporary Graphics was hardly an adequate sample for conveying the amplitude and totality of Barry Kay's work in the round. However, the decisive, robust line and the assured and generously colored execution of the drawings did serve to make the spectator who has not seen his sets more desirous of seeing Kay's work on the stage.

**T**HE exhibition of photographs by Barry Kay at the British Council consisted of works taken from his book *The Other Woman* and his forthcoming *Body and Facade* to be published by Thames and Hudson.

The theme of *The Other Woman* is concerned with trans-sexuals and transvestites, outsiders who have formed an extensive sub-culture within society, and who, despite their non-conformity, have created an existence of their own. Most of the subjects who were photographed live in a suburb of Sydney, Australia. Kay's photographs are candid and objective. He feels an empathy for his subject and wishes neither to hold him at a distance nor to ridicule him. These photographs, however, have a distinctive starkness which reveals the subject's personal knowledge of non-conformity.

In *Body and Facade*, Kay's approach is more complex. His subjects are shown transforming their personal appearance in response either to a personal obsession or to gain social approval. These photographs were juxtaposed against studies of people whose 'facades' conform to standards set by society. In this way, social and anti-social aspects are presented simultaneously. Kay again attempts to make as objective a statement as possible. The image, however, by its appearance — whether social or anti-social — tells the truth about its own reality.

For Barry Kay the theater and photography have an odd relationship. In the theater he creates an illusory world for the spectator, while in photography it is the reverse because the subjects he is attracted to create an illusory world for themselves and so it is he, the photographer, who becomes the spectator. Furthermore, Kay is attracted to photography because it allows him this possibility of documenting his observations of people, their way of life, and their chosen behavior patterns which he cannot express as a theatrical stage designer. Photography allows him the freedom to select and depict from life what which interests him.

—CATHERINE CAFOPOULOS

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Iacovos Kambanelli's "Father War"

## theatre

### A BURLESQUE EXTRAVAGANZA

**I**N 1957 playwright Iacovos Kambanellis introduced those new trends which were then transforming Western theater, to the Greek stage with his memorable first play, *The Court of Miracles*. Produced by Karolos Koun, it led the way to a new wave of talented dramatists. Kambanellis' recently produced *Father War*, however, is really his first play. Written in 1951 and revised in 1960, it has until now never been staged. It was revised a second time for the production presented by Koun's Art Theater this past season.

The story of Demetrius Poliorcetes (the unsuccessful "besieger" of Rhodes in 305-4 B.C.) stirred Kambanellis' imagination, while the cold war with the end it brought to hopes for permanent peace, motivated him to write the play. This historical subject placed in a contemporary context might have resulted in an eloquent dramatic picture of military influence on men and mankind. Kambanellis, however, fell under the influence of too many other subjects which consequently blurred his dramatic picture. The desire to satirize as well the Colonels' Junta and Hitler's manic messianism, on the one hand, and the influence of

tourism which has turned the Island of the Knights of St. John into a realm of hotels, on the other, only confused his attempt to present the peculiar personality of Demetrius the Besieger. This blurring of the picture may have taken place in the two revisions of the play. For example:

The protagonist, a lonely man, is presented as a dramatic figure. As an inventor of siege machines and a conqueror who realizes that his

machines are useless because Rhodes is defenseless, he is seen as a comic figure yielding to temptations of the flesh. As the portrayal of a man who surrenders his ambition to conquer the world in order to enjoy these peaceful temptations, the presentation is sheer extravaganza. It would be difficult enough to combine all these opposing dramatic styles if the play focused primarily on Demetrius himself. The major flaw of the play is that it does not.

Kambanellis' Rhodes of today looks like a hotel settlement living from and for tourists. Ruled by a government consisting of hotel, taverna, club, etc. owners — a Hotel Democracy — it is a burlesque. That these people try to defeat Demetrius by exposing him to the temptations of the flesh is a continuation of the burlesque, which is completed when they decide to fight the besieging Demetrius with forks and knives — and win. Infatuated by their unbelievable victory, the people in the tourist business become war addicts and their sole ambition, like that of Demetrius earlier, is to conquer the world. This, the end of the play, would have been burlesque, too, were it not the tragedy of today's world.

If the above description is baffling, it only reflects the confusion felt by the audience on the opening night of the play. Cer-



Lazanis and Sozos in "Father War"



tainly the play had a good number of clever moments, mostly satirical harangues, and a number of funny situations which confirm the playwright's talent as a dramatist but not his ability to concoct a unified whole out of such disparate parts.

George Lazanis experienced difficult moments in trying to find the best possible approach to the play and must have concluded that the burlesque-extravaganza style best expressed the absurdity of our times. The second half of a play is always crucial to its success. Correctly, Lazanis decided that burlesque-extravaganza was the best possible approach to the second half of *Father War*. The metamorphosis of the hotel owner and President of the Hotel Democracy of Rhodes into a military dictator aspiring to the conquest of the entire world; the defeat of Demetrius' generals due to their greed; the mutual distrust and jealousy of the leaders (with allusions to Hitler and the Junta's Colonels), as well as Demetrius' infatuation with the ecstasies offered by the Island of Roses — all become part of the burlesque-extravaganza. In taking this direction, however, Lazanis fell into the quandary of how to deal with the first part of the play whose spirit is pure comedy. Even the greatly talented actor Armenis, in the role of the hotel owner and President of the Hotel Democracy, was unable to bridge the gap between the comic and the burlesque. Lazanis, as Demetrius, hardly fared better due to the contradictions in the script. His best moment was an unspoken one at the end of the play when, fed up with conquest and enamored with the Island of Roses, he was able to convey his surrender to that of the hotel manager by a subtly ironic expression of his eyes.

The style of burlesque-extravaganza can be carried off only with a masterly plot, especially written for it, and with a cast that is experienced in this line. Lazanis lacked both except at fragmentary moments. Whatever he was able to achieve, however, is to his credit.

—PLATON MOUSSEOS



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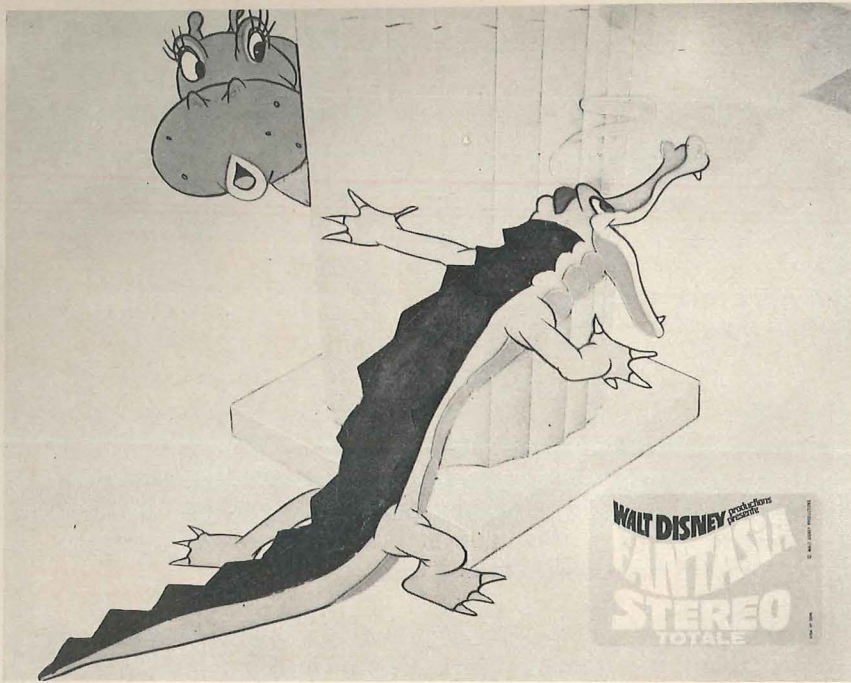
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# cinema

## A LITTLE ESCAPISM

**D**URING the summer in Athens, there are very few new film releases. This can be frustrating for those who have read foreign reviews and are eager to see the newer movies. In summer they will not be found in Athens. As a consolation, however, the movie houses will be showing popular films of the previous season and many old classics. For a movie buff, or even a casual moviegoer, it is an opportunity to view those earlier films of noted directors which are rarely seen in the commercial cinemas at other times of the year. Most of these are of a lighter variety, pleasant diversions rather than somber examinations of contemporary social issues. These movies are more suited to the atmosphere of the outdoor theaters that are functioning throughout the city during the summer.

Among the movies which will probably be shown this summer is *Fantasia*, the animated classic by Walt Disney. It is notable for the innovative techniques employed, and

has one of the funniest scenes in animated films: the dance parody of the hippopotamuses and crocodiles, in which the hippos frolic coquettishly in their tu-tus to the lilting strains of "The Dance of the Hours". *La Ronde*, a French film directed by Roger Vadim and starring Jean-Claude Brially and Jane Fonda, is based on Schnitzler's acidly frivolous classic. It is particularly interesting today as an example of Jane Fonda's early performances in which her development as an actress can be compared with her later roles.

*Gone with the Wind*, with Vivien Leigh and Clark Gable, is the forty-year-old perennial favorite and a treat for American visitors especially, since the film rights have been sold to a television network in the States and the movie cannot be shown in theaters there for a few more years. Last summer the movie was shown here in its full length of almost three and a half hours. This is significant, because cut versions almost always sacrifice the psychological power of the film for its more famous epic

scenes.

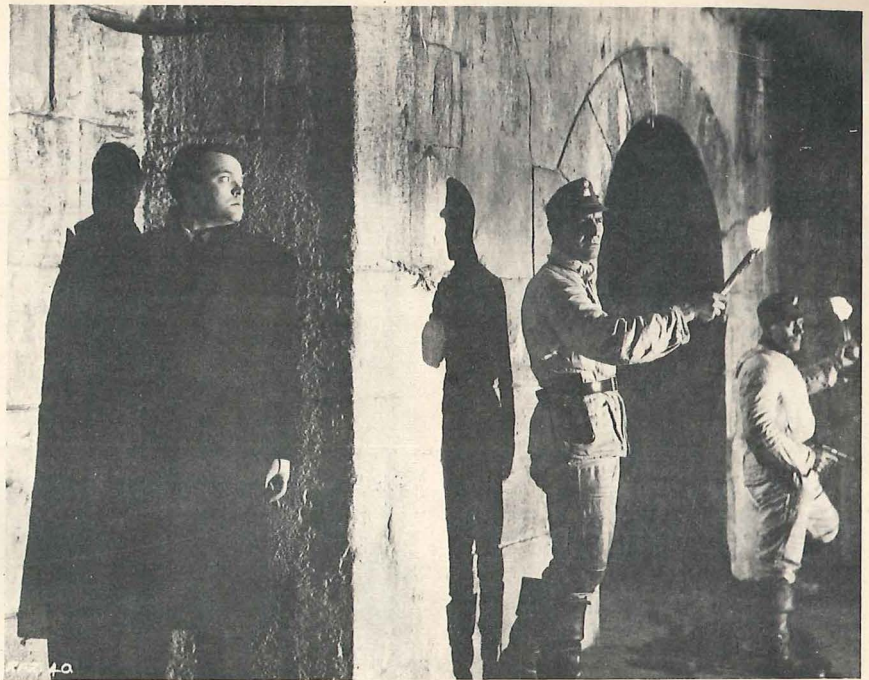
Also coming is *The Third Man*, directed by Carol Reed with Joseph Cotten, Alida Valli and Trevor Howard. It is in Orson Welles' role as Harry Lime, however, that we find a truly brilliant portrayal. To a personification of corruption and evil, Welles adds such disarming wit and style that the viewer at times feels the same ambivalent reactions to his characterization as Joseph Cotten does. This ambivalence is captured in one of the really memorable scenes in cinema — the first glimpse of Harry Lime. A cat meows, a window creaks open; as the camera scans from his feet, with the cat lurking nearby, to his face, half-shadowed, half-lit and framed in a doorway, we see his fantastically enigmatic expression, part smile, part smirk with eyebrows arched in a slightly inquisitive fashion. The movie is inundated with such significant details of character and with atmosphere as well. The imposing baroque buildings of Vienna, the gloomy lighting and constant mist, the haunting zither music of Anton Karas are combined with superb performances to make this an unforgettable movie.

The celebrated "master of suspense", Alfred Hitchcock, died recently at the age of eighty. There have been some Hitchcock festivals recently in the Athens area and there will be more during the summer. Among others, *The Thirty-Nine Steps*, *The Lady Vanishes*, *Strangers on a Train* and *Notorious* will be shown. Beginning as an art director and assistant director, Hitchcock in all directed fifty-three films during a long career that began in 1929. He became familiar to television viewers in the fifties as host of a weekly program, "Alfred Hitchcock Presents". The sight of his rotund double-chinned profile blending into the simple line drawing that he himself drew, along with his irreverent jokes, puns and deadpan delivery were happily anticipated as much as his pleasantly scary stories. Although the plots and settings of his movies varied, there are some common elements in most of them. Indeed, Hitchcock was not



really so much an innovator as he was a superb technician and editor. Perfectly organized and fastidious with respect to the details in his films, he very carefully coordinated photography and sound with the action. Hitchcock was highly imaginative in the way he used sound to create associations and to build suspense in pictures like *Blackmail* (1929), *The Lady Vanishes* (1938), and ultimately in that most chilling and unnerving shower scene in *Psycho* (1960), when the high-pitched violin sounds sent many people running from their theater seats to the safety of the lobby. Francois Truffaut stated, "If Hitchcock, to my way of thinking, outranks the rest, it is because he is the most complete filmmaker of all. He is not merely an expert at some specific aspect of cinema, but an all-round specialist who excels at every image, each shot and every scene."

Hitchcock did not ordinarily work with mystery stories in which the interest of the audience is concentrated on figuring out who the culprit is. He has explained: "To me, suspense is immeasurably more



Orson Welles, left, in "The Third Man"

potent than mystery. I've never used the whodunit technique, since it is concerned altogether with mystification, which diffuses and unfocuses suspense. It is possible to build up almost unbearable tension in a play or film in which the audience knows

who the murderer is all the time, and from the very start they want to scream out to all the other characters in the plot, "Watch out for so-and-so! He's a killer!" There you have real tenseness and an irresistible desire to know what happens, instead of a group of characters displayed in a human chess problem. For that reason I believe in giving the audience all the facts as soon as possible." By doing this, he leaves the viewer free to concentrate on the psychological aspects of the plot as it unfolds.

*Strangers on a Train* (1951) which combines bizarre effects (the runaway merry-go-round) with malevolent humor (Bruno's scenes with his mother, played by Marion Lorne) is an example of this technique, as we know the murderer early on in the film. This is an enormously popular and much discussed movie. As a Hitchcock film it is unique in its concentration on a single actor's outstanding performance — Robert Walker as the elegant but perversely degenerate Bruno. At other times Hitchcock felt that acting was not important as an element of suspense and that it was the technical aspects which really created the mood. Indeed, although he cast some well-known performers in his earlier films,



The late Alfred Hitchcock's "Strangers on a Train"



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in the later ones he preferred to use unknown and often untrained leads.

Perhaps the essence of Hitchcock's skill is his use of the familiar, comfortable settings and situations of everyday life, with the sudden intrusion of a threat of danger. "The key to effective suspense is believability," he once said. "The simpler and more homely the peril, the more real that peril." Hitchcock, therefore, favored scenes such as the one in *The Birds* (1963) in which children innocently sing a song inside a schoolhouse while the crows are gathering menacingly outside on the trees. "I've never gone in for the creaking door type of suspense. To me, murder by a babbling brook drenched in sunshine is more interesting than murder in a dark and noisome alley littered with dead cats and offal." In the same way he plays upon the phobias and fears that all of us share to some degree. In *Vertigo* (1958) it is fear of heights, in *North by Northwest* (1955) fear of pursuit with no place to hide and in *The Wrong Man* (1957) he exploits one of his own darkest fears, that of false arrest and conviction.

Whether one considers Hitchcock an unrivalled genius or merely a competent technician, neither one nor the other is crucial to an appreciation of his films. With such hair-raising, unrelievedly tense thrillers as *Alien* being made today, the Hitchcock brand of spine-tingling seems by comparison quite mild and somewhat old-fashioned. Yet his movies remain great as entertainment value. The little touches of tongue-in-cheek humor in such films as *The Lady Vanishes* (1938) where Basil Radford and Naunton Wayne, sitting in a small European railway station, are merely concerned with finding out what the cricket scores are back home, seemingly oblivious to the political shambles of the world around them, are always a welcome distraction. A well-made Hitchcock film is really satisfying for the viewer and in our troubled times, a little escapism is surely needed.

—BARBARA STENZEL





*Saint George Karykis*

## music

### The Choir of St. George Karykis

ANY Westerner attending an Orthodox Liturgy in Greece for the first time is immediately struck by the total dissimilarity of the music with anything he has heard before. Aside from the lack of instrumental accompaniment there is the intonation of the priests and choir of men which sounds decidedly oriental to Western ears. This, of course, is due to the fact that most Eastern Orthodox congregations follow the Byzantine tradition of liturgical music and hymnody which is based originally on Hebrew chant, and has all the subtleties of the East such as quarter-tones and the seeming absence of cadences, but none of the musical flow that we call "tunes" and least of all harmony.

An exception to this rule in Athens is the Orthodox church of Saint George Karykis (or Karytsis) near Klafthmonos Square which is one of four congregations in the capital that follow the so-called polyphonic tradition (polyphonic in its strict sense of many voices) of Orthodox liturgical music which is normally associated with the Russian

Orthodox Church. The tradition is relatively old at St. George, dating back to before the turn of the century, and for many years it has produced probably the finest four-part male voice choir in Greece. Consisting of thirty singers (twenty of whom are always singing on a given Sunday morning), many of them members of the Lyriki Skini (State Opera) chorus, the St. George's choir is famous throughout Greece for its many recitals, here and abroad, and recordings (the most recent in 1978 and available in cassette).

The choir was heard in concert last month at the British Embassy on the occasion of a meeting of the Anglican/Orthodox ecumenical fellowship of Sts. Alban and Sergius. Although the Venizelos Library is rather small and acoustically dry, and therefore not the sort of room which gives the kind of resonance that one would hear in a church, the choral sound which the thirty singers produced was rich and often thrilling. The four-part harmony covers an impressive range from the very deep

Russian-style bass (low C and below) to the highest tenor range (high C on occasion). While very impressive both in terms of volume and control, it was not operatic in texture but subtle and surprisingly refined. The choral director, Alexander Theophilopoulos, was in fine form and clearly enjoyed the respect and attention of his singers. The first half of the program was devoted to hymns and various responses of the Orthodox liturgy, while the second half was composed of some of the lovelier of the old Athenian popular songs. It is hard to say which of the two sections was better or which of the two the singers were best at, as the whole evening was a genuine tour de force of excellent male chorus singing. The choir sings at St. George's every Sunday of the year beginning at 8:30 a.m., and I heartily recommend a visit for an opportunity of hearing a kind of music rarely found here and one which is refreshingly tuneful to our Western ears.

THIS year has been the year of the Festival that never was. Although officially scheduled by the Festival Committee, it deliberately excluded the participation of the Athens State Orchestra (for reasons of Mr. Manos Hatzidakis' personal vendetta with the players that has been going on now for six years). As the Festival was originally established around the nucleus of the orchestra and has included them for many concerts each season, the players were understandably incensed and complained to the International Music Federation in Geneva. On reviewing the facts, the IMF recommended to all foreign groups that they boycott the Festival as a gesture of support to the Greek musicians who were being discriminated against in their own country for reasons of the General Director's own ambition. Since Mr. Hatzidakis enjoys the Sultan's ear, so to speak, word of the Geneva decision never reached many quarters, including most of the Festival performers and the Festival box office itself which has continued selling tickets





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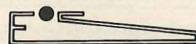
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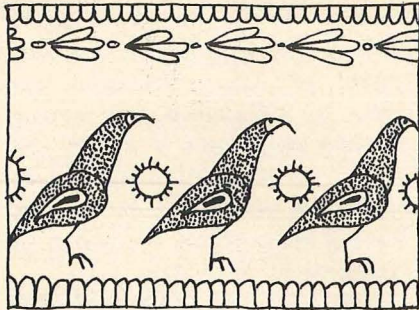
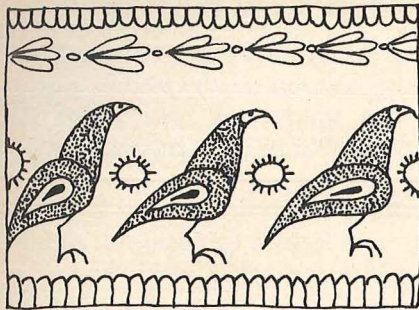
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as if nothing had happened.

The first incident occurred on June 17th when members of the Panhellenic Musicians Association physically broke up a rehearsal of the Oxford Pro Musica Orchestra at Herod Atticus theater on the afternoon of their scheduled performance. The visiting players were forced to return to England without having performed and without being paid, a fate suffered by other performers since then, as the Festival does not have sufficient funds to meet its commitments without box office receipts. This has unfortunately given the Athens Festival a very bad name in European musical circles and one wonders if future festivals will ever be able to attract foreign performers. Irregularities and disorganization in the past have scared off most first-rank artists, and this year's offering was notably lacking in well-known names. The Oxford Pro Musica, for example, is a mediocre ensemble of pick-up instrumentalists, and the New York Orchestra (which apparently the Festival hoped we would confuse with the New York Symphony) is likewise a catch-all collection of moonlighting players. Still, with the embarrassment and financial loss this year's Festival participants have suffered, it is unlikely that even second-rate musicians will feel like accepting invitations to perform at Herod Atticus in the future. One might be tempted to blame the State Orchestra musicians for depriving us of what little good music we get in Greece, but on the other hand one has to be sympathetic with the shabby treatment they have received at the hands of a musically illiterate General Director who happens to have written a few pop tunes of note in his career. In no other country in Europe could such a shameful situation be allowed to develop, and it is the government which in the final analysis must accept the blame for destroying the Festival and quite possibly serious music in Greece for longer in the future than I would care to contemplate.

—ROBERT BRENTON BETTS





## KOSMOS

### JUNE 1

A ceremony on the Acropolis commemorates the twenty-ninth anniversary of the clandestine pulling down of the swastika from the Acropolis hardly one month after the Nazis entered Athens. Present at the ceremony are the two heroes of the exploit, Apostolos Santas and Manolis Glezos, both fifty-eight years old. The annual left-wing ceremony received recognition by the government this year, being represented by Speaker of Parliament, Dimitris Papaspyrou.

A Presidential decree is announced which prohibits the catching of the Mediterranean Turtle in Greek waters. The government has accepted a proposal by the World Wildlife Fund to set aside a refuge for the endangered species on the island of Zakynthos. Fishermen in the Nauplia area meanwhile are seeking assistance from the Ministry of Merchant Marine to protect their nets from dolphins. Dolphin-proof nets are manufactured but are costly.

### JUNE 2

The seventh Poseidonia Marine Exhibition opens with its tutelary god displaying his power in the form of floods and hail. Prime Minister Rallis, Minister of Merchant Marine John Fikioris and Antonis Handris, President of the Greek Shipowners' Union, attend the show which consists of six hundred exhibits from

forty countries. The Poseidonia Exhibition has been held in Piraeus for the last three consecutive years.

### JUNE 3

The beautiful "Red Countess", Rosanna Matiussi, slashes her wrists at Ellinikon Airport as she is being extradited to Italy on charges of terrorism organized by the Red Brigade. Doctors, however, state that she is fit to travel. Her expulsion was ordered hurriedly as she was on the verge of marrying a Greek to avoid extradition. The Supreme Court's decision has been criticized as a violation of political liberties.

### JUNE 4

Fire breaks out in the Criminal Courthouse on Santaroza Street in central Athens. One courtroom is destroyed and several others are damaged before the fire is brought under control. Earlier, an anonymous call warned police that a bomb had been set in the building, but no explosives were found.

On World Environment Day the Automobile Club of Greece hands out thirty thousand plastic garbage sacks to drivers with the request not to throw the sacks, when full, out of car windows.

### JUNE 7

American author Henry Miller dies at the age of 89 in California. A visit to Greece for a few months before World War II led to the publi-

cation of *The Colossus of Maroussi* (1941) which first brought the attention of the international reading public to such figures as George Katsimbali, George Seferis, Constantine Tsatsos and Lawrence Durrell, all of whom later became famous.

### JUNE 8

The Homereion Cultural Center is inaugurated on Chios in the presence of its donors Michael and Stamatia Xylas. The center has a library containing eighteen thousand volumes, a reading room and a theater with nearly five hundred seats. The latter will open with the world premiere of Spyros Evangelatos' Amphitheater production of *David*. Xylas' extensive shipping concerns are centered in London and in his address he asked Greeks resident abroad to increase donations to their homeland.

### JUNE 10

Former Deputy Minister of Foreign Affairs Constantine Stavropoulos is awarded the Dag Hammarskjold Peace Prize in Brussels. The diplomat held key positions in the United Nations for twenty-eight years. He served with Count Bernadotte in the Palestinian arbitration, was Trygve Lie's personal envoy in Korea and headed the U.N.'s Legal Service for twenty-two years.

### JUNE 11

The Golden Rose Competition of Popular Song at the Panathenaic Stadium is won by Dimitra Galani on the last night of a five-day festival that featured Charles Aznavour, Dalida and Joe Dassin.

British author and philhellene, C.M. Woodhouse, is elected corresponding member of the Athens Academy. The former M.P., holidaying in Halkidiki, is currently writing a biography of President Karmanlis.

# STAGECOACH

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Another corresponding member, Homer Thompson, Professor of Classics at Princeton University and long director of the Agora excavations, is given a reception at the Athens Academy.

#### JUNE 12

Among those named in the Queen's Birthday Honors List are Hector Catling, Director of the British School of Archaeology since 1971 (OBE); Paul Beck, administrator of the Protestant Cemetery in Athens (MBE); Petros Petrakis pottery restorer at the British School of Archaeology (Hon. MBE); and Frank Jones, who has completed twenty-seven years of service at the British Embassy (BME).

#### JUNE 13

The new Acropolis Museum to be erected at the foot of the rock and incorporating the neo-classical Makryiannis barracks is running into difficulties before the foundations are laid. Early cuts in the ground are exposing important ancient finds and the billion drachma government grant for building the museum does not include funds for the archaeological excavations which will now have to be carried out.

Ambassador to the Vatican, Stefanos Stathatos and Pro-nuncio Msgr. Giovanni Moriani present their credentials, respectively, to Pope John Paul II and President Karamanlis. The preliminary phase of the theological dialogue between the Roman Catholic and the Orthodox Churches held on Patmos and Rhodes concluded earlier this month, "in an atmosphere of love and sincerity".

#### JUNE 20

The Olympic flame on its way to

Moscow reaches the Panathenaic Stadium where the Games were first revived in 1896. The flame was carried by 350 athletes, each running one kilometer, since it was lit yesterday. It is the third time since the revival of the Games that the flame is being carried by runners all the way to its destination.

The Research Service of OTE has revealed that Greeks do not make more private telephone calls while they are on their jobs than when at home. The public is wondering by what means OTE came to these results and if they were legal.

#### JUNE 23

A funeral service is held for Dimitrios Partsalidis at the Athens Cathedral, attended by many political figures. The noted communist resistance leader, seventy-nine, died in Athens yesterday. Born in Trebizond, he fled to Greece in 1922 at the time of the Asia Minor catastrophe and became mayor of Kavalla in 1930. During the occupation he became General Secretary of the National Liberation Front (EAM), the leading communist resistance organization which sought to overthrow the Papandreou Government in the December, 1944 uprising in Athens. Escaping from detention in 1947, Partsalidis joined communist forces in the north and later fled to Yugoslavia. After the Soviet Union's invasion of Czechoslovakia, Partsalidis defected from the Moscow-dominated Greek Communist Party and formed the Communist Party of the Interior. He was arrested again in 1972 when he illegally re-entered Greece to organize resistance against the dictatorship and was amnestied after the fall of the Junta.

Six Greek warships participate in

a ceremony at Psara commemorating the 156th anniversary of the Turkish massacre of the island's population which took place during the Greek War of Independence.

#### JUNE 25

A lockout by newspaper owners prolongs a strike which began on June 21. The strike has closed all newspapers except those published in foreign languages and communist organs.

Athens' "Les Halles" is slated for preservation. The Central Market on Athinas Street will be converted into a theater, a concert Hall, and other areas for cultural activities.

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# The Athenian organizer

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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
Alitalia, Venizelou 9B .....	322-9414
Austrian, Filellinon 4 .....	323-0844
British Airways, Othonos 10 .....	322-2521
Balkan Bulgarian, Nikis 23 .....	322-6684
Canadian Pacific, Stadiou 3 .....	323-0344
Cyprus Airways, Filellinon 10 .....	324-6965
Czechoslovak, Venizelou 15 .....	323-0174
Egyptair, Othonos 10 .....	323-3575
ELAL, Othonos 8 .....	323-0116
Ethiopian, Filellinon 25 .....	323-4275
Gulf Air, Nikis 23 .....	322-6717
Iberia, Xenofontos 8 .....	323-7524
Iran Air, Mitropoleos 3 .....	322-8404
Iraqi Airways, Ath. Diakou 28-32 .....	922-9573
Japan, Amalias 4 .....	323-0331
JAT (Yugoslav), Voukourestiou 4 .....	323-6429
Kenya Airways, Stadiou 5 .....	324-7000
KLM, Voulis 22 .....	323-0756
Kuwait Airways, Filellinon 17 .....	323-4506
LOT (Polish), Amalias 4 .....	322-1121
Lufthansa, Kar. Servias 4 .....	32-944
Luxair (Luxembourg), Kriezotou 6 .....	360-3134
Malev (Hungarian), Venizelou 15 .....	324-0921
Middle East, Filellinon 10 .....	322-6911
Olympic, Othonos 6 .....	923-2323
Pakistan International, Venizelou 15 .....	323-1931
Pan Am, Othonos 4 .....	322-1721
Qantas, Mitropoleos 5 .....	323-2792
Sabena (Belgian), Othonos 8 .....	323-6821
Saudi Arabian, Amalias 30 .....	322-8211
SAS, Sina 6/Vissarionos 9 .....	363-4444
Singapore, Mitropoleos 5 .....	324-7500
South African Airways, Kar. Servias 4 .....	322-9007
Sudan Airways, Amalias 44 .....	324-4716
Swissair, Othonos 4 .....	323-5811
Syrian Arab, Stadiou 5 .....	324-5872
Tarom (Romanian), Venizelou 20 .....	362-4808
Thai International, Lekka 1-5 .....	324-3241
Turk Hava Yollari, Filellinon 19 .....	322-1035
TWA, Xenofontos 8 .....	322-6451
Varig (Brazilian), Othonos 10 .....	322-6743
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
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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 .....	
Iran, Antinoros 29 .....	
Ireland, Vas. Konstantinou 7 .....	
Israel, Marathonodromou 1 .....	
Italy, Sekeri 2 .....	
Japan, Vas. Sofias 59 .....	
Jordan, Filikis Etairias 14 .....	
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, Christanthemon 22 .....	671-6917
Portugal, Loukianou 19 .....	790-096
Romania, Em. Benaki 7, Psyhico .....	671-8020
Saudi Arabia, Marathonodromou 71 .....	671-6911
South Africa, Vas. Sofias 69 .....	749-806
Spain, Vas. Sofias 29 .....	714-885
Sudan (Consulate), Rigillias 6 .....	717-298
Sweden, Vas. Konstantinou 7 .....	724-504
Switzerland, Iassiou 2 .....	730-364

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

### U.N. Representatives

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

### BANKS

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

#### Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm,  
Sun 9-noon) .....





<b>Credit Bank — Exchange Centre</b>	
Syntagma Square (Mon-Sat 2-8 pm)	322-0141
Sun 8-1 pm)	
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
<b>The Central Bank</b>	
The Bank of Greece (Central Bank)	
Panepistimiou 21 (Mon-Fri 8-2 pm)	323-0551
<b>Foreign Banks (Mon-Fri 8-2 pm)</b>	
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
Chrisospilliotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
<b>Other denominations:</b>	
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
Lyceum of Greek Women,	
Dimokritou 14	361-1042
Parnassos Hall, Karytsi Sq. 8	323-8745
Professional Artists Chamber,	
Mitropoleos 38	323-1230
Society for the Study of Modern	
Greek Culture, Sina 46	363-9872

## Schools and Colleges

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

## Youth Hostels

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

## CLUBS AND ASSOCIATIONS

### Social/Sports Clubs

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

### Business Associations

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

### Chambers of Commerce

American Hellenic, Valaoritou 17	363-6407
Athens, Akadimias 7	362-2158
British Hellenic, Valaoritou 4	362-0168
French, Vas. Sofias 4	731-136
German Hellenic, 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

<b>Mayor of Athens</b>	324-2213
<b>Aliens' Bureau</b>	362-8301
<b>Residence Work Permits</b>	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: Koumoundouros 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</b>	
<b>Responding 24-hours a day in all languages</b>	
<b>For questions or problems of any kind</b>	
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<b>Athens &amp; Piraeus (I.K.A.)</b>	166
<b>Poison Control</b>	779-3777
<b>Traffic Police Ag. Konstandinou 38</b>	523-0111
<b>For U.S. Citizens: Emergencies</b>	981-2740



# television and radio

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

## MONDAY

**ERT** 6:00 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

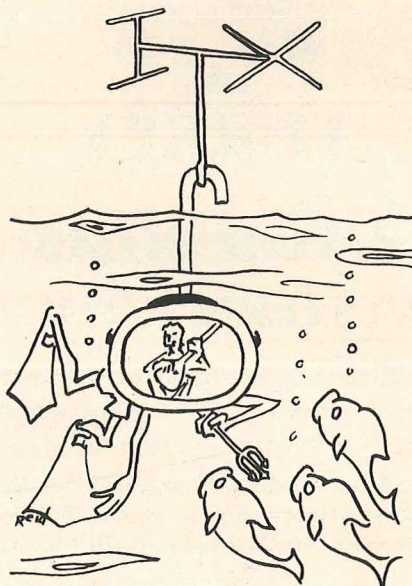
## THURSDAY

**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 Cat and Dog

## 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

## A TIME BOMB FOR WESTERN SOLIDARITY

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

Turkey has been disrupting (since 1974) Western solidarity in the Southeastern Flank of NATO

by

- maintaining an *occupation* Force in Cyprus
- encouraging Turkish-Cypriot minority intransigence
- threatening the use of force to change the Aegean *status quo*
- linking the use of American bases in Turkey to the satisfaction of expansionist objectives at the expense of Greece and Cyprus.

To restore solidarity

- Turkey must act as an *ally* in NATO not as a disruptive adversary...
- disputes between Turkey and Cyprus must be settled by negotiations and international mediation!
- Turkish occupation troops must be withdrawn from Cyprus!
- The Aegean disputes must be settled peacefully through bilateral negotiations and third party arbitration!
- Turkey should accept Greece's invitation for a mutual non-aggression pact!
- Turkey should stop vetoing Greece's reentry into NATO.





# Campion School

Campion School proudly announces the appointment of Mr. T.E.B. Howarth M.C., MA. as its new Headmaster. Mr. Howarth, former Headmaster at St. Paul's School of London and currently Senior Tutor at Magdalene College, Cambridge, will be in residence for the fall term.



## Campion School

all applications for admission and scholarships to: T.E.B. Howarth M.C., M.A.,  
23A Papanastassiou Street, Paleo Psychico, Athens, Greece Telephone 671-8194

- First independent school outside the United Kingdom which is a member of the Governing Bodies Association of Public Schools (G.B.A.)
- Offers preparation for Common Entrance and Scholarships to British Public Schools
- A preparatory school for students leading to GCE "O" and "A" levels as well as American PSAT, SAT and ACH examinations
- Approved examination center for GCE "O" and "A" levels
- Ten years of experience and growth in an international, multicultural environment
- Outstanding record of University acceptance in the United Kingdom, United States as well as many other countries of students' choice
- Dedicated, professional, international staff
- Boarding facilities available
- Transportation from most areas of Athens
- For interviews and counseling of prospective students appointments may be made by telephone. Senior School 672-2846, Junior School 672-4004, Kindergarten/Nursery School 671-8964

Campion School actively supports equality of opportunity for all persons regardless of race or ethnic background and no student will be denied admission or be otherwise discriminated against because of race, color, religion, or national or ethnic origin.





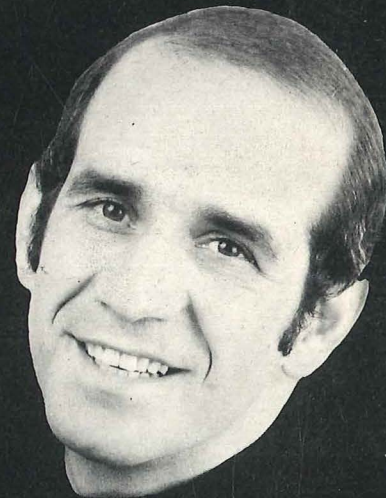
# TORK



STAMATIS KOKOTAS



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AGHIOS KOSMAS (OLD AIRPORT) TEL. 9829864 - 9829865