

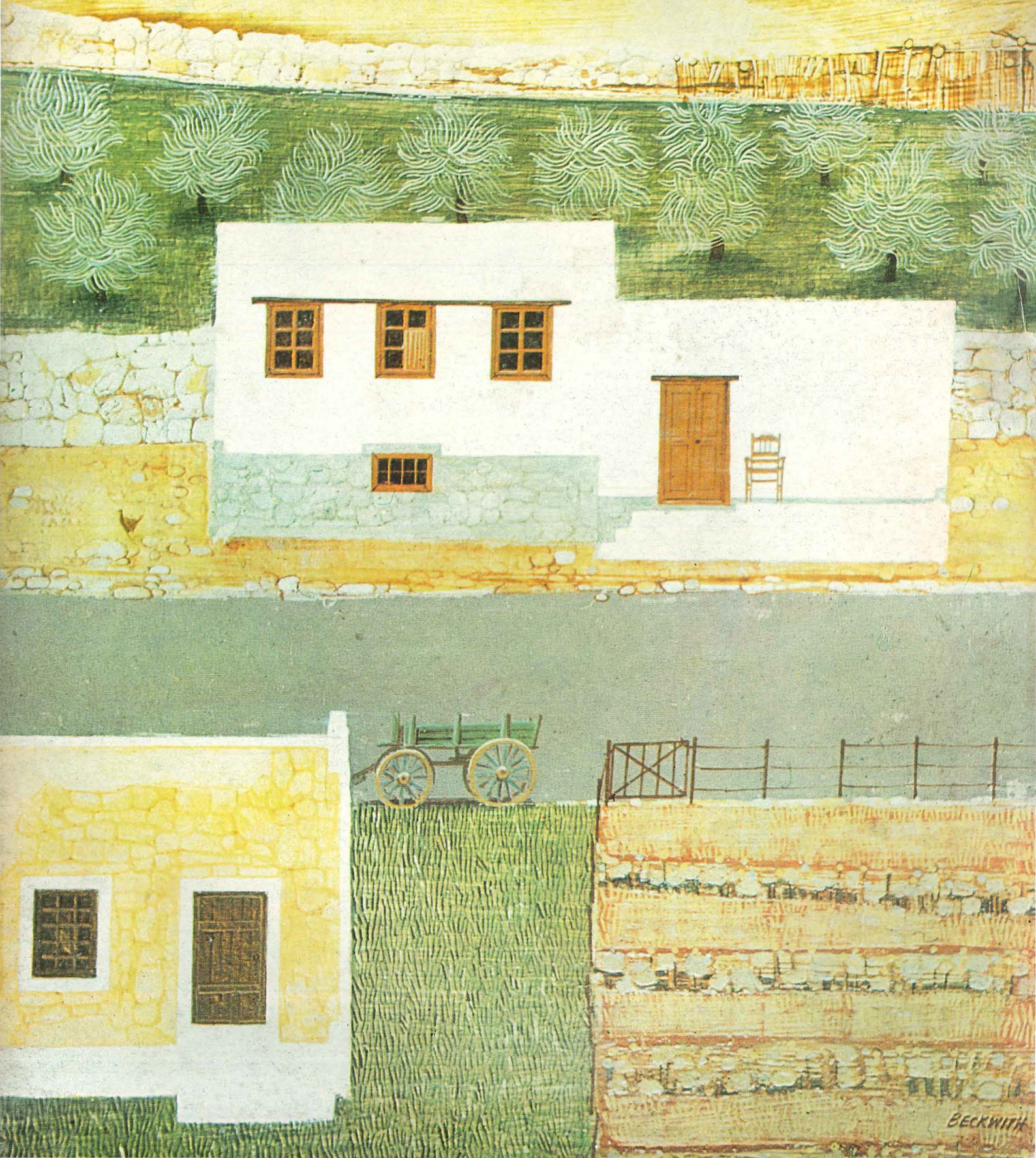
September 1980

THE

Price 50 Drs.

ATHENIAN

Greece's English Language Monthly



BECKWITH



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.



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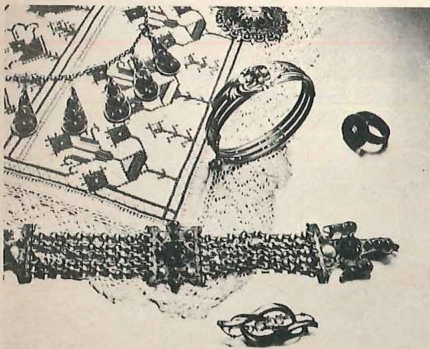
It's delicious traditional foods each with its own distinctive flavour: mousaka, tsatziki, taramosalata.

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Interfur. 2 Formionos - Pagrati. Exquisite furs in the latest fashions.

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

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

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

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



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

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

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

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

RESTAURANTS

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

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

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

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

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

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

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

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

Kuyu. 24 Akti Koumoundourou - Tel. 4111623.

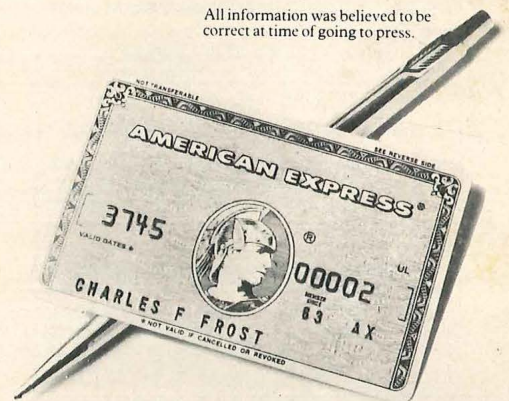
Fish restaurant looks on to the famous Mikrolimano Port in Piraeus. Open daily for lunch and dinner.

Gerofnikas. 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

COMMUNITY CALENDAR

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

SEPTEMBER 1

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

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

SEPTEMBER 3

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

SEPTEMBER 4

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

SEPTEMBER 6

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

SEPTEMBER 8

Deree College — First semester begins.

SEPTEMBER 10

American Community Schools — Nursery school and kindergarten begin.

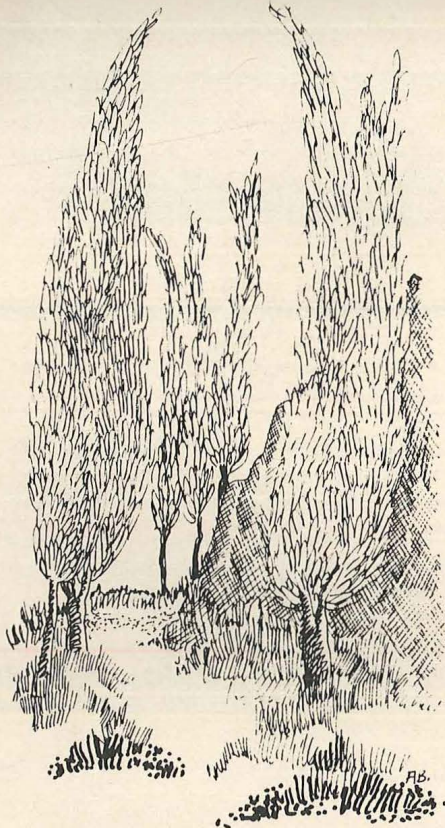
SEPTEMBER 12

Athens College — High School registration through Sept. 14.

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

SEPTEMBER 15

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



TEN ASPECTS OF ATHENS

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

TEMENOS 1980 FILM SHOWINGS

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

THESSALONIKI INTERNATIONAL TRADE FAIR

The 45th annual International Trade Fair will take place in Thessaloniki from September 7-21. It will be open daily from 10 am until 2 pm and from 6 pm until 10 pm. Free admission for buyers. This year, Thessaloniki is playing host to exhibitors representing more than fifty countries — twenty-eight of which will be official state representation. This is the most important Trade Fair held annually in Greece, with exhibits ranging from agricultural machines to household goods and with the popular beach resorts of Halkidiki close by, well worth a visit.

SEPTEMBER 16

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

SEPTEMBER 17

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

SEPTEMBER 18

Campion School — Orientation for all new students.

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

SEPTEMBER 19

Campion School — First semester begins.

SEPTEMBER 20

Dörfpeld Gymnasium (German School) — First semester begins. Athens College — First semester begins.

SEPTEMBER 22

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

SEPTEMBER 24

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

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NAME DAYS IN SEPTEMBER

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

DATES TO REMEMBER

September 3 Labor Day — U.S.A. and Canada
September 7 Independence Day — Brazil
September 15 National Day — Mexico
September 18 National Day — Chile
September 23 National Day — Saudi Arabia

Cultural events at the British Council, the Hellenic American Union, the French Institute, the Italian Institute and the Goethe Institute will resume in October.

SEPTEMBER 27

Summer Time ends officially. Set clocks back one hour.

SEPTEMBER 29

The Textile Arts Centre (formerly Fibreworks) — Registration begins for Fall classes.
Athens Cosmopolitan Lion's Club — Dinner-meeting, 9 pm at the Athens Hilton — Film show. For further information contact Mr. Baganis, Tel. 360-1311.

AUTUMN IS BACK

On September 27 summer time officially ends in Greece and we revert to standard time. Clocks should be set back one hour so you may enjoy an extra hour's sleep without feeling guilty.

INTERNATIONAL MUSIC SEMINAR

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

THE WILDFLOWERS OF MT. OLYMPUS

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

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publisher's note

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

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

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

The cover is by Wendy Beckwith.

goings on in athens

MISCELLANEOUS

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

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

MUSEUMS

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

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

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

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

PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 417-9711. About 300 paintings, set designs, costumes and billboards representing the work and achievements of the German-based, Greek artist-director, Panos Aravantinos. Includes his set designs for the Fourth Act of *Carmen*, a classic reference in the theater to this day. Open Thurs. 9 am to 1 pm.

BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. The neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guidebooks in English, French and German. There is a coffee shop on the top floor and a fine gift shop. Open 8:30 am to 2 pm and 4:30 to 7:30 pm daily, Sun. 8:30 am to 2 pm. *Closed Tuesdays*. Admission 50 Drs. Free on Sundays.

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

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

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

JEWISH MUSEUM, Melidoni 5, Tel. 325-2773. A museum housing antiquities of the centuries-old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon., Wed., Fri. and Sun. from 9 am to 3 pm.

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

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

festivals

ATHENS FESTIVAL

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

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

BREMEN PHILHARMONISHES STAATSORCHESTER, September 1, 2: Dimitris 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.).

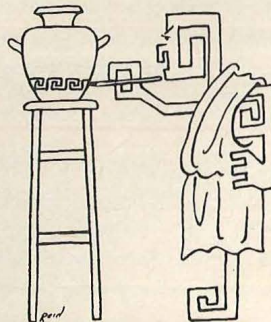
SALONICA STATE ORCHESTRA, September 8: George Thymis, conductor (200 to 60 Drs., students 30 Drs.).

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.).



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, Voukroustiou 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.

VIŔSKY UKRANIAN FOLK ENSEMBLE, through September 7.

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

THESSALONIKI FESTIVAL

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

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

THESSALONIKI

GREEK SONG FESTIVAL, September 14-21.

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

GREEK FILM FESTIVAL, Sept. 22-28. Will follow the International Film Festival. Program to be announced.

WINE FESTIVALS

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

DAPHNI (ATHENS), Through September 7. Daily from 7 pm to 1 am. (70 Drs., 50 Drs. group rate).

cotta and choice vases from the sub-Mycenaean, proto-Geometric, Geometric and proto-Attic periods (11th to 7th centuries B.C.). The museum's gem is a late 9th century B.C. bronze bowl of Phoenician workmanship, the earliest known (confidently dated) Near Eastern art object found in Greece. Open 8 am to 6 pm daily. Admission 25 Drs. *Closed Tuesdays and Sundays.*

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 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 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 8:30 am to 7 pm daily, Sun. 10 am to 4 pm. *Closed Mondays.* Admission 50 Drs. Free on Sundays.

NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The rooms of the permanent collection of the National Gallery of Art and the Alexander Soutzos Museum will be closed until October 15 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. Open daily. 9 am to 4 pm and Sun. and holidays 10 am to 2 pm. *Closed Mondays.*

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.

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 9 am to 1 pm and reopens Mon., Wed. and Fri. evenings from 5 pm to 7:30 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.

LIBRARIES

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

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

ATHENS COLLEGE, Psychiko, Tel. 671-4628, ext. 60. A good collection of classical and modern Greek literature and history. Mon. through Fri. 8:30 to 1:30.

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.

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.

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

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

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

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

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

NATIONAL RESEARCH 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.

MISCELLANEOUS STUDIES

ATHENS CENTRE FOR THE CREATIVE ARTS, Pangrati Cultural Centre, 48 Archimidous, Tel. 701-5242. Eight-week courses in the following: Modern Greek (beginning and intermediate levels); Jazz Dance (all levels); Dance Preparation (exercise, yoga and movement); Studio Art (beginning and intermediate); Seminar in Philosophy. Registration Sept. 22-Oct. 6. Classes from Oct. 6-Nov. 28. A new, one-month intensive course in Modern Greek (beginning and intermediate) will be given three days per week, three hours each day. Registration Sept. 22-Oct. 6. Call for more information.

THE TEXTILE ARTS CENTRE (formerly Fibreworks), Iperidou 5, Plaka. Tel. 322-3335, 895-8797. Lessons in weaving, spinning, natural dyeing, batik, indigo blue dyeing, knitting, crochet, patchwork, and more. Eight-week courses cost 3500-3800 Drs. Registration for Fall classes begins Sept. 29. Open daily 10:30 am-3:30 pm, evenings 6-9:30 pm.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychiko, Tel. 671-1627 and 681-1462. Yoga classes in English and Greek, morning and evening sessions; discussion and meditation. For further details please telephone after Sept. 8.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Greek language courses (all levels). Classes begin in October. Telephone for further details.

XEN (YWCA), Amerikis 11, Tel. 362-4291. Classes in handicrafts including weaving, woodcarving, jewelry making, metalwork, ceramics and embroidery, among others. Also dressmaking and cooking classes. Language classes in Modern Greek, Arabic, German, Italian, Russian, Spanish and French. A weekly lecture series, The Continuity of Greek Tradition (with slides) and The Short Story in the English Speaking World, will both begin in October. Please call for further details.

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.

ITHACA: Theater Festival including other artistic activities (September 1-15).

KASSOS: Religious fair and local dances. Food and wine will be offered to visitors (September 2).

KARPATHOS: Annual religious fair and local dances in the village of Olympos (September 8).

HERAKLIO: Folkloric dances by the Lyceum of Greek Women (September 10).

KASSOS: Religious fair and local dances. Food and wine will be offered to visitors (September 14).

HALKIDIKI: 3-day festival in the village of Nikiti during which old customs revive (September 15-17).

KATERINI: Grape Festival (September 20-30).

GALLERIES

Most galleries will gradually reopen during September, but regular exhibitions will not get under way until October. Among the better-known galleries open this month are: Athens (713-938), Bernier (735-657), Diogenes (323-1978), Kreonides (322-4261), Nees Morphes (361-6165), Ora (323-0698), Stoa Technis (362-4139), Zygos (729-219).

DAY TRIPPING

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

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

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

AMPHIARION (47 km; 45 minutes). Tel. 0295-62344. Pleasant inland retreat set along a river bank. The sanctuary of 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 Helladic to Roman. Swimming nearby and many tavernas in the vicinity.

ISLAND OF POROS (2½ hours by boat, 1 hour by Hydrofoil). A lush island with beautiful scenery and cool summer days. A pleasant forty-minute hike through pine-covered hills and upland valleys (ask for directions in town) to the Poseidon sanctuary and site of ancient Kalauria. Good swimming at beaches all around the island (accessible by bus), numerous tavernas and tiny winding streets

provide a tranquil day. At sunset, stroll up above the village to watch the Peloponnisian 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 Kouros 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.

COLLEGES

Institutions of higher education that may be of interest to the English-speaking community of Athens.

AMERICAN COLLEGE OF GREECE, DEREK COLLEGE, Agia Paraskevi, Tel. 659-3250. A coeducational college awarding Bachelor degrees in Liberal Arts and Business Administration. Most classes conducted in English. Advising Sept. 1-3. Fall registration Sept. 4-5. Classes begin Sept. 8.

COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year program for undergraduates registered at American colleges. Courses are offered in English on Greek civilization, archaeology and Eastern Mediterranean studies. Candidates may apply to Mrs. Ismene Plylactopoulou, Kritis 24, Kifissia, Tel. 801-1426 or 801-6880. Registration Sept. 11. Tuition \$3,000.

DEREK COLLEGE DOWNTOWN CENTER FOR CONTINUING EDUCATION (AMERICAN COLLEGE OF GREECE), Athens Tower, Tel. 779-2247. Degree Programs in Business Administration, Economics, and Secretarial Studies. Also a wide spectrum of Liberal Arts courses. Registration for the Autumn Session Oct. 1-2.

UNIVERSITY OF LA VERNE, P.O. Box 25, Kifissia, Tel. 801-2362. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. First semester begins Sept. 18. Registration and orientation Sept. 15 (Grades 7, 8); Sept. 16 (Grades 9, 10); Sept. 17 (Grades 11, 12). Tuition \$55 per undergraduate

semester hour, \$75 per graduate semester hour.

SCHOOLS

Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.

AMERICAN COMMUNITY SCHOOLS OF ATHENS, 129 Agias Paraskevis Street, Ano Halandri, Tel. 659-3200. Serving the American and international communities of Athens for thirty-five years. Honors courses and International Baccalaureate program. Testing center for PSAT, College Board Examinations, Elementary School at Halandri and Kastri campuses: K (two years) and grades 1-5; nursery school at Kastri; Middle School: grades 6-8; Academy: grades 9-12. First semester begins Sept. 4 (grades 1-12); Sept. 10 (nursery and kindergarten). Tuition \$665 (nursery) and from \$2,475 (grades 1-5) to \$3,005 (grades 9-12).

ATHENS COLLEGE (Kollegion Athinon), Psychiko, Tel. 671-4621. A non-profit private school which basically follows the Greek curriculum. Grades 1-13. Admission on the basis of examinations (in Greek). The elementary school, grades 1-6, is now coeducational but girls are admitted only in grades 1-4. Registration for elementary school Sept. 6-8, High school Sept. 12-14. Classes begin Sept. 21. Tuition: Approximately 83,000 Drs.

CAMPION SCHOOL, A. Papanastasiou 23, Paleo Psychiko, Tel. 671-8194. Founded in 1970. Incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary

and high school levels. GCEs and American SATs. Grades range from nursery (half-day) and kindergarten to 13. Registration has commenced; first semester begins Sept. 19. Tuition: From \$1,550 (nursery school) and \$2,048 (K) to \$3,168 per annum.

DORPFELD GYMNASIUM (German School), Amaroussion, Paradissos, Tel. 681-9173. Registration Sept. 1-15. Classes begin Sept. 22. Call for further information.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 280-338. Nursery School through Gymnasium. Call for further information.

LYCEE FRANÇAIS (French Institute School), Sina 29, Tel. 362-4301. Call for further information.

PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. A private high school for girls which follows the Greek curriculum. Admission on the basis of examination.

TASIS—GREECE—HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia, Tel. 808-1426 (high school), 813-4349 (elementary school). The Hellenic International School is now affiliated with TASIS-Greece. American and British systems, grades 1-13. Preparation for American PSAT and SAT examinations, British GCEs (with newly expanded GCE program), as well as the International Baccalaureate. Registration through Sept. 12. First semester begins Sept. 17. Tuition: from \$2,330 (grades 1-6) to \$2,800 (grades 9-13).

ST. CATHERINE'S BRITISH EMBASSY SCHOOL, Kifissia. Preparatory school for British and Commonwealth children (ages 5 to 13 plus). Classes begin September 16. Tuition: 32,000 Drs per term. Written applications should be made as early as possible care of the British Embassy, Ploutarchou 1, Athens 139, Tel. 801-0886.

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 Theodossiadis, sets by Maridakis, choreography by Vangelis Silinos. (Royal, Epirou and Patission, Tel. 823-4 334)

CLOUDY SUNDAY (Sinefiastmeni 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 Tsúsanis, Mitsias and Alexandra, and actors 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 Lazanis. (Technis, Ioulianou and Third September)

GARCONNIERE 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. (Mino, Patission 91, Tel. 821-0048)

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

CINEMA

Most outdoor cinemas will remain open throughout the month. A few indoor cinemas will reopen, but new release films are not likely to appear until the season is fully under way. As a rule, programs change every Monday, Wednesday and Friday, with performances beginning around 8:30 pm.

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, Torá) — 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 Aímatos) — 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 Teleutaíos 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.

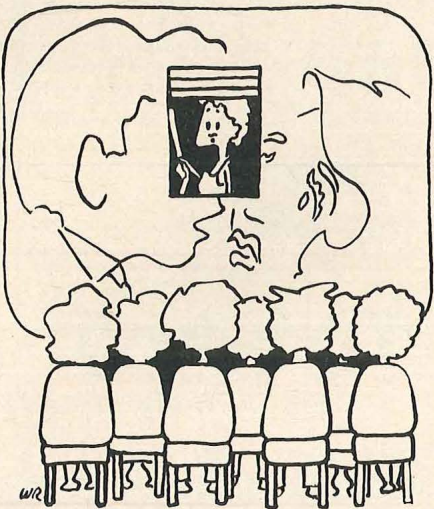
THE CHINA SYNDROME (To Syndromó tis Kinas) — An eerie example of fiction foreshadowing reality, this thriller about an "accident" in a nuclear plant was completed only a few weeks before the Three Mile Island one. And one wonders if in the latter the company went into as much trouble (even murder) to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

ESCAPE FROM ALCATRAZ (A podrasis 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.

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.



FANTASIA (Fantasia) — Walt Disney's animated feature length film is a delight for the whole family. The soundtrack of classical and semi-classical pieces provides the background music for lovely gossamer-like fantasy sequences as well as some extremely funny choreographed scenes.

THE FEARLESS VAMPIRE KILLERS (I Nyhta Ton Vrykolakon) — Roman Polanski's 1967 spoof of *Dracula*, starring his late wife Sharon Tate. She is a victim of vampirism and attempts to initiate the unsuspecting hero, played by Polanski himself, into the vampire cult.

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.

A LITTLE ROMANCE (Mia Mikri Romantiki Istoria) — A romantic comedy about two thirteen-year-old lovers who travel from Paris to Venice along with their mentor, the suave and irascible Frenchman (Sir Laurence Olivier). The basic Romeo and Juliet story is enhanced by the cameo appearances of Arthur Hill, Broderick Crawford (as himself) and Sally Kellerman, who has a field day in her funniest role since M.A.S.H.

IN-LAWS (Stamatiste! Mi Varate Ton Yiatro) — A sleeper of a movie, not especially well made or well directed, but generally creating some good hearty laughs. Peter Falk and Allan Arkin as the respective fathers of the newlyweds carry the movie through its weaker moments.

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.

NOTORIOUS (Notorious) — The 1946 hit directed by Alfred Hitchcock with the irresistible Ingrid Bergman as a spy and the staid, suspicious American agent, Cary Grant. One travelling shot records what is probably the longest kiss in cinematic history.

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

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

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

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.

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

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

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

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

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

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

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

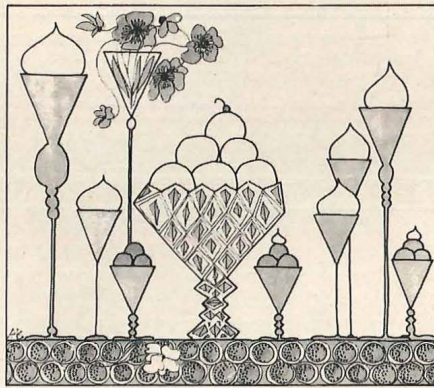
an open charcoal grill and served with a variety of spicy sauces. Daily 8 pm to midnight.

Tudor Hall, Syntagma Square, Tel. 323-0651. The formal, elegant, roof-top restaurant of the King George Hotel may be one of the handsomest anywhere and provides a panoramic view of the Acropolis. Summer dining on the terrace. Tudor decor and pewter dinner service. A trio of musicians performs in the evenings (no dancing). International cuisine with some Greek specialties. Expensive. Daily 12:30 to 3:30 pm and 8 to midnight.

INTERNATIONAL CUISINE

Restaurants, some elegant and formal, some simple with a variety of cuisines and prices.

Al Convento, Anapiron Polemou 4-6, Kolonaki, Tel. 739-163. The Pizzeria sign out front is misleading. Pizza is on the menu but so are Italian gourmet specialties: *antipasti*, sixteen varieties of pasta, *scaloppine al funghi*, and *scaloppa Siciliana* (superb) all delicately flavoured. For dessert, *zabaglione freddo caldo* (a liqueur, ice-cream float). Pleasant decor, attentive service and surprisingly moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.



Balthazar, Tsona and Vournazou 27, Tel. 644-1215. In a converted mansion not far from the U.S. Embassy where the atmosphere is pleasant and quiet. A spacious and cool garden in the summer. The menu offers a change of pace with unusual soups, entrées, curries, and sweets. A complete curry dinner for four will be prepared if you call the day before. Daily 8 pm to 1:30 am. Closed Sundays.

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

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

Kyoto, Garibaldi 5, on Philopappou Hill, Tel. 923-2047. Charming oriental hostesses serve Japanese delicacies in a comfortable setting. Try their *tempura* and *sukiyaki* dinners, and *yakitori*, 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 Casa, Anapiron Polemou 22, Kolonaki, Tel. 721-282. A splendidly renovated mansion with a striking white facade. Wooden chandeliers, tiny flower pots and copperware decorate the ground floor dining area, and a wooden staircase leads upstairs to a smaller dining room and bar. Excellent Italian cuisine, generally pleasant atmosphere. Moderately expensive. Open from 9 pm to 2 am. Closed Sundays.

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

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

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

Lotophagus (The Lotus Eaters), Parodos 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.

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 gracious service. The cuisine is refined and meticulously prepared with a wide selection of French dishes, superb fish, and often less-standard surprises (miniature scallops for example). Moderately expensive. Daily from noon to 3 pm and 8 pm to midnight. Closed Sundays.

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

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

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

Steak Room, Eginouto 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 Politiias, 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 a.m. 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.

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.

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



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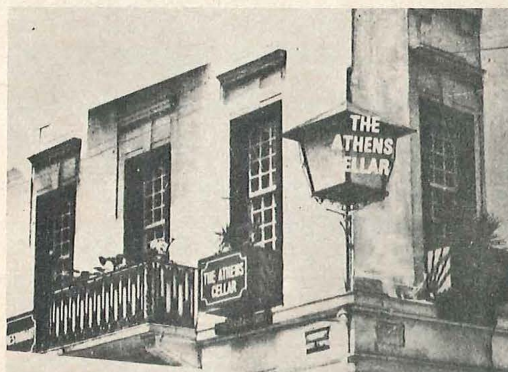
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MAINLY GREEK CUISINE

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

Andonopoulos, Frederikis 1, Glyfada, Tel 894-5636. An old and comfortable seafood restaurant with an extensive menu at moderate prices. Daily 12 to 3:30 pm and 8 pm to midnight.

Aithrio, 14 Profitis Ilias, Halandri (third right after Drossou Square), Tel. 681-9705. Good basic Greek cuisine and attentive service in this old, neoclassical house. Moderate prices. Daily from 8 pm. Closed Sundays.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.). A very ordinary-looking seafood restaurant which

serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

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

Delfi, Nikis 15, Tel. 323-4869, 323-8205. Bright, business-like decor with clean tablecloths and spotless napkins. Service prompt and efficient. A good choice of hors d'oeuvres, egg, pasta and fish dishes, vegetables, salads, cheeses, entrees,

grills and plats du jour. Moderately priced. Open daily from 11:30 am to 1 am. Closed Sundays.

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

Gerofinikas, Pindarou 10, Tel. 362-2719. An extensive selection of Greek and Oriental specialties which you may choose from attractive displays. A justifiably renowned restaurant frequented by Athenians and visitors. The food is usually very well prepared. The sweets are exceptional. Businessmen's luncheons. Moderately expensive. Daily 12:30 to midnight.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish available. Contemporary Mediterranean decor, generally attentive service. Air conditioned. Moderately expensive. Open daily noon to 1 am.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475, 324-6827. An excellent variety of Greek dishes and soft, taped music. Specialties include *yiouvetsi* (shrimp casserole), broiled red snapper, and Oriental-style *souvlaki*. Moderately priced. Open for breakfast, lunch and dinner. Reservations necessary on weekends.

The Old Stables Barbeque, Karela-Koropi, Tel. 664-3220, (About 25 km. out of Athens. Take Leof. Messogion to Stavros, turn right; continue towards Markopoulo while watching for signs 1½ km. after the Koropi junction.) Actually a fancy taverna, bar and nightclub complex suitable for dinner or a night out. Seemingly in the middle of nowhere, old stables have been transformed with imagination to create a village atmosphere: fireplaces, beamed ceilings, flokati-covered benches, and wine from Markopoulo (a renowned vineyard area). During the summer, dining and dancing under the stars in the lovely, rustic outdoor area. The food is merely good but the atmosphere is special. Moderately expensive. Restaurant open from 9 pm, the nightclub from 10 pm. Closed Mondays.

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

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near the Agora. Excellent traditional specialties served either indoors or in the park next to the Agora Sq., in warmer weather. Fast service and very reasonable prices. Open daily 8 am until late.

Psaropoulos, Kalamou 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. An extensive menu and a view of the yachts anchored in the marina and the activity on the boardwalk. Medium to high prices. Daily 12 to 3:30 pm, 8 pm to midnight.

Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of well-prepared Greek dishes such as stuffed peppers and squash and *katsiki* (goat with lemon sauce). In the evening the specialties are charcoal-broiled *kokoretsi* and roast lamb. Open daily noon to 5 pm and 8 pm until late.

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

TAVERNAS

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

Anna's Perikleous-Stavros 3, Pal. Psychico, Tel. 671-9240 (across from Floca's on Kifissias



Red Dragon

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Cantonese Cuisine
Zirini 12 & Kyriazi
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Open 7 to 12 pm. Closed Sundays. Tel: 801-7034

RESTAURANT



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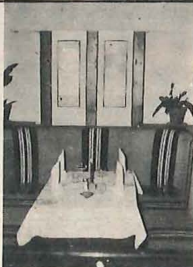
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- Ave., just behind the playground). The hors d'oeuvres include fried zucchini, mushroom salad, baked peppers with bacon, and snails; the main courses: game and rabbit stew. Very nice wine. Moderate prices. Daily 7:30 pm to 1 am.
- Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling" but belies this intriguing assemblage of small rooms whimsically decorated with objects found here and there by the imaginative owner. Standard fare and moderate prices in a colorful, lively setting. Air conditioned. Open 8 pm to 2 am. Closed Sundays.
- Costoyannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0264, 821-2496. This old, established taverna has some of the best Greek specialties in town at very reasonable prices. Good service in a pleasant atmosphere.
- Karavitis, Arktinou 35 (near Stadion Hotel), Tel. 715-155. A simple and amiable taverna known for its broils; the only prepared food served is *stamnaki* (a casserole of meat and vegetables cooked in an earthenware pot). Very good retsina. Daily 7 pm to 1:30 am.
- 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 Eritheia. The specialty is kid with oil and oregano. The excellent hors d'oeuvres include aubergine stuffed with walnuts and wrapped in ham; the entrees are mostly broils. Open from 9 pm daily and for lunch on Sundays and holidays. Closed Mondays.
- O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, simple and unpretentious. The usual *mezedakia* and charcoal broils, as well as a prepared dish such as lamb with noodles or veal with eggplant in tomato sauce. Open 12 to 3:30 pm and 8 to midnight. Closed Sundays.
- Rodia, Aristippou 44, Kolonaki (near the Lykavitos funicular), Tel. 729-883. An old house decorated with family memorabilia, offering a variety of appetizers and two or three main dishes, and enjoying a good reputation. A charming garden for dining in warm weather. Open 8:30 pm to 1:30 am. Closed Sundays.
- Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Square, set off on a small cul de sac (rouga means lane). Small, pleasantly-spartan atmosphere, and cheerful service. A good selection of nicely prepared taverna fare. Inexpensive. Daily from 8 pm.
- Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Moderate prices. Open from 8 pm. Closed Sundays.
- To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this warm and cosy taverna, is its specialty. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.
- To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 12:30 am.
- To Steki tou Manthou, Dafnomilis 8 (Lykavitos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.
- Tsolias, Metohi St., between Glyfada and Vouliagmeni, Tel. 895-2446. A traditional rural taverna with a large selection of appetizers and broils. Open daily from 8:30 pm to 1:30 am. Closed Tuesdays.
- Skorda to Hani, Pikerimi (opposite the bus stop, on the main road), Tel. 667-7240. An excellent country taverna, with charming paintings on the walls and specializing in such delicacies as goat, pigeon, boar, quail, and duck. A wide selection of appetizers, including delicious homemade sausages, peppers and cheese and superb fried mushrooms. For dessert, yogurt with honey and/or quince jelly. Open for lunch and dinner.
- Vasilena, Etolikou 72 (Piraeus), Tel. 461-2457. An exciting eating experience in a renovated grocery store. A parade of about eighteen Greek delicacies are brought to your table. Yiorgos, the son of the founder, continues the picturesque tradition. 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.
- Epestrete, 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.
- Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Pleasant rustic surroundings, acceptable food and entertainment by Maria Kontza.
- Mamily'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.
- Myrta, 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.

OUZERI

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

- Apotos, Venizelou 10, in the arcade, Tel. 363-7046. Probably the oldest *ouzeri* in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, *saganaki* (fried cheese worth tasting), salami from the island of Lefkas. Open daily, except Sundays, 11 am to 4:30 pm and 7 pm to 11:30 pm.
- Athinaikon, Santarozu 8 (near Omonia Square), Tel. 322-0118. A small, simple place, at this address since 1937, frequented by lawyers and judges from the nearby law courts. A small but delicious selection of nibblers, that include sweetbreads, fried mussels, meatballs, and shrimps. Very low prices. Open daily 11:30 am to 11:15 pm.
- Lykavittos Hill, about halfway to the top, accessible by car or on foot. Magnificent, panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks is available, and a variety of appetizers. Rather expensive for an *ouzeri*. Open daily 10 am to 10 pm.
- Orfanides, Panepistimiou (Venizelou) 7, in the same block as the Grande Bretagne Hotel. In operation since 1924, and a favorite gathering place for journalists. Colorless snacks, but colorful patrons. Open daily 8:30 am to 3 pm and 5:30 to 10:30 pm, Sundays 10:30 am-2:30 pm.

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DISCOTHEQUES

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

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

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

Emantina, Vas. Georgiou 83, Glyfada, Tel. 893-2111. A new discotheque which opens this season below the Hotel Emantina. The unusual decor of wood and heavily embossed gold walls, gives the appearance of an "Aladdin's Cave". The "Space Satellite" lighting system designed for the hotel consists of plexiglass tubes in chromium plated balls, filled with thousands of small bulbs which chase in patterns in time to the music. An American disc-jockey will set the pace but there is full air-conditioning to cool you down.

Karyatis, 11 Flessa St., Plaka, Tel. 323-3286. The disco reopens this season on the roof garden with a fine selection of modern lighting equipment, and good sound. This season's addition, a lighted dance floor. With two disc-jockeys the content of the program caters for all tastes, rock, soul and anything you can dance to.

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

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 nations'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.

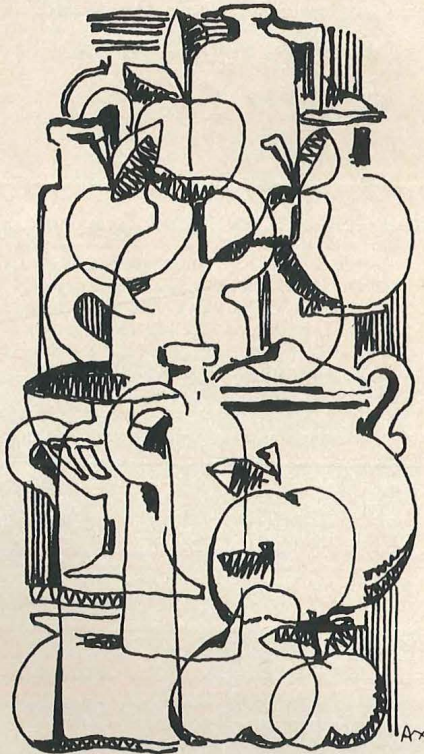
Bella Napoli. In the center of town. Tel. 33338. Lovely interior decor, a pleasant veranda with trees. Good food, specializing in Italian dishes. Expensive.

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 Gerakouri about ten km. out of town. Tel. 30531.



Corfu Palace. In town, at Garitsa Bay. Tel. 39485.

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

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

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

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

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

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

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

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

PATRAS

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

atmosphere with good food at reasonable prices.

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

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

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

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

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

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

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

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

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

THESSALONIKI

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

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

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

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

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

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

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

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

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



our town

The Battle of Rhodes

REPORT from Catherine Vanderpool:

When the "Homer" sailed into Rhodes on the morning of July 16, it was greeted by a large crowd holding a giant sign which read, "We don't want you." Although at first the passengers took the message personally, wondering why Rhodians didn't want a tired boatload of over-nighters from Athens, the consensus soon was that of course the sentiment applied only to Americans, who intended to put a base on Rhodes. "What intention, what base?" were questions left unanswered, but the theory satisfied most of them, and they debarked, thinking only about where they were going to find a place to stay on this island which is the most popular vacation spot in Greece.

By mid-day, they knew better. The town was shut down in a general strike. Not only was it almost impossible to find a room, but just about every shop and restaurant was closed too. The Rhodians were protesting what some of them called the invasion of the Turks. The crowd at the harbor awaited a Turkish cruise boat called the "Gemlik", which had sailed that morning from Marmari on the inauguration of a new route opened up by recent agreements on tourism signed by the General Secretary of EOT and his Turkish counterpart. For years now, Greek cruise ships have put in at Turkish ports on their Aegean tours, and caiques ply regularly in the summer months between the Eastern Sporades, the Dodecanese, and the Turkish coast. According to the Greek government, the "Gemlik's" run, a daily round-trip between Rhodes and Marmari, was just an extension of these already-existing contacts.

Despite placating noises from Athens, stifled somewhat by the July newspaper strike, the Rhodians were whipped into a fury. By mid-afternoon, the "Gemlik" appeared off the

Commercial Harbor, an unprepossessing craft about the size of a Saronic ferry-boat, its most striking asset the brilliant red Turkish flag. It dawdled offshore, at first hiding behind several large Greek cruise ships ("to unload its passengers onto them," went the rumor), later just loitering. The landing dock was full of demonstrators, who were tightly controlled by an equally large mob of policemen. Occasionally a wave of anxiety would sweep over the crowd, and from a vantage point on Fort St. Nicholas, spectators could see them peel off in ripples to wash up against the ranks of policemen, then retreat to their cordon sanitaire. Some had picked up great planks of wood from a pile in the freight area of the dock, presumably comforted by the weight and size. But nothing more happened that day, apart from the production of rumors, which swept through the city gates and into the streets and back alleys of the medieval town, where the idled population sat on their stoops, exchanging bits of information periodically relayed to them by protesters returning for food or a rest. "The first arm of the invasion. Once more I will lose my house to the Turks," said one woman, who indeed looked old enough to remember Rhodes before the Italians took over in 1912. "The ship is armed, and loaded with infiltrators and agents," went another interpretation, and "The Turks get away with anything they want."

The "Gemlik" still lay off Rhodes at nightfall. Around 3 a.m. the uneasy town was aroused by church bells and shouts: "The Turks have landed. They're unloading the ship." The battle of Rhodes was on. Several hundred people young enough and angry enough to move at that hour streamed down to the port and joined those who had kept the all-night vigil. Frustrated by the police and driven back from the landing dock, the demonstrators attacked some confiscated cars standing in the

customs house parking lot. By the next morning, the protesters occupied a small stretch of harbor in front of the medieval walls. Boat traffic from Athens was cancelled, and the sense of crisis grew. By this time, most of the protesters bore proudly the traces of battle — vaseline or zinc oxide ointment striped onto their faces to nullify, so it is said, the effects of tear gas. Now the activists could be singled out, and as one observer-participant noted, of the several hundred demonstrators, only a handful were over 20.

By now the stoop-sitters in the medieval town were beginning to turn against the demonstrators, and one could sense a developing class war. The popular theory was that the riots were engineered by rich tourist-shop owners, who feared they would lose business to their Turkish brethren in Marmari. The Turks, so the hypothesis went, would undermine the Rhodian economy by underselling the Greeks. Grumbled the back-streeters, "They are sending our children to fight for them. Why don't they just lower their prices? Everyone knows how they got rich by robbing the tourists, and now they're worried the tourists will find out and go to Marmari to shop."

At the same time, the back-streeters were afraid. Rumors flew up from the port that several shops of strike-breakers had been burned, and that people had actually been killed. This last tale was fleshed out with vivid "eye-witness" detail of the presumed deaths of one to four people. It was fear now that kept everything closed, and it was hard to find food unless one knew the password to a friendly grocer or restaurateur. The forces of MAT occupied key positions on the parapets and ramparts of the Knights' walls. Occasionally a helmet or shield would flash between the crenellations, but the police made their presence known mainly by the tear gas they would lob over the side every few minutes at teasing groups

of demonstrators. A strong wind kept the air relatively clean, so that the youths would regroup within seconds of every canister, shouting and waving their fists at the invisible defenders of the walls, who knew there was no point in chasing their antagonists through the labyrinthine medieval streets, and were content to harass them from their impregnable heights. It was impossible to tell whether the "Gemlik" actually did unload any tourists from Turkey, and one wondered how these presumably hapless passengers felt about being taken on this kind of ride. Rumors claimed many landings, but after the first day the boat no longer hovered offshore. Whatever she did, she did quickly; some said early in the morning, others late at night.

By the third day, with MAT in control of all strategic points, the demonstrators passed a night of fury. They uprooted ancient siege-balls which had last seen action in the defense of Rhodes against Suleiman the Magnificent in 1522, and in a last gesture of defiance attacked the office of the Tourist Police. Then they retired in a final flurry of rumors, which claimed that the Grand Hotel Astir Palace had been smoke-bombed, that the whole harbor was burning, and that the tourists, the booty for which the war was waged, were desperately trying to escape the embattled island. The mayor praised the spirit of his people, who had bravely resisted the impositions of the central government, and pleaded for order. The central government stood fast in its decision to implement the tourist accords. Shops opened, it was still impossible to find a room, and the battle turned into a boycott of the "Gemlik". No cab-driver would pick up a "Gemlik"-bound tourist, no tour agent would handle bookings, no hotel would take customers in transit to Marmari.

The demonstrations of the previous days had clearly assumed their own momentum, turning into a kind of summer spree, but underneath were serious complaints. According to many Rhodians, the central government had acted in a high-handed manner by signing the tourism accords without consulting them, the people most directly affected. Many feared the economic consequences of opening up an easy route to Turkey, especially if Marmari is developed as a (presumably

cheaper) resort area. Of course, defendants of the government position point out that tourists can travel both ways, and that the accessibility of one more tourist attraction, i.e. Turkey, will make Rhodes even more appealing as a holiday center. But the hard fact is that tourism is down this year, and while the Rhodian response may seem paranoid and short-sighted to some, it arises from an understandable concern over their future.

The Loving Part

IT is hard to imagine vendors in Syntagma or at the foot of the Acropolis selling banners and stickers, T-shirts and pins emblazoned with the words "I Love Athens". "Athens" alone, yes, but the loving part would be open to question.

For New Yorkers, on the contrary, not even liking the city is enough: one has to love it.

On the eve of the opening of the Democratic Convention in early August, the love pitch was being played to the hilt as delegates converged from all parts of the country. Although "New York is going to make you feel at home" was another sales' approach, a southern delegate arriving at a midtown hotel was heard to admit, "It ain't much like Plainville, Texas."

He was right. New York is not like Plainville or any other place, nor, as the Convention opened, was it at its most lovable.

Even Central Park, the chief lungs of the city, seemed short of breath. The park is in the throes of a comprehensive public works program with lakes being dredged, walks relaid and vandalized buildings and fountains being repaired. A prolonged drought has added a withered look to its generally untidy appearance. By comparison the greenery of Athens is neat and lush, its grass watered, its shrubs pruned, its litter picked up. Yet, curiously enough, while Athenians spend so much of their leisure hours trying to get out of their city, New Yorkers use them to stay and enjoy what there is.

In August the sidewalks of New York provide some of the liveliest spectacles in the city with puppet-shows, exhibitions of paintings,

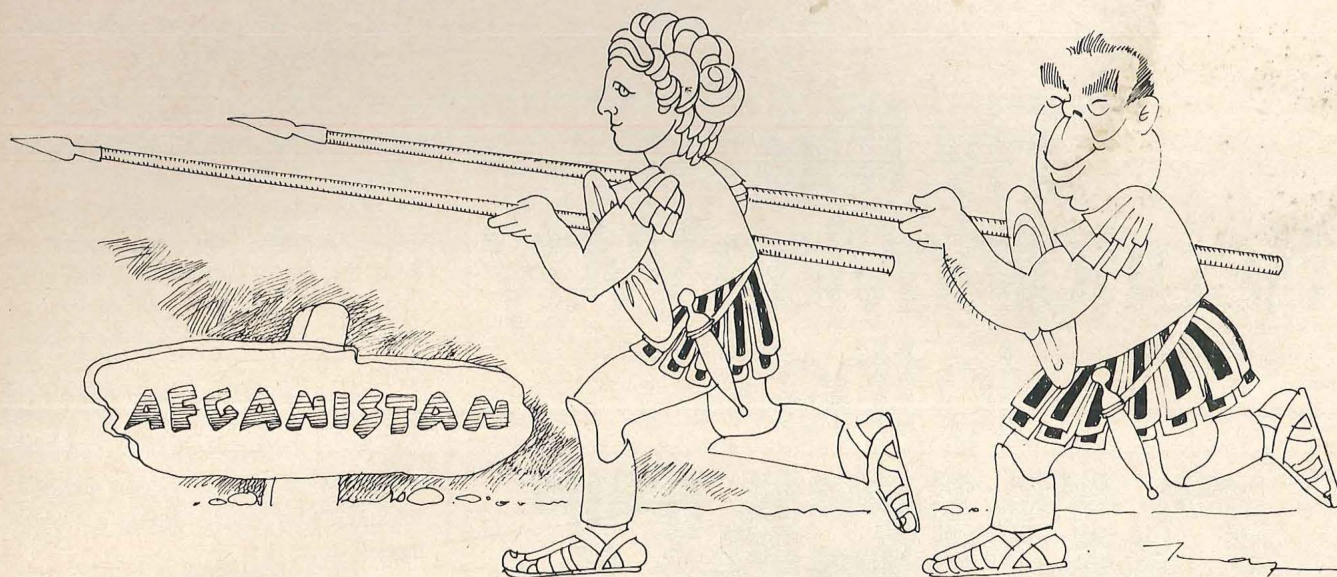
quilts and crafts, and unlicensed vendors of fruit, plastic handbags and junk jewelry who rush down side streets with their handcarts at the approach of the police. Most extraordinary is the plethora of musicians. In a single block on Fifth Avenue and Rockefeller Center, at one street corner there was a steel band, at the other an elderly group playing bluegrass music and in the middle, under the bronze statue of Atlas, a third playing Mozart's Clarinet Quintet.

Unlike Athens, tourism is flourishing in New York this summer. Although the Placement Bureau of the Democratic National Committee had at first overbooked by 4,000 rooms, hotels had little difficulty finding replacement occupancy. Not only have people poured in from all over the country but from Europe as well.

But it was the beribboned, bebuttoned, exotically shod and hatted conventioners who were most evident in the jammed streets, theaters and restaurants. If the object of these Democratic delegates was to restructure the party it was the business of many New Yorkers to party the structure. At Mama Leone's, a favorite restaurant for tourists, a flamboyant Middle American delegation noisily enjoyed the New York experience sitting beneath marble busts of Euripides and Sophocles with Greek inscriptions, being entertained by troubadours singing "Never on Sunday" in the traditional Neapolitan manner.

If, in playing host, New Yorkers still felt impelled to think up reasons why the Democratic delegates, too, should love this vulgar, polyglot city, former Senator and UN Ambassador Patrick Moynihan expressed as good a reason as any: As the chief port of immigration in the past, he said, it was where an ancestor of nearly every American today first set foot on the shores of the New World and for that reason alone it could justifiably be called home.

For all its astonishing combination of splendor and squalor New York really is loved and this largely accounts for its unique variety and vitality. If Athenians were as positively committed to their city — and there is no reason why they should not be, for it has enormous potential — the energies they consume complaining of it and trying to get out of it could be channelled into staying in it and improving it.



IN ALEXANDER'S FOOTSTEPES

I WAS in Salonica the other day to see the "Search for Alexander" exhibition in the Archaeological Museum and after having admired the beautiful display of Macedonian memorabilia I wandered over to the cafe in the park for some liquid refreshment.

There was a coach parked nearby with the name of a Russian cruise ship on it and a group of people was straggling from the museum, some getting into the coach and taking their seats and others going up to the bar counter and ordering a Coke or a lemonade.

Russian tourists, I thought to myself. What a splendid opportunity to find out what they thought of the exhibition. I don't speak Russian but surely some of them must know some English or French. I went up to a likely looking prospect — a tall blond man with high cheekbones and pale blue eyes who had a Zenit camera slung round his shoulder and a plump little woman hanging on his arm.

"Excuse me, sir. Do you speak English? Parlez-vous francais?" I asked.

He looked at me with a slightly bewildered expression. Then he

smiled broadly and shook his head. "Nyet," he said, and turned away from me to pick up his drinks on the counter.

By the time I had approached several other Soviet citizens in a similar manner and been met with "Nyets" all round, I had obviously become a cause for concern to the person in charge of the group who came tumbling out of the coach and approached me with a worried look on his face.

He was a bulky man with thick eyebrows, beady blue eyes and a shock of black hair. He looked very much like the late Oscar Homolka and, like that great actor, spoke English with a heavy accent.

"Can I help you?" he asked very politely but with an expression on his face that said: "Don't you know our people aren't supposed to make contacts with locals and you'd better stop pestering them or else."

However, I took his question at face value and said: "Yes, you can. I'd like to know what you people thought of the exhibition you have just seen. Were you impressed by it?"

"You are with the government?" he asked.

"No," I replied.

"You are with the museum?"

"No," I admitted.

"Then why do you want to know?"

"Just like that," I said, "I'd like to know what a Soviet citizen thinks of the theme of this exhibition which is to remind the modern world that Alexander's achievements laid the groundwork for the unification of the ancient world through Greek culture, the subsequent growth of the Roman Empire, and finally the spread of Christianity, as President Karamanlis so aptly put it in his inaugural speech at the opening of the exhibition."

He thought for a while and then he looked up at me and asked:

"When Alexander embarked on his expedition to Asia, did he have all those things in mind or was he merely trying to secure Greece's borders and the colonies in Asia Minor from further attacks by the Persians?"

"I suppose that was his original objective," I admitted.

"And having defeated the Persians, was there any need for him to attack the peace-loving peoples who inhabited the area that is present-day Afghanistan?"

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"I don't really know," I replied. "But I suppose he had to consolidate his position."

"And did he not kill many people in the process?"

"I suppose he did," I said, feeling rather uncomfortable. I didn't like the turn this conversation was taking.

"And tell me another thing," Oscar Homolka went on, fixing me with his beady blue eyes, "did anyone boycott the Olympic Games during the years of Alexander's campaign?"

"I - I - er, I really don't know. I don't think there is any record of that."

"No," Oscar Homolka grunted, "people had more sense in those days."

"And another thing," he went on, "if the spread of one particular culture throughout the world in Alexander's day was a good thing, would it not be a good thing today if one culture prevailed and brought peace to the world in the same way as the Pax Romana, for instance?"

"Yes," I said, "it would be a good thing, but whose culture exactly did you have in mind?"

"Why Marxist culture, of course. Can't you see how much ground it has gained since the October revolution? The whole of Eastern Europe, Southeast Asia, Cuba, Ethiopia, Angola and other parts of Africa, South Yemen, Afghanistan, Iran fairly soon, and so on."

"Yes," I said bitterly, "and how has it prevailed? Purely by the force of arms."

"And how did Alexander prevail, may I ask?" Oscar Homolka inquired, baring his yellow teeth in a wry grin.

"This is ridiculous," I exclaimed, getting impatient with him. "You can't draw parallels like that. Marxism has proved its failure time and time again and you can't compare Hellenic expansionism 2,300 years ago with communist expansionism today. I'll admit it's made some gains, but it can't go on making them."

Oscar Homolka fixed me with his beady eyes again.

"And who's going to stop us," he asked blandly, "Ronald Reagan?"

—ALEC KITROEFF

PER CAPITA INCOME AND WHAT IT STANDS FOR

GREECE'S national income, starting from a very low level in the aftermath of World War II, has registered important strides in the past thirty years. In fact, the overall rate of increase has been higher than in most other countries of Western Europe. In addition, the structure of the gross domestic product has changed substantially, with industry taking the lead from agriculture. Industrial production, too, has grown at a faster rate than in the EEC.

When the country's total national income is divided by the total population, then we have income per inhabitant or "per capita". And in view of a relatively low rate of population increase in Greece per capita income has been rising at a fairly rapid rate. Specifically, per capita income, which was about one-third of the EEC average when Greece became an associate member of the Community in 1962, has now reached at least \$5,000, or slightly more than one-half, at the threshold of the country's full accession to the Community in 1981. Geographic and social distribution of per capita income have also improved. An analysis, therefore, of how per capita income has grown depends on population trends and the growth and structure of the domestic and national income as a whole.

Between 1951 and 1961 Greece's population grew from 7,632,801 to 8,388,553 or by 9.9%, making an average annual rate of increase of 0.99%. Between 1961 and 1971, however, the rate of increase was reduced by more than one-half. In 1971, the population was counted at 8,768,641, which was an increase of only 4.53% over 1961, indicating an average annual rate of 0.45%. Since 1972, and more particularly since 1975, on the other hand, the rate picked up again, and in January, 1980 the population was estimated at 9,500,000, having increased by 8.34% since the last census was taken, or by 0.93% a year on average.

The natural rate of increase of the Greek population has been declining since the last war, primarily

on account of a decline in the birth rate and to a lesser extent due to an insignificant increase in the death rate in recent years. On the other hand, permanent emigration was quite high in 1961-1970, reaching a total of 830,424 or about one-tenth of the country's population, dropping substantially from 1971 onwards. Conversely, repatriation, which was very low until about 1970, picked up thereafter, and from 1974 onwards there was an excess of repatriation over emigration. Outward emigration, therefore, appears as a more significant factor than vital

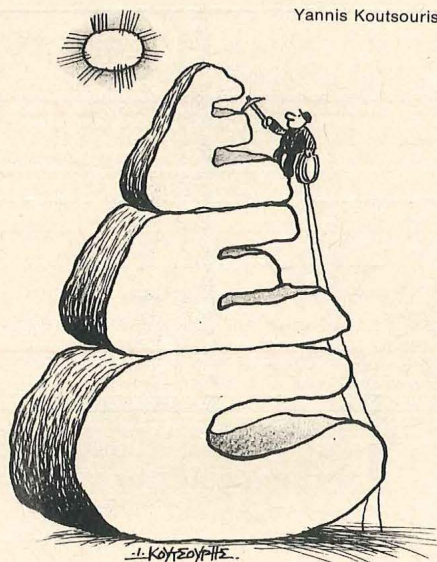
population made up only 32.8% of the population, the semi-urban population 14.8%, while the rural population represented the majority, with 52.4% of the total. After the war, in 1951, there was already a slight differentiation in favor of urban areas: the corresponding distribution was 37.7%, 14.8% and 47.5%. In 1961, the trend was somewhat accelerated, the percentages being 43.3%, 12.9% and 43.8% respectively. By 1971, more than half the country's population had been living in urban centers, the corresponding percentages being 53.2%, 11.6% and 35.2%. Although precise data are lacking, the same trend is known to have continued since then, as evidenced by data on primary level education, household consumption of electricity, motor car circulation, etc.

More specifically, whereas the country's overall population increased by 9.9% in 1951-1961 and by 4.5% in 1961-1971, the Greater Athens area registered corresponding population increases of 34.4% and 37.1%. Inevitably then, most of the other geographic regions of the country registered lower increases than the country's overall rates and in many instances even had a net decrease in population.

The geographic distribution of the country's population into urban and rural areas determines, up to a certain extent, the distribution of the economically active population by sectors of economic activity.

According to the 1951 population census, the economically active population (estimated at a total of 2,839,481 — 82% of them males) was engaged in the following major sectors of economic activity: Agriculture, etc. 51.34%, Industry (manufacturing, electricity, construction, mining) 20.66%, Services (Commerce, transportation, etc.) 28%.

By the time the 1971 census was taken, there was already a substantial alteration in the breakdown of the economically active population (counted at a total of 3,234,996 — 72% of them males, i.e., with a higher proportion of employed women than hitherto) by major sectors of



statistics in determining the overall rate of growth of Greece's population. And it is a factor that has been largely conditioned by economic and employment developments both at home and at principal employment areas abroad, particularly West Germany.

The mass migration of the Greek population from the countryside to the cities has been an important feature of Greece's demographic development in the post-war period — a feature by no means unique to Greece — altering substantially the geographic, as well as social and economic, distribution of the country's population.

In 1940, shortly before Greece's entry into World War II, the urban

economic activity, as follows: Agriculture, etc. 41.40%, Industry 27.02%, Services (miscellaneous) 31.58%.

Since 1971 there have evidently been further alterations in the economic structure of the population at the expense of agriculture. OECD data for 1978 indicate that 27.3% of Greece's total civilian employed persons (estimated at 3,189,000) are engaged in agriculture, forestry and fishing, 30.7% in industry and 42.0% in services.

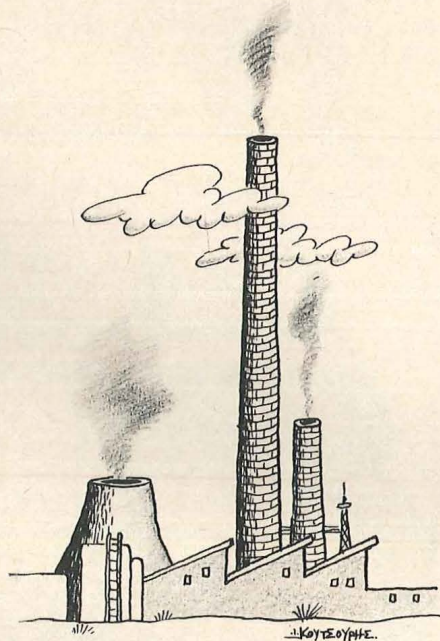
Since 1950, Greece's economic development has proceeded at a rapid pace. Thus the gross domestic product at "real" or standard 1970 prices (that is, excluding intervening inflation) increased by almost five-and-a-half times in the 30 years between 1950 and 1979, from Drs. 74,355 million to Drs. 406,900 million. The average annual rate of increase was a real 5.7% in 1950-1960, went up to 7.2% in 1960-1970 and declined again to 5.6% in 1970-1975, making an average of 6.25% in 1950-1975. In 1976-1979, reflecting adverse international economic conditions, the average annual rate dropped further to 4.6%. Thus, the average annual GDP rate of increase in the 30-year period 1950-1979 was a real 6%. At current (that is, inflated) prices, GDP went up almost forty-one times, from Drs. 30,247 million in 1950 to Drs. 1,236,100 million in 1979.

Although international data are not always comparable, the gross national product at standard prices among the EEC's present nine member countries between 1962 (when Greece became an associate member of the Community) and 1977 increased by 3.8% on an annual average against 6.6% in Greece. In fact, none of the Community's member countries registered an average annual rate higher than that of Greece.

In the past three decades, Greece's domestic product underwent basic structural changes. The gross agricultural income (including farming, livestock production, forestry and fishing) increased despite the decline in agricultural employment and cultivated land and despite low productivity in this sector. However, this increase (at standard prices) was only 4.1% annually in the period 1950-1975. In 1976-1979 there was a negative annual rate of increase of -1.68% on account of continuous ad-

verse weather conditions. The outcome of this relatively low rate of increase was a steady decline in agriculture's share in total GNI (gross national income, again at standard prices) from 27.7% in 1950 to a mere 12.6% in 1979. And yet even this share is higher than the corresponding EEC average share of agriculture, which is about 5%.

On the other hand, gross income from the secondary sector or industry (understood to include manufacturing, mining, electricity-gas-waterwork and construction) increased at a higher rate than overall national income. More specifically, income from the secondary sector increased



by 8.2% annually on an average in 1950-1975. In 1976-1978, the average rate of increase was 6.6%. As a comparison, the average annual rate of increase in industrial production in 1962-1977 was 9% in Greece and only 4.1% in EEC.

In the past thirty years, there has also been considerable progress in mineral extraction and local industrial processing of mineral products, as well as in electricity production and consumption, both for home and industrial use.

Overall industrial progress (including mining, electricity and construction as well as manufacturing) has meant a steady rise in industry's share in total GNI from 20% in 1950 to 33.1% in 1979. This level, however, still falls short of the EEC average, which is about 46%.

Income from the so-called tertiary sector of the economy, i.e. services as a whole, increased at an average rate of 6.2% in this period, which is the actual rate of increase of overall GDP. Thus the share of services in the formation of total national income remained unchanged at 51.8% from 1950 through 1979, against about 49% in the EEC.

National Accounts data divided by the country's total population yield data "per capita". Such data are obviously a statistical fiction, as they do not refer to the income of any particular man, woman or child. However, they have come to be widely used for purposes of international comparison as one of the principal measurements of economic development.

If the rate of population increase exceeds the overall national income growth in real terms — as is the case in several developing countries — then per capita income (and the standard of living which it portrays) actually declines, giving rise to the common observation that "the poor countries are getting poorer." If, on the other hand, national income growth exceeds population growth, then — theoretically at least — per capita income rises, indicating an improvement in living standards. This latter is the case in practically all developed countries, including Greece.

In view of a mere 0.75% average annual population increase in Greece, real GDP per capita increased by 5.5% annually on an average in the period 1950-1979. In particular, per capita income at constant 1970 prices and factor cost rose from Drs. 9,880 (\$329) in 1950 to Drs. 44,268 (\$1,196) in 1979, or nearly four-and-a-half times in 30 years. At current and market prices, per capita income rose about twenty-nine times, from \$145 in 1950 to \$4,197 in 1979. When considering this year's inflation rate, per capita income should exceed \$5,000 in 1980. Actually such income is believed to be considerably higher than that indicated in the National Accounts. There is much "hidden" informal employment and small retail income that is not declared and eludes the national accounts as well as the tax authorities. In addition, tourist and shipping income is known to be highly underestimated.

Although the geographical dis-

tribution of per capita GDP is difficult to estimate, the Minister of Finance calculated that if the GDP for Attica (i.e., the Greater Athens area) were taken as a base of 100, then that for Central and Western Macedonia would be 80, Peloponnese and the rest of Central Greece 75, Eastern Macedonia 70, Crete and Epirus 68. These differences are not very serious. And in any case, evidence indicates that the rate of increase in the per capita GDP of most of these regions is higher than that of Attica — partly because of a negligible or negative increase in their population — which should some day result in a geographically more equitable distribution of GDP.

Despite the fact that per capita income represents in economics a statistical fiction, one can ascertain definite improvements in individual incomes and living standards throughout Greece in the past three decades. In this connection, it should be borne in mind that Greece does not possess an aristocracy or oligarchy either of nobility or of wealth, most wealthy individuals or families having been self-made from trade, industry, shipping or the professions. Furthermore, there are no ghettos or social classes condemned to live forever on lower incomes. Thus with the massive influx of population from the countryside to the cities, the possessors of wealth in Greece today are an indiscriminate motley of individuals, with no standard background whatever as regards

social standing, political affiliation, geographic origin, profession or cultural-educational level.

A study on income distribution compiled under the auspices of the Center of Planning and Economic Research concluded that income inequality in Greece is "roughly the same as that observed in more advanced economies, such as the Scandinavian and the Common Market countries, and is, perhaps, lower than that observed in other, developing countries."

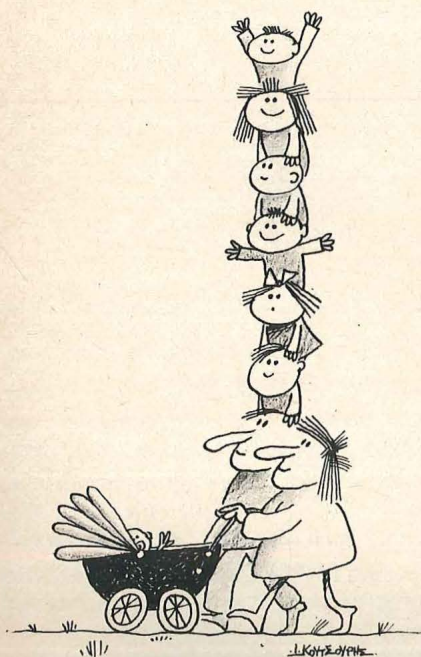
As indicated above, improvements in living standards in Greece can be ascertained principally by developments in private consumption expenditure, food expenditure and overall household expenditure patterns.

Private consumption expenditure increased by a real average annual rate of 5.4% in the past 30 years. Moreover, there have been notable improvements in the composition of private consumption during this period, by a reduction in expenditure for food (from 46.1% to 29.2% of total private consumption at standard prices) and corresponding increases in expenditure for clothing-footwear, heating-lighting, furniture-utensils, transportation, communications and entertainment.

Even the structure of food expenditure has notably improved, with a steady increase in expenditure for meat, dairy products and fruits and vegetables and a decrease in expenditure for bread, cereals, oils and fats. Meat, in particular, went up from 9.5% of the total food bill in 1950 to 28.7% in 1979, while bread went down from 22.6% to 9% in the same period.

A household expenditure report published in 1977 indicated that expenditure on such "recreation goods" as T.V. and radio sets, tape recorders, musical instruments, cameras, etc., did not vary appreciably in various geographic regions, ranging between 1.5% to 2% of total expenditure throughout the country, even in villages. Television sets, incidentally, are believed to have gone up from 900,000 to 1,600,000 in the past six years, private motor cars increased from 355,000 in 1974 to 815,000 in 1979 and the number of savings booklets went up from 5.3 million to 7.5 million.

—ANTONY M. ECONOMIDES



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AGRAPHA — THE UNWRITTEN

WE were to follow the course of the river Agraphiotis from the khan at Varvariada — where the dirt road from Kerasochori ends — up to the village of Agrapha itself. But first we had to go up a very steep mountain path, through the forest, to the hamlet of Sello where we had some families to visit. Halfway up the lonely ravine we came upon a hut where a murder had recently been committed. A father had killed his daughter with nine or ten blows of an axe. She had become engaged to someone in Karpenisi without his consent — no question of seduction, she was still a virgin. He sent his wife and other children away to the sheep and avenged the family honor. This he told our muleteer, who had crossed him on the same path as he ran downhill, covered with blood. Papa-Dimitris finished the story. “I went up to Sello to bury the poor girl. As we were leaving we heard the tinkle of sheep-bells on the hill above us and the mother started to cry, the first sign of emotion she’d shown. I tried to comfort her but all she said was. “Who’s going to take care of the sheep now he’s in prison?” ”

When we got to the village we saw our families — mostly boys going to secondary or technical school for whom our allowance would help pay

expenses in Karpenisi. A meal was prepared for us, a stringy old hen who must have spent a lot of time running up and down that steep path. “I went out to shoot a hare for you and didn’t find one. I got so mad I shot the hen instead,” said our host. We were dazzled by the blond, blue-eyed beauty of the children. We tried to suggest that the girls should be given a chance to go to high school too, but no — mother needed them, or their health was delicate. The girls stood leaning against the wall (only the men sat at table with us), smiling, resigned.

From Varvariada it was nearly six hours, mostly along the river-bed glaring white in the August sun, the mules up to their bellies as we crossed and re-crossed the stream. Trout swam in pools, dippers and wagtails flashed across. Sometimes we left the river for a precipitous path above it. We weren’t yet used to the way mules have of making straight for a corner as if to take off into the void, with a sharp about-turn at the last moment, instead of rounding it like a horse. “Fellow slipped here last week,” remarked my muleteer cheerfully. “They picked up his body a long way downstream.” We stopped at a spring before going through the “Tripa”, a beauty spot

of which the Agrapha people are proud. The gorge narrows till it seems to meet overhead, the stream deepens, cascades of maidenhair fern hang above the great rocks over which hundreds of small waterfalls pour, filling the gorge with spray. It takes half an hour to traverse, and one feels a small chill of pleasurable apprehension. Then up a tributary of the Agraphiotis to reach the village of Agrapha itself: white houses and tin-roofed shacks, dry-stone walls, a church, fir forests and circles upon circles of mountains all around, with the bare uncompromising slopes of Mount Niala immediately above the village. Papa-Dimitris mildly suggested I put my espadrilles on again; I had been dabbling my hot feet in the icy water as we went along.

THE name Agrapha, meaning “the unwritten”, denotes both an area and a village in the northern part of the province of Eurytania. With its romantic ring of remoteness and mystery, the name derives from the fact that the villages in this area of the Southern Pindus mountains were not recorded as taxpayers by the Turkish administration. Its inaccessibility gave the



The village of Agrapha is reached along the rocky bed of a tributary of the Agraphiotis River.

Agrapha a certain autonomy during the Turkish occupation. It became a center of learning in the dark ages of Greek culture, and a stronghold for the armed bands and early leaders of resistance to Turkish rule.

But a good part of the region is still inaccessible and perhaps this has helped it to retain its distinctive character and a certain mystery for the outsider. In the last decade the rest of Greece has become a prosperous modern state, but the Agrapha has changed very little from what it has been for centuries. A road now links Karpenisi, the capital of Agrapha, but the last part of it is a very bad road, indeed. The first autumn rains, followed by heavy snowfalls, close it till early summer. Other Agrapha villages such as Trovato and Vrangiana have dirt roads connecting with Karditsa, but many have none at all. In practice, the whole area is cut off for six months of the year. Its inhabitants live in a state of siege, bringing in as many provisions as possible before winter starts. Telephone communication breaks down for weeks at a time, and most villages are still without electricity. If people fall seriously ill during this period, a helicopter must be summoned to rescue them. Sometimes they just die.

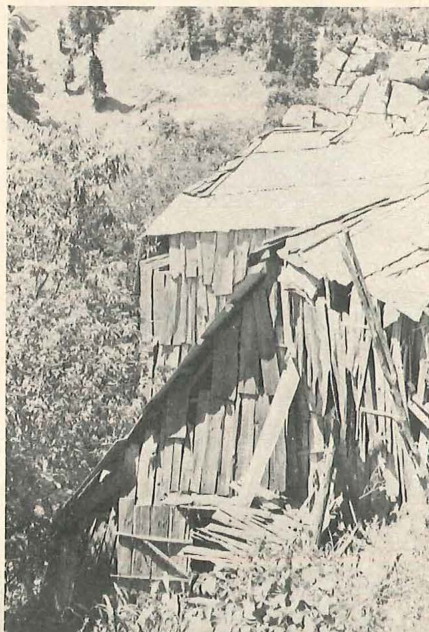
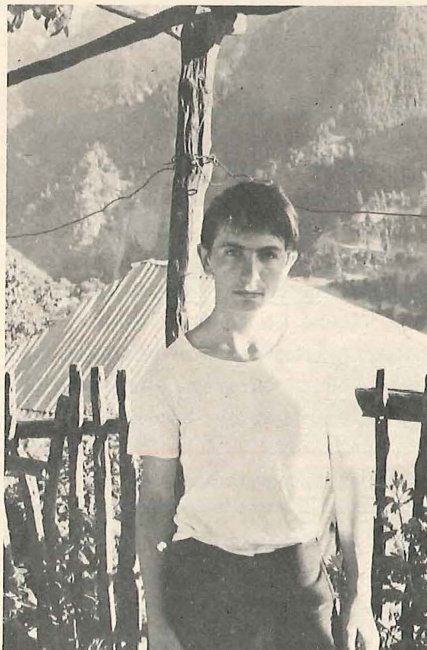
The actual village of Agrapha is reached up the rocky bed of a tributary of the Agraphiotis. After a sharp uphill climb one is suddenly between green and flowery hedges,

fields of corn, vegetable gardens full of beans (the villagers' staple diet throughout the winter), walnut trees, and a mixture of picturesque white-washed cottages and scruffy tin-roofed shacks. Little streams flow everywhere, and in summer there is a mistaken impression of abundance in this village, at least. Others are considerably more stark in appearance. In fact, the soil of the whole area is poor and not much grows there.

As an example of the difficult economic conditions under which most villagers live, let us take a small settlement — hardly a hamlet — of five families living an hour's walk upstream from Agrapha village. In summer the surroundings are pastoral, not to say idyllic. These families

have well-built stone houses and some land watered from the stream, where they grow beans for the winter's *fassolada* and corn which is ground into flour by a primitive water-mill. All are shepherds, with an average of twenty to thirty goats or sheep each. Some cheese and butter are sold, but much is kept for the large families, themselves. The main source of income is from sale of the lambs or kids at Easter (this year, at 180 drachmas a kilo, or 1,000-1,500 drachmas each). But from this money winter fodder must be purchased and — even when the family is not in debt to the Agricultural Bank for the purchase of the animals in the first place — that doesn't leave much for the children's education. However, they must go to primary school, and others are sent to the recently established 'lower' technical school in Agrapha.

In summer, fathers and children tend the herds higher up the mountain, spending the nights in huts made of branches. In winter, the goats move into the downstairs part of the old houses in the hamlet, and most of the children move to shacks in the village, nearer to school. There, in wretched conditions, they are cared for by a grandmother or older sister, while their parents and the youngest stay on in the old house in the hamlet. A few children come by foot from there and other "country places" outside the village, every day. By then the picturesque little stream has become a raging torrent which often carries away the light



A child may live with his grandmother in a shack near the village of Agrapha so as to be closer to school.



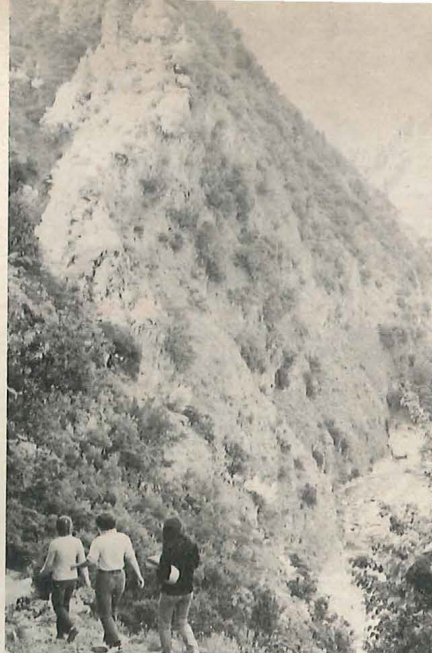


A stone house in a mountain settlement an hour's walk from school.

wooden bridges and uproots trees as it goes. And then there is the steep uphill climb to the village, often deep in snow. A child will be very cold and hungry by the time he or she reaches school. The "luckier" ones in the shacks are hungry too, because there is not much to eat in winter, even if there is a granny to cook it for them.

SINCE 1972 the Swiss organization Terre des Hommes has been helping children in Eurytania and when we first visited the Agrapha in 1971 we had already sponsored many families in that particular area of the province. Used clothing has been distributed and a weaving school has been in operation in Kerasochori for the past five years.

Athenians tend to wonder what a Swiss relief organization can be doing in Greece in 1980. Attitudes vary from direct official disapproval in certain quarters to the private expression of disbelief that such need should still exist. Anyway, that being so, why do people bother to stay on in these villages, one is asked, when the rest of Greece is relatively prosperous? No one who has visited the Agrapha could wonder why its inhabitants would like to stay there, were conditions more viable. Does anyone wonder why people continue to live in equally beautiful parts of Greece such as Pelion or the islands? On the contrary, they rush to buy old houses themselves and lament the "death of the village". In Karpenisi, nobody —



In winter, the steep and dangerous path to school often lies deep in snow.

official or otherwise — doubts the need to help the Eurytania villages because the conditions of life there are well-known.

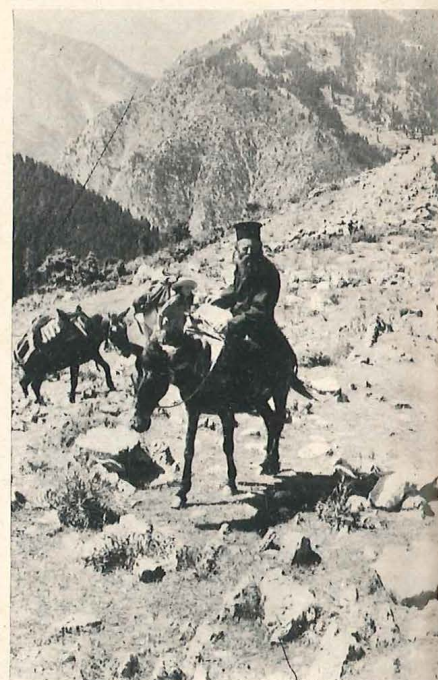
At first, TDH gave direct financial aid to needy families (often still suffering from the effects of the earthquakes of the 1960s) by sponsoring children. Individuals, mostly Swiss, became "godparents", receiving regular news of the children through letters and photos. Now OGA (Agricultural Workers' Insurance) pays family allowances from the third child born in 1972 or later, and the state also helps families without a father or cases in which the parents are disabled. But TDH continues to sponsor families in dire financial need, sick children, and above all those boys and girls who wish to go to high school or technical school. For if a village child is sent to study in Karpenisi or one of the larger villages such as Granitsa or Kerasochori, it is at the cost of major sacrifices on the part of the other members of the family. Education in Greece is free, it is true, but not food and accommodation for children who are obliged to quit their homes in order to go to school. The excellent *Ethnikon Idrima*, which runs boarding schools or canteens in Karpenisi and some villages in other parts of Eurytania is obliged to charge 1,000 to 1,500 drachmas a month for the average student (if he is very bright, it is free). How can a village family find that sort of money?

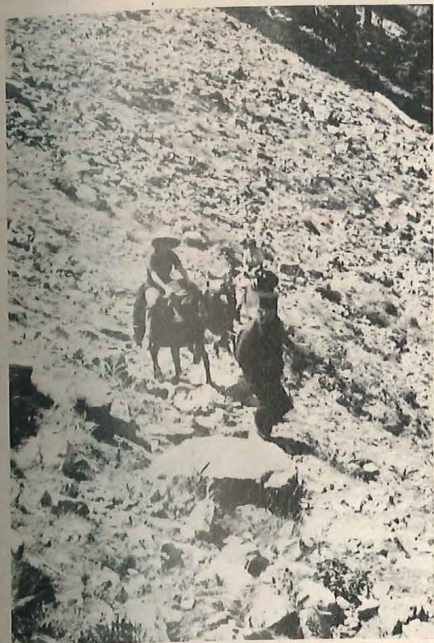
In 1977, three canteens for the primary schoolchildren were started by Terre des Hommes in conjunction

with the British Friends of Greece Fund in the villages of Vrangiana, Valari and Koustesa. Now a Greek-registered charity has been formed in order to make it possible to raise funds in Greece, and currently canteens are also being run in Trovato and Saika. In the autumn of 1980 it is hoped that canteens will be started in three more villages, including one for the fifty children of Agrapha primary school.

Children are given a good breakfast on arrival at school, and a hot midday meal with meat at least twice a week and — something even more unheard-of — fresh fruit and salad every day. "Malnutrition" is an emotive word, unpopular in ministerial circles. But these children are thin, stunted, subject to disease, often running low fevers. After they started eating regularly at the canteen not only were they looking healthier and putting on weight, but the schoolteachers noted that they were more interested in classwork and were getting better grades.

Some of these young teachers are the modern unsung heroes of the Agrapha. Obligated to live monastic lives, separated for months at a time from friends and family, most of them throw themselves with fervor into the voluntary work of organizing these canteens for their pupils. One gave up his own room in the schoolhouse to make it into a dining room and sleeps in the storeroom where the provisions are kept. He improvised the table from an old blackboard. Another teacher bom-





barded the organization with letters until one of its members agreed to make the three-hour journey to the upper slopes of the Niala where the nomad shepherds herd their flocks in summer. Here the teacher was waiting, and a meeting in the manner of Stanley and Livingstone was followed by the descent to his village which proved that he had not exaggerated the conditions described in his letters. This village now has a canteen financed by the *Entraide Hellenique de Lausanne*. The teacher told us that one reason he was so anxious to help his pupils was that he himself had been one of the mocked *kalathades* in high school in a provincial town — that is, a bright boy from a small village whose family sends him baskets of bread, *feta* and olives to live on during the week.

Another hero is sometimes the parish priest. One that we know well lives as poorly as his fellow-villagers, with a large family of his own that he finds it hard to feed, let alone educate. He strides in muddy, ragged cassock over the mountain paths or rides at great speed a splendid mule with a vicious kick. On this mule he set out through the snow to Karditsa with his wife's latest baby in his arms. Quite healthy at birth, it had developed jaundice, as many babies do, but there was no doctor at hand. It died on the way. This is by no means an unusual episode. Many parents tell of struggles to reach Karpenisi or Karditsa with a sick child in winter, sometimes carrying it on their back for eight hours. One mother carried an eight-year-old girl for three hours from her village

to the rural medical center in Agrapha, only to find it empty. She then carried her back again and made her way to Kerasochori, where she at last found a doctor who saved the child.

There *are* medical centers in some villages in the area, but the young, inexperienced doctors, only recently qualified and doing their compulsory national service, have huge areas to cover and an understandable lack of confidence in their ability to handle serious cases. There is no midwife nearer than Kerasochori. Mothers expecting a difficult delivery prefer to go to hospital in one of the big towns, but this involves more expense. Sometimes they don't arrive in time and have their baby on the way. In another part of Eurytania one woman recently died giving birth to twins on the road to Karpenisi.

Roads, and better communications generally, are among the first answers to the problems of the Agrapha, and of course the government is well aware of this. Plans for the development of Eurytania have been announced. The main possibilities for the area would seem to lie in forestry and well-planned tourism. The great potential wealth of Eurytania is in its largely unexploited forests, and for a systematic and efficient forestry program roads are essential. As for tourism, the region is of incomparable natural beauty, but how to reach it? Again, roads must be built. Simple, clean hostels with modern sanitation in the main villages would suffice for the sort of



visitor likely to be attracted, and there are many fine old houses which could be converted for this purpose. Walkers, nature-lovers, people in search of a healthy climate and peaceful surroundings in winter as well as summer would bring some financial support to a region where now there is none at all, even if it did not appeal to the big-money spenders or to those who enjoy the lively scene on the smarter islands.

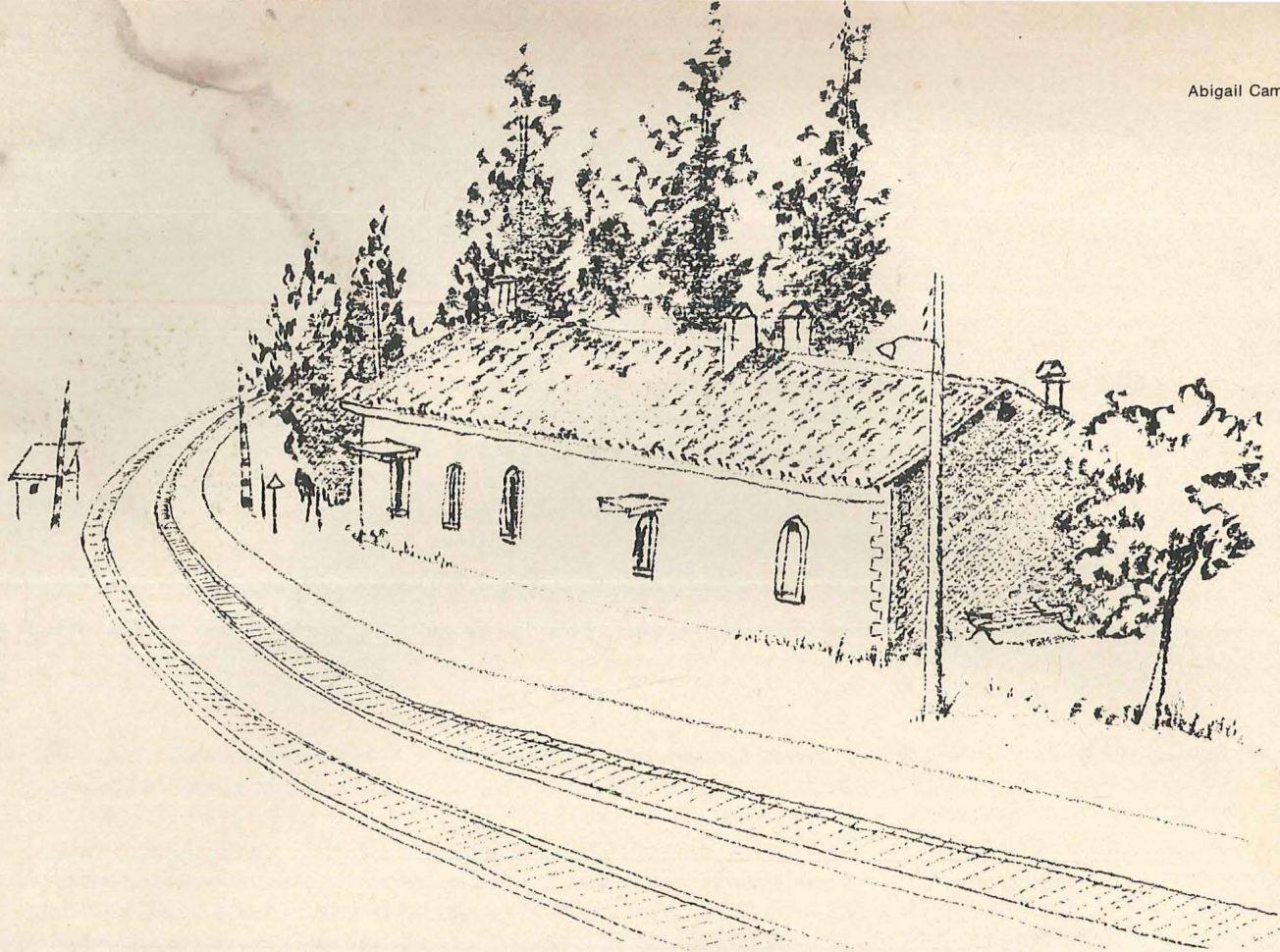
Roads bring amenities to the villages; they also take people away from them. What right do we have to expect people to stay on where living conditions are so bad? The point, though, is that people *want* to stay if these conditions could be improved. This does not apply only to the old. We have talked to many young educated people who would like to live in their villages if there was a chance of work there. We believe that these villages must die, or they will survive in a different way. And so we come back to our original picture of remote, mysterious Agrapha. Must this be "spoilt"? Why should people necessarily be corrupted by a moderate prosperity? We have seen at first-hand that poverty degrades, too. It is unacceptable in Greece in 1980 (shortly to join the Common Market) that we should allow anyone to be undernourished, poorly housed and without adequate medical care — least of all our children.

—SALLY MANTOUDIS

Photographs by JOHN HUSSEY

School Canteens of Eurytania,
Dionomachis 4, Ilisia, Athens.





A DEPARTURE

by Nitsa Harvati

I MUST have been the first one who noticed them.

I was very small then, I would not be old enough for school until the following autumn, and my mother had taken me along with her to the weekly market. The market took place on the outskirts of our village, near the station where the railroad train passed twice a day. It was a great event when I was a child, watching it rush down from Salonika, from Larissa, knowing that it had come all the way from Europe and was on its way to Athens. Our eyes would strain for a glimpse of those wonderful beings who could travel on it, coming from so far away. Once, even, it had come to a halt and someone from our village had actually stepped down. I was never sure from where he had come, but it was beyond the frontier, perhaps even from America. He was a distant cousin of ours — half the people in the village were our cousins in one way or another — and all the time he stayed in the village, whenever I saw him sitting outside the coffee house in his foreign clothes and European hat, I was too shy, too much in awe of him to go up to him. I would just stand in the square and stare at him, and if he caught my eye and smiled I would dart away, pretending that I was on some urgent errand for my mother. How could I speak to anyone who had come from so far and who had seen so much? I wondered what the men at the coffee house could find to say to him.

Anyway, I remember that it was early morning and the market was already busy when we got there. We had gone there so early because, although everything got cheaper toward the end of the day, my mother was convinced that if you got there too late all the best things

were gone. One of my father's clients had finally paid him for the farm implements he had bought a year before, and my father, who had given up expecting to see the color of the man's money, had given some of it to my mother. And my mother was determined she was not going home without having put it to good use. She had made up her mind to buy a shaggy woollen rug, a *flokati*, for one of my sisters.

It was spring, I remember, with its special spell of thaw and muddy earth, and I remember the look of the mist rising from the green Thessalian plain, crisscrossed with its double lines of tall poplars which marked the roads. I was beginning to get bored. My mother had found what she wanted and she had been bargaining for what already seemed hours to me. Clutching her patent leather purse in her palm, she was fingering the wool of the rug, frowning, worrying about the color. It was for my eldest sister. My sister was still too young to think of anything like marriage, of course, but the boys had begun to glance after her surreptitiously when she walked with the rest of us children behind our parents in the village square on Sundays; and now my mother had decided that it was time to collect things to fill the trunk for her dowry.

It was noisy all around us, the air filled with bargaining and the shouting of wares, the banging of copper kettles and just beyond us were the animals, rearing and bleating; and I was tired. I wished my mother would finish and take me home.

It was then that I saw one of them, the first one. I glanced up and there in a pale green field beyond the railroad tracks, I saw him. He must have been very tall, taller even than my father who was one of the tallest

men in the village. I can see him still if I close my eyes and remember. He was very beautiful. He had a dark square-cut beard and his shoulders were very wide, tapering down to a narrow waist where it curved to join his horse's body. I cannot remember, though, no matter how hard I try, what he was wearing on his head. Was it a broad-brimmed straw hat which shaded his eyes? Or was it a fringed kerchief, like a Cretan's? He stood there motionless, and what I do remember was the expression on his face, and his eyes which were grave and thoughtful.

I tugged at my mother's skirt.

"What is it?" she asked impatiently. The *flokati* peddler was coming down to her price and throwing in a second, smaller one for good will, having learned who my father was, and she didn't like being interrupted.

"Look," I said. "A centaur."

It was as though she hadn't heard me, and the *flokati* peddler said without even bothering to glance up. "They come down from the mountain, from Pelion sometimes, this time of year, when it's been a hard winter." He shrugged. "Like the gypsies," he said.

Then I saw the others.

There were women and children and young men, all standing very quietly and remaining at a distance, looking toward us, at the market, at the bustle and the buying and selling.

I thought it strange that no one else seemed to be excited at the sight of them. Several people noticed, and I heard someone say, "Oh, yes, the centaurs are here again," in an indifferent voice, as though they had come like beggars.

But the centaurs were proud and shy and not at all like beggars, I thought; and not at all like the gypsies that used to come swaggering, dark and grasping, bold-eyed through the village streets.

I was surprised that no one seemed to be more interested in them, but then as I said, I was small then and I had never seen the centaurs before.

So while the others went on with their business of buying and selling and fingering and prodding and bargaining, I just stood there watching the centaurs. The

mist had risen by now. I felt a catch in my throat. They were so beautiful; much more beautiful, I thought, than any of the people I had seen through the windows of the train. I could see them very clearly now, but I kept hoping that they would come closer so that I could see them even better, and for a moment I thought that they would. Then the first one, the one with the dark beard, raised his arm in a kind of signal.

I felt that it must be a signal to me, personally, that he had spotted me out of all the others, and he was not like a stranger to me, I was not at all shy of him as I had been with our distant cousin from America. And since my mother was not paying attention to me just then, she was busy paying the man for the *flokati*, I raised my arm in return and smiled, hoping that he would see me.

Suddenly I felt my hand being yanked down to my side. My mother was frowning. I was being conspicuous, a target for talk in the village, which was something that my mother did not like any of her children to be.

So I never was sure if he had seen me wave, because when I looked up again they had all veered in a wide circle and were racing off across the green-washed meadows. He galloped off and the others all galloped away after him on their slender legs, their long silken tails streaming behind them. I watched them until they were out of sight, until they had disappeared among the trees of the great plain.

My sister's shaggy blankets are long gone. She cannot remember now whether they went during the German occupation or if they were sold when we moved to Athens during the civil war. Anyway, she says, what would she do with them in her apartment in Kallithea? They were much too heavy and they really collected far too much dust.

But the time I saw the centaurs depart still remains with me, I keep it in my mind's pocket like a piece of unflawed crystal. I am told that they never appeared in our village again. And, indeed, only a very few of those who are left in the village know that there was a time not long ago when, after the hard winter was over, the centaurs used to come down from Pelion.

—Translated from the Greek by Edward Fenton



Alexander, in his search for immortality, gave the water of everlasting life to his sister. She spilled it, and in terror and despair, threw herself into the sea to escape her brother's anger. She was turned into a mermaid, and ever after has roamed the oceans. When she meets a ship, she calls out to the sailors, "Does the great Alexander live?" and they must answer, "Zei kai vasilevei!" ("He lives and reigns"), or she will stir up a tempest and sink their ship.

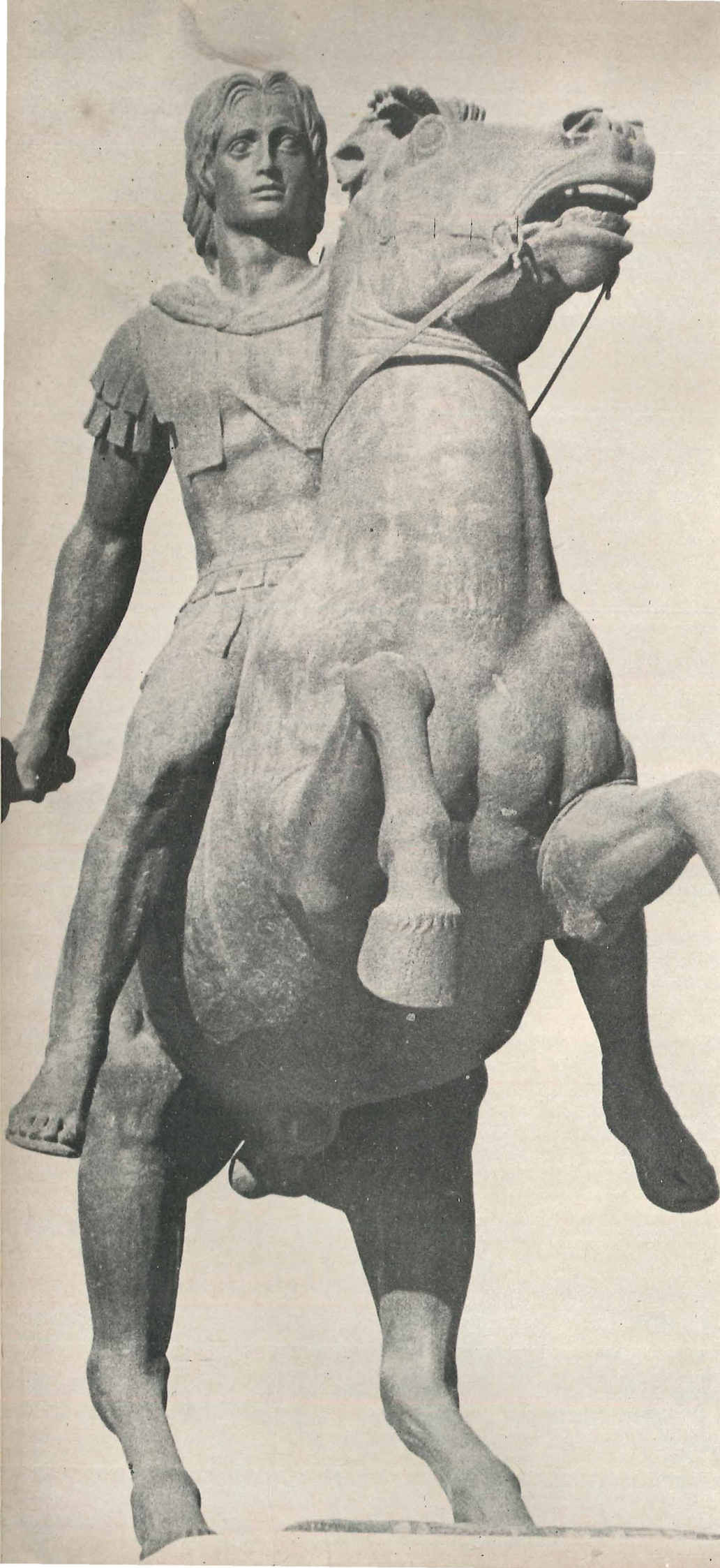
Greek Folk Tale

THE exhibition, "Alexander the Great: History and Legend in Art", opened on July 19 in the Thessaloniki Archaeological Museum, with ruffles and flourishes, a speech by President Karamanlis, and an audience of diplomats, politicians, scholars, and newsmen from all over. The heavily publicized event is the latest in the world of large-scale international exhibitions, where politics, big business, and just plain show business mingle, now more than ever, with art and scholarship. For many of the organizers, the show is indeed an illustrated essay on the life and legend of Alexander. Others see it as an opportunity and vehicle for political propaganda; while for some it represents a commercial venture which they hope will repeat the success of the King Tutankhamun exhibition that toured the U.S. in 1977-1979. For King Tut proved that if the right ingredients are there, and packaged the right way, these shows can bring in crowds and turn a neat profit.

There are few stories in western civilization as exciting and moving as that of the Macedonian King who set out with his army to conquer the world, only to die at the height of his youth and power. The notion of a show based on his career began to take shape some fifteen years ago. One of the prime movers was Zachary P. Morfogen, now managing director of Books & Arts Associates, a subsidiary of Time Inc. These early plans lay dormant during the years of the dictatorship, and were revived only after 1974. The project gained immediacy, and a major boost, with the spectacular finds in Vergina in 1977 where, after several decades of excavating in the tumuli of Levkhadia and Vergina, Prof.

Eugene Vanderpool

Photographs from "Alexander the Great, History and Legend in Art"



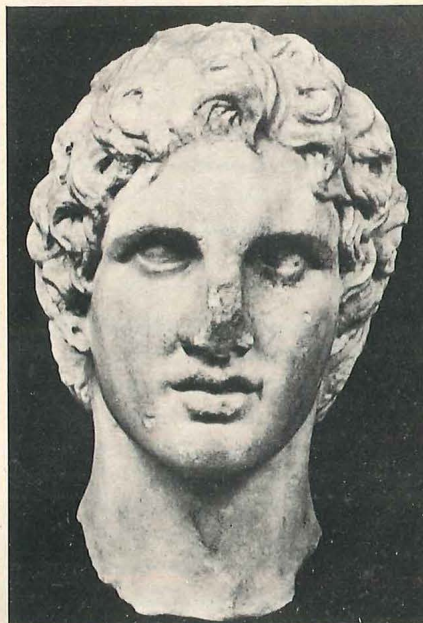
ALEXANDER THE GREAT

Zeï Kai Vasilevei

Manolis Andronikos of the University of Thessaloniki discovered an intact royal tomb. The fine quality of the grave offerings, the use of symbolism appropriate to Macedonian royalty, the presence of several portrait heads perhaps representing Alexander and his father, Philip II, and the date of the artifacts led Andronikos to suggest that the tomb might be that of Philip himself. Although some scholars continue to regard the problem with reservation, this identification became a certainty for the press and the public, adding dramatic illustration to the legend of Alexander.

The wide appeal of three recent exhibitions of antiquities gave the project even greater impetus. First, the success of "King Tut". Throughout its triumphant 1977-1979 tour of the US, the show was a hit, spawning a major industry in Tut-inspired souvenirs. In the meantime, a major exhibition on Pompeii drew in crowds at the American Museum of Natural History. This normally staid institution then went on to mount another popular show in the style of King Tut, "The Gold of El Dorado", a dazzling sample of that fabled treasure which lured the conquistadores to Mexico and South America. These shows all had in common stories and legends which have become part of our popular culture and imagination, effectively providing them with years of advance publicity. And now the last days of Pompeii, the mummy's curse, and the tales of the conquistadores were illustrated, by objects which were almost as thrilling as the tales themselves: gold treasure, which pleases the public as almost nothing else, and the perfectly preserved artifacts of a buried civilization.

With history, legend, and treasure making success likely for the Alexander exhibition, Time Inc. decided to support it on a large scale, its contribution to be matched by the National Bank of Greece. Such corporate sponsorship of the arts is nothing new: American Express contributed to the King Tut show, Xerox to the Pompeii, and Mobil to last year's Aegean exhibition, and for years companies have sponsored a variety of arts and cultural projects. Their returns come in favorable publicity, and a tax write-off. Some corporations handle their contributions themselves, through their public affairs departments or a department of "corporate responsibility". Others turn to firms which, acting as middlemen, advise them on the most suitable ways to place their money to enhance their corporate image, and seek out projects they think worthy of support.



Marble Portrait of Alexander the Great at a young age. Original by Leochares, Acropolis Museum

As chief sponsor, Time Inc. enlisted the assistance of Ruder & Finn Fine Arts, a subsidiary of a large New York-based public relations firm. The arrangement worked out by the giant publishing company and Ruder & Finn marked several departures from previous practice. Where formerly the sponsoring company handed over the donation in return for discreet mentions on posters and catalogues, Time Inc. expects to turn a profit on sales of material connected with the show, produced by its subsidiaries, notably a book on Alexander written by the historian Robin Lane Fox and a television film series. They also drew up a merchandizing package which was eventually placed in the hands of a joint committee including all the participants. The Greek government agreed to a licensing arrangement with a number of companies, mostly American, for the production and sale of various items connected with the exhibition. According to the agreement, all the licensees will pay a percentage of their profits into the *Elleniko Tameio Archaiologikon Poron* (TAP - Archaeological Receipts Fund), while TAP reserves the right to approve all the products. In another departure from usual practice, Time Inc. and the public relations firm have been closely involved in coordinating the exhibition, a job usually assumed by the sponsoring museum.

AFTER its Thessaloniki run, the show will open late this fall at the National Gallery in Washington, and over the next two years will appear at Boston's Museum of Fine Arts, the Art Institute of Chicago, and the Museum of Fine Arts in San Francisco. As it turns



Stone Relief from Mystras: Alexander's Ascension to Heaven, 14th C., Mystras Museum

out, the contents of the exhibition will be altered somewhat when it arrives in the U.S. Not all of the Macedonian antiquities will make the trip, while a number of objects will be added from other collections. The Thessaloniki version of the exhibition, overseen by the General Director of Antiquities Nicolas Yalouris, was organized by Dr. Katerina Rhomiopoulou, Ephor and Curator of the Thessaloniki museum. The Basel-trained archaeologist, who also staged the recent prize-winning exhibition, "Treasures of Ancient Macedonia", played an active role in every aspect of this show. It was not an easy task, for just as there are two Alexanders — the historical figure and the Alexander of legend — there are really two exhibits in one. The first has as its stated theme the life and times of Alexander, illustrated mainly by artifacts excavated in northern Greece. The second, portraying the Alexander Romance which has survived the man himself by 2000 years, incorporates works of art from many countries and every age.

The exhibit is mounted in the new wing of the museum, which eventually will provide permanent exhibition space for the new finds from Vergina and elsewhere in Macedonia. At the opening ceremony, President Karamanlis emphasized what are perhaps the main points underlying the Thessaloniki show; it was clear that, if Americans tend to see life in terms of dollars and cents, Greeks see it in terms of politics. In the President's speech, and above all in the press reports the following day, the exhibition as a

collection of works of art was hardly mentioned. Emphasized instead was its latent statement about the triumph and survival of Hellenism through the catalyst of Macedonian culture. And if previously too much credit was claimed for Athens and the Golden Age of Pericles, now, because of the new discoveries, attention has been focused on Macedon, where the disintegrating classical civilization of the fifth and fourth centuries found a new champion. The wealth of finds in Vergina and elsewhere, and their high quality, have stimulated claims for wide-ranging and even dominant influence of Macedonia on civilizations from Rome to India. Such chauvinism pervades the exhibition. Over the entrance is an extravagant description of Alexander's "glorious penhellenic campaign" from Cavafy, next to a giant map of his empire. In the hall devoted to his life and times, the objects emphasize not so much the man as the art and taste of fourth-century Macedonia. The centerpiece of the show is Tomb II from Vergina, which is unequivocally identified as that of Philip II. Prof. Andronikos is more circumspect in the exhibition book, carefully reviewing the evidence and cautiously stating his conclusions. As he points out, the finds are significant even without this identification, but this very attractive and popular theory became the accepted one for the purposes of this show.

Certainly both the finds and the history of Prof. Andronikos' dogged pursuit of the Macedonian kingdom in the burial mounds of Vergina make an extraordinary story. On the

day before the exhibition opened, Andronikos took the press and visiting dignitaries on a special tour of his excavations, and in a small triumph of theater, announced the discovery of a new, possibly intact tomb next to that of Philip. In the exhibition itself, the visitor is introduced to these excavations by an excellent model showing the tumulus and a cross-section of Philip's tomb. The finds themselves are displayed in the center of the hall. Pride of place is given to the two gold larnaxes, or burial urns. That of Philip, embossed with the by-now familiar sun-burst pattern, is accompanied by a crown of foil-thin oak leaves and fat acorns. The slightly smaller larnax, found in the antechamber, contained the bones of a young woman wrapped in a much-damaged gold and purple cloth, which has been restored by a skilled team from the University of Thessaloniki. With the woman's larnax is her gold diadem, certainly one of the best surviving pieces of ancient jewelry. This intricate vine of gold, with its leaves, palmettes, flowers colored with blue inlay, and miniature bees scattered throughout, makes the oak crown of Philip look gross by comparison.

The cases surrounding the larnaxes contain more finds from Tomb II, including a gilded bow and arrow case, a unique iron cuirass with gold trim, an iron helmet, silver vessels of simple, elegant design, and the remaining panoply of armor. Also on display are five of the twenty or more tiny (3 cm.) ivory beads from the decoration on couches from the tomb: two have been identified as Philip and Alexander. The story of

Andronikos' discovery, and the contents of Tomb II, are fast becoming myths in themselves. Visitors to the exhibit already seemed completely familiar with the objects and with the arguments in favor of their identification with Philip, thanks to the wide press and TV coverage given to the finds since 1977. They would point out the famous mismatched greaves and speak knowledgeably of Philip's lameness, would recognize the symbolism of the pattern on the larnax lids, would immediately identify the features of Philip and his son in the miniature ivory heads, would relate the story of Olympia's fatal jealousy of Philip's second wife Cleopatra in front of the woman's larnax, and, pausing before her diadem, would repeat that the world has not seen such work since, with that kind of nostalgic sentiment which afflicts our understanding of the Parthenon. Whatever the truth, these finds from the Royal Tomb, in just three years, are becoming embalmed in the popular imagination, the latest chapter in the Alexander saga.

It is almost an anticlimax to go on to the rest of the exhibition, so great is the emphasis placed on the Royal Tomb, yet it is full of rare and interesting material. There are many other grave goods on display, including a selection of material from the anonymous Grave B of Derveni (Thessaloniki). This burial, which could almost qualify as princely in its wealth, contains the giant "Dionysus" krater, whose richly decorated surface seems grotesquely rococo next to the more characteristic simplicity of Macedonian metalwork. Several painted stelae and a complete chamber tomb with painted decoration round out the picture of Macedonian burial customs of this period. Tucked in one corner is a single display case of material from an Iron Age burial at Vergina: it was unclear from its position and its brief label what the viewer was supposed to infer. A wall from a house in Pella, with painted stucco decoration, and the famous lion-hunt mosaic, also from Pella, hint at daily life in the Macedonian capital city, while a selection of sculpted portraits from museums both inside Greece and out, attempt to bring to life the personalities of Alexander and Philip.

Because they are just the accompaniment to the main tune, these portraits are underplayed, scat-

tered throughout the exhibit, and insufficiently explained, so the significance of this unusual assembly is lost on all but a few. The tiny bronze statuette probably modelled on Lysippus' statue of Alexander, and an inscribed portrait, both on loan from the Louvre, are fundamental to any understanding of Alexander's appearance as conceived by one of the outstanding artistic personalities of his day. Also on display is an alabaster miniature of the young prince, probably carved in Alexandria around 200 B.C. (from the collection of the Brooklyn Museum). The Ny Carlsberg Glyptothek in Copenhagen lent a massive head which may represent Alexander-Helios, a brooding portrait identified as Philip himself, and a fine portrait of Ptolemy I, which sits by itself, with no explanation and no introduction. Perhaps the best representation of all was lent by the Acropolis Museum, a gentle, dreamy portrayal of the youthful Alexander, probably carved in the fourth century B.C. There are also works borrowed from the Kanellopoulos Museum and National Museum in Athens, and Olympia. Only one short explanation has been allotted to this unique array, placed where it is sure to be missed.

The second half of the exhibition, devoted to the legend of Alexander, is housed on the first floor of the new wing. It is prefaced by a good summary of the Alexander Romance and its significance at different times in different places, enlarged to poster size for easy reading. The individual works of art are accompanied sometimes, but not always, by well-written labels. Largely due to this extra explanatory material, this half of the show is easier to follow and understand than the first. The various stories about Alexander were fused in the writings of an anonymous author of the third century A.D., known now as the Pseudo-Kallisthenes since the work was once attributed to that Kallisthenes who travelled with Alexander on his campaigns. His narrative was enriched and altered through the years, and translated into many languages, from Ireland to Mongolia. In Western art, the extravagant stories current in the Middle Ages became less popular in the Renaissance, which was more interested in studying newly discovered ancient texts and in recovering historical fact. Finally, in modern



Gouache by J. Tsarouchis, "Theophilus dressed up as Alexander the Great" National Gallery, Athens



Three leather figures of the Greek shadow theatre by Eug. Spatharis. Contemporary. Eug. Spatharis Collection, Athens



Pen drawing by Pietro da Cortona: "Deiokrates proposes to Alexander the Great to transform Mount Athos into image of the sovereign"; 16th-17th C, British Museum, London

Greece, Alexander became both a hero in folk tales and a symbol of the triumph of the Greek people, rather like St. George.

The material illustrating the Alexander legend is as varied as the legends themselves. The earliest on display is a piece of Coptic textile on loan from the Textile Museum in Washington, showing Alexander on horseback. Dating to the seventh-eighth centuries A.D., the cloth is also remarkable for the legend woven above the horseman's head: in phonetic spelling, "Maketon Aleksanteros". A charming fourteenth-century marble relief from Mistra shows how Alexander tricked his way to heaven, a popular story which weaves together the themes of Alexander's thirst for adventure and conquest, his cleverness, and ultimately, his Christian humility, when he agrees that he ought to return to earth where he belongs. The unskilled marble carver showed Alexander waving meat in front of two hungry gryphons, who fly up after the bait until they carry his basket to the sky. The British Museum in London lent a woodcut by the sixteenth-century German artist H. Schaufelein which represents the same subject, in far more sophisticated detail. Alexander appears as a Dutch warrior battling against Persians in three fifteenth-sixteenth century studies for tapestries, sent by the Bern Historical Museum, but the garb of Greek and barbarian alike is closer to the ancient in four seventeenth-century engravings by G. Audran, depicting the Battle of Arbela, from the Presidential Palace in Athens. The generosity of Alexander towards the defeated Darius is illustrated in a seventeenth-century drawing by a follower of Poussin, from the collection of Queen Elizabeth at Windsor Castle, which also lent a Carracci drawing showing the birth of Alexander. The meeting of Alexander and Diogenes, where the philosopher, in rags, chides the most powerful man on earth for



Illustrated broadsheet published by Rhigas Velestinlis, Alexander the Great, his generals and scenes from his campaigns. National Historical Museum, Athens

standing in his sun, is illustrated in all seriousness in an etching by the seventeenth-century Salvator Rosa (from the Boston Museum of Fine Arts); two centuries later, a more irreverent H. Daumier showed in a lithograph (National Gallery, Athens) an apparently drunk Diogenes sprawled at the feet of an arrogant, pot-bellied, chinless Alexander. But the message is the same: "Get out of my sun."

Perhaps the most interesting of the baroque offerings in the exhibit is a pen drawing by Pietro da Cortona (lent by the British Museum) depicting Deinokrates' proposal to Alexander "to transform Mount Athos into the image of the sovereign". The representation incorporates the name, figure, and family symbol (the Chigi star) of Pope Alexander III (1665-1667), glorifying him, and monarchical ideals, by association with the Macedonian King. In a similar vein, the woodcuts for a set of playing cards ordered by Napoleon in 1809 (from the Leinfelden Spielkarten Museum) show Alexander as King of Clubs. The other suits are led by David, Caesar, and Charlemagne, who, according to medieval belief represented, with Alexander, the four successive rulers of the

earth.

Alexander's fame and legend spread as far as his conquests, his identity in many cases being supranational. He is shown as an Ottoman nobleman dallying with his Chinese mistresses, on a page from an eighteenth-century manuscript of the "Iskendername", a Turkish rendition of Pseudo-Kallisthenes (from the Neil F. Phillips Collection, Montreal). But inevitably, with the growth of Greek nationalism, Alexander became identified with the Greek ethnos and its struggle against tyranny. The fiery Rhigas Velestinlis (Rhigas Feraios) printed portraits of Alexander and his generals, together with battle scenes, on the cover of his revolutionary pamphlet published in 1797 (from the National Historical Museum, Athens). In his popular manifestation as a hero of the Karaghiozis puppet theater, Alexander, like Jack the Giant-Killer and St. George and the Dragon, slays the Accursed Serpent. The exhibition displays leather shadow puppets of Alexander, the Serpent, and Karaghiozis himself. The folk artist Theophilos was also in the grip of the Alexander mystique, even to the point of dressing as the Macedonian king and enlisting neighborhood children to act as his soldiers. The gouache by Yiannis Tsarouchis, "Theophilos dressed up as Alexander the Great" (Athens National Gallery), shows the sad-eyed old eccentric holding up a Gorgon shield, his clothes and stance slightly askew. There are two paintings by Theophilos himself. In one, he depicts the Macedonians in pitched battle with "wild Indians", a savage unruly horde fighting with anything they can lay their hands on against Alexander's orderly, handsome phalanxes (Athens, N. Eleftheriadi-Verkou Collection). The other shows an Alexander on horseback, his flowing moustache and hair in the style of the Greek revolutionary hero Kolokotronis (Athens, Museum of



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Greek Folk Art). The most recent work on exhibit sums up one of the main political themes of the show: a 1977 painting by Nikos Engonopoulos which depicts Alexander embracing a modern Macedonian freedom fighter, Pavlos Melas ("The two Macedonians: Alexander the Great and Pavlos Melas", Athens, N. Engonopoulos Collection). And if you step out of the museum and go some 200 meters to the Thessaloniki waterfront, you will see a colossal bronze statue of Alexander and Bucephalus, by E. Moustakas, the latest embodiment of Macedonian nationalism.

For many, there is a schema of Greek history which places the peak of Greek achievement in the fifth century B.C., at the time of the Parthenon. Everything before was leading up to it, everything after was decline. Wrapped up in this view is the notion of a Golden Age of human endeavor, attained in the years of Perikles and the great poets, playwrights, and artists who for the most part lived and worked in Athens. It is an achievement of this exhibition to show that Hellenism found new life when it fused with the remarkable energy and vision of the house of Philip and his son Alexander. Their conquests assured that the Greek people entered an expanding, not a contracting, phase of their history, and that their language and culture dominated the Mediterranean for a thousand years. Unfortunately, the spirit of Philip, Alexander, and the Macedonians does not come alive in this exhibition, in part because of the heavy emphasis placed on the Vergina treasures. Their value as objects is allowed to obscure their significance as vehicles of history and culture; voyeurism is stressed at the expense of understanding. Furthermore they steal the show from other potentially illuminating material. Few of the objects are sufficiently explained. Labels are often poorly displayed and limited to brief identifications. Another major weakness at present is the lack of a catalogue. There is available an attractive general introduction to the show, which includes a brief survey of Macedonian archaeology by Dr. Rhomiopoulou, a description of the Royal Tomb at Vergina by Prof. Andronikos, and an essay on Alexander and the Legend by Dr. Yalou-

ris, who states perhaps too strongly the case for the supremacy of Macedonian culture. Naturally the sixty or so color plates do not illustrate all the objects; what is unexpected is that they show some things not included in the exhibition. There is no discussion of individual pieces, so the general public must remain as informed, or uninformed, as it was when it walked through the door.

Clearly the Alexander exhibition comes loaded with freight which has little to do with the actual material and subject. Quite apart from corporate sponsorship and the involvement for profit or for image, this show is also a medium for enhancing national image. Of course, museums and the non-profit art world need the help of private patronage and the cooperation of governments to survive; at the same time, they have to maintain integrity in relation to the public, or they too are swept up in the self-serving world of free enterprise. The pressure to enhance the importance of an already significant collection engineered a kind of rush to judgment, and emphasized one group of objects at the expense of the rest. Especially in the first half, the show might have benefited from a more balanced presentation. Those beautifully designed display cases, with their perfect lighting, were arranged with the touch of a jeweler who wants to sell, not instruct. The knowledge and understanding inherent in these objects has been trivialized to a certain extent, and the educational function minimized, overridden by the demands for theater and publicity. The full effect of commercialization will not be apparent until the show opens in the U.S. this fall, since Time Inc.'s heavy guns are pointed at the American, not the Greek, market. Then we will see the complete array of T-shirts, key rings, ash trays, letter openers, cuff links, and the rest, emblazoned with the star of Macedon. A small selection is already available in a Zolotas booth at the museum's front entrance. Meanwhile we stand in front of the gold jewelry, the armor, the silver cups, the bronze kraters, watched over by the stony gaze of a young Alexander. *Zei kai vasilevei.*

—CATHERINE VANDERPOOL

The exhibition runs until Sept. 29.

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York and London, 1978. Pp. 336
Frontispiece and 10 plates. Cloth.

Classicists often point out that the roots of other disciplines lie deeply imbedded in their own discipline. These might be discerned if only others would but take the time carefully to investigate the origins of their own specialties. Bennett Simon, by profession a psychiatrist and psychoanalyst with an M.D. from Columbia University's College of Physicians, is Associate Clinical Professor of Psychiatry at the Harvard Medical School and Director of Residency Training in Psychiatry at the Cambridge (Mass.) Hospital. As an undergraduate he concentrated on the Classics. Dr. Simon professes that the book under review is the product of his passion for the Greek classics, on the one hand, and psychiatry and psychoanalysis, on the other. A decade after he completed his medical and psychiatric training, he began to develop the basic ideas of *Mind and Madness in Ancient Greece* and was reinforced in his determination by the attempts of others to synthesize modern concepts in psychiatry with classical studies.

Dr. Simon sees clearly that: "The central problem in contemporary psychiatry is to understand and sort out the bewildering variety of ways in which we conceptualize the origins, nature, and treatment of mental illness. This book attempts to deal with that problem by exploring the thinking of Greek antiquity, a vital period in the history of psychiatry." Though this book presupposes a certain degree of literacy and a healthy intellectual curiosity, it can certainly be read by anyone with or without classical and/or psychiatric training because it concerns a vital subject that has universal interest and appeal. The author helps the reader by first discussing the nature of psychiatry, the attempts to relate ancient and modern psychiatry, and then the precursors and analogues of contemporary models of mental illness. Homer, the Greek tragedians, Plato and Hippocrates are explored in terms of "the intrapsychic versus the social origins and treatment of mental disturbance, and the medical versus the psychological model" — the two fundamental polarities in contemporary psychiatry. All these models are brought to bear upon a case study of hysteria. Psychoanalysis is used as a tool in historical exploration. The picture painted is not a complete picture of ancient Greek "psychiatry". Lyric poetry, rhetoric, history, Aristotle; the Hellenistic and Roman periods; the healing cult of Asklepios, various rituals, and the use of divination, dreams, oracles — are either omitted or given very limited treatment.

The five general sections of this well-documented and relevantly illustrated book will give the reader some idea of the structure of the book and the nature of the author's approach. The pertinent titles: (I) "Themes in the Study of the Mind"; (II) "The Poetic Model" ("Mental Life in the Homeric Epics", "Epic as Therapy", "Mental Life in Greek Tragedy", "Tragedy and Therapy"); (III) "The Philosophical Model" ("Plato's Concept of Mind and Its Disorders", "The Philosopher as Therapist", "Plato and Freud"); (IV) "The Medical Model" ("The Hippocratic Corpus", "Aristotle on Melancholy", "Hysteria and Social Issues"); (V) "Models of Therapy" ("The Psychoanalytic and Social Psychiatric Models").

Many fascinating observations

emerge from this synthetic study. In Homer, human irrationality is seen as basically divinely caused and the Homeric poems as such are shown not to contain any frank madness. "In this context one sees the importance of the gods as causes and initiators of mental activity, for the gods embody what is considered oldest and most valued." We are dealing here with an oral tradition, a communal mind, the bard as healer, and the self or person defined in a field of forces, in a series of exchanges with others. Mental activity is viewed as a personified interchange, visible, public and common (rather than private and idiosyncratic), and no real distinction is made between the organs of activity and the activity itself nor in relation to the products of that activity. In tragedy we find the gods portrayed as integral parts of the human character and we have a more detailed emotional response than in epic poetry. One gets the distinct impression that "madness is in the universe, in the order of things, or rather in the *disorder* of things." Put another way, "Madness is part of the moral world being turned upside down." Dr. Simon probes in terms of (1) illusion and reality; (2) the rational and the irrational (including "poetic madness"); (3) tradition or stereotype versus innovation. He finds that Greek stereotypes of madness emphasized visual distortion, while the madman is seen as the exemplar of what can go wrong in moving from the old to the new, and through him/her the tragic poet represents the problem of tradition as against innovation and tries to dramatize the tensions and anguish of an age in transition.

Put succinctly, in Plato justice equals health, in the psyche as well as in the state. Injustice is disease. Cowardice, intemperance, and injustice are all forms of disease in the psyche, as are discord and ignorance. Excess of passion, overwhelming pride, and the drive for power are kinds of madness. The cure is knowledge (*sophia/episteme*). Prophecy, ritual, poetic madness, and the madness of love are discussed in their appropriate contexts. It becomes clear that for Plato anything less than the full use of reason is madness. Professor Simon sees that for Plato "the notion is clearly present that sickness is the result and an indication of a

struggle between rational (and/or moral) aims and instinctual, appetitive aims. Related is the notion that sickness of the psyche represents a form of ignorance. Removal of the ignorance requires the freeing of the parts of the mind that ordinarily should be able to know and seek out the truth." In dealing with Plato, the author also provides us with an interesting comparison with Freud. Much is made of primal scene trauma and fantasy in both Plato and Freud. Both have their own models of mind with a focus on a core of similar problems (those that arise from the conflict between reason and instinct), but Dr. Simon sees that the most profound difference between the two is their attitude toward conflict: Freud takes it as a given datum of human existence; Plato recognizes its ubiquity but is not prepared to accept it.

In discussing the Hippocratic Corpus and Greek medicine, Dr. Simon finds that the ancients did not develop a concept of the healing power of words and dialogues, nor a concept of disturbances of the mind separate from the disturbances of the body. Aristotle's theory, however, that one simple substance — black bile — is the cause of a variety of phenomena in melancholics provides some basis for understanding that Aristotle as philosopher and biologist had a profound comprehension of the problem of the split between mind and body. At the same time he offered the widest variety of solutions. Simon's analysis of hysteria (the disease of the "wandering uterus") suggests that the hysteria described in Greek literature and the group ecstasy of the Dionysiac rituals served to express and potentially redress a certain imbalance between men and women. They were "a socially contained (more or less) and socially acceptable way of presenting, negotiating, and readjusting serious disturbances in intrapsychic equilibrium." It is the author's contention that hysteria served the needs of sexually deprived women, while cultic ecstasy served the needs of married women with children.

The Greeks posited a mind in the body and at work in that body. They viewed nature with awe and reverence as orderly. They experienced an indissoluble unity of the beauty of mind and body. Fundamental to Dr. Simon's main thesis is

the notion of understanding ("know thyself") as part of the healing process. Dr. Simon sees two areas where the union of social psychiatric and psychoanalytic models is of the greatest importance. Firstly, he sees the possibility of developing a universally applicable culture-free (or at least culturally neutral) mode of psychotherapy which is built on the premise of the commonality of the human psyche of all cultures yet acknowledges that every human psyche exists in a particular culture. Secondly, he sees the possibility of establishing social, economic, and political structures in which the human psyche can thrive and reach its fullest potential. Dr. Simon has no ready solution to the problem of how the psyche and the state can actually and harmoniously be con-

joined but at least he throws out the challenge.

So the author of this provocative book presents us with the three models of modern psychiatry that currently dominate the field: (1) the social psychiatric model that ascribes madness to societal pressures; (2) the psychoanalytic model that presumes madness to be derived from inner conflict; and (3) the medical model which views madness as a physical illness. He amply reviews the representation of mind and mental illness in select Greek sources in poetry, philosophy, and medicine. He provides the intelligent reader with enormously interesting material that will provoke both critical comment and thoughtful discussion. One would be mad not to read this book!

—JOHN E. REXINE



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An Old Man Approaching Eighty Strolls through the Biennale 1980

EVEN in our troubled times a trip to Venice today is a joyous and transcendent experience for mind and heart. Whether one approaches Venice from sea or land, as in former times, or reaches it today via the airstrip across the lagoon, one never fails to be impressed by the beauty of its canals.

After disembarking from the speedy *vedetta* at the Riva degli Schiavone, we find ourselves suddenly in the center of another space that still lives within its own time. One is aware of crowds of tourists, but the eye snatches a glimpse of Guardi's cape as he gathers up his tools, having just caught the magical relationship between the multicolored crowd and the perfect rectangle of the most geometrically conceived square in the world. This perfect relationship between space and man, boats, things — such as one sees in the squares, along the embankments and on the bridges, sanctified by Carpaccio and Canaletto long ago — still functions today if one takes man as the measure. And this remains so despite the confusion and awkwardness that dress and objects have taken on nowadays.

Personal interest, however, presses us to visit the Biennale '80. In the *giardini pubblici* the magnolias have grown and weave a bluish-green, transparent veil with the fine hues and half-tones of Paolo Veronese. But let us not be ensnared by this magic and let us start our visit from the central pavilion that usually presents the subject of the exhibition which the "Princes of Venice" have chosen.

Almighty God! What is in store for us? Blessed Saints of the Arts — Gentile Bellini, Vittore Carpaccio, Tiepolo, Antonio Vivaldi, Gustav Mahler, Thomas Mann, Richard Wagner, August Strindberg, help! Your Venice is in peril, not from the waters of the *laguna* nor from the tidal wave of tourists that swarm over her, but from the wise heads of contemporary art's theoreticians who have collected from the ends of the earth

all the suppressive, cerebral, sarcastic, bitter and empty examples of an art that is naked and sterile — the Art, they tell us, of the Seventies. They have done this in order to force us to admit once more — and they have been doing so for the last few years — that this age-old ecstasy of human vision, this desire to capture something that is beautiful and to communicate it to others in form and color, is surpassed and useless. And by what? Empty canvases, dirty bare walls, foul water, trenches, hanging intestines and rope, barbaric colors — even in the pavilions that once were glorified by such magicians of color as Odilon Redon.

Wandering through these suffocating, airless pavilions, one is nostalgic for that violent invasion of artists who came from the other side of the Atlantic to the '64 Biennale (and who even today with an exhibition entitled "Drawings: The Pluralistic Decade" are the only ones who continue to believe in "the power of line and the mystery of color") and stirred the stagnant waters of Abstract Art with the vehemence of Pop Art.

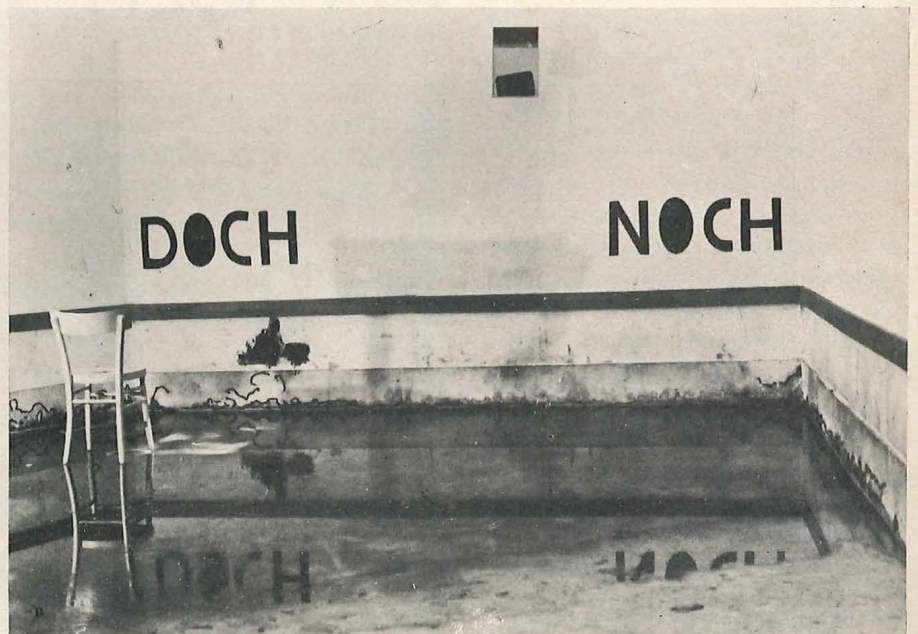
In this desert, searching for a human presence, the eye picks up two old ladies trying to decipher the



Strindberg: *La citta* (1900-1907)

message that may exist in the Xerox photocopies that hang on the walls. But they cannot grasp it and move on. One is reminded of Manzu's doors for Saint Peter's each time one catches a glimpse, framed in a hallway or a door, of the figure of a young man or woman, standing or sitting still, with book in hand, regarding this utter emptiness.

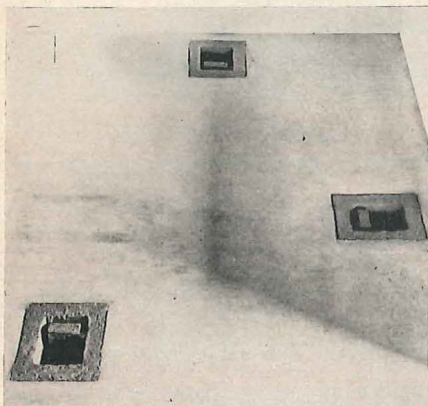
We speed up our pace in order to see everything and to visit the Strindberg exhibition as well. Beneath the traditional flags and bunting that hang in Piazza di San Marco we search for the entrance only to find a piece of paper affixed to a column on which is scribbled the information that the exhibition will not be opening for another week. This is a pity because we know that the tormented Scandinavian (socialist, photograph-



Moshe Gershuni: *Red Sealing Project (water and red color)*



Michael Singer: "Ritual Series" (1978)
from: Drawings: The Pluralist Decade



Micha Ullman: Project for the Venice Biennale (Trenches, earth and concrete)

er, alchemist, prophet of the Theater of the Absurd) was also a painter who often paid off his debts by selling his work. He held many interesting opinions on the art of painting and wrote in 1894, more than half a century before Jackson Pollock, that chance can play a significantly creative part in painting. His agonized brush-stroke – or knife-stroke (since he had no brushes and worked with a spatula or the point of a knife) – looked forward to Abstract Art.

No one can accuse us of not caring for the problems of contemporary art. At the same time, we cannot let ourselves become haunted by the empty, white, grey, black canvases and soiled walls of this year's Biennale.

Where is this clear voice of the child in Andersen's fairy tale crying out in the wilderness: "But can't you see that everything – artists, critics, canvases, pavilions – are all stark naked?"

–SPYROS VASSILIOU
Translated by S.E.

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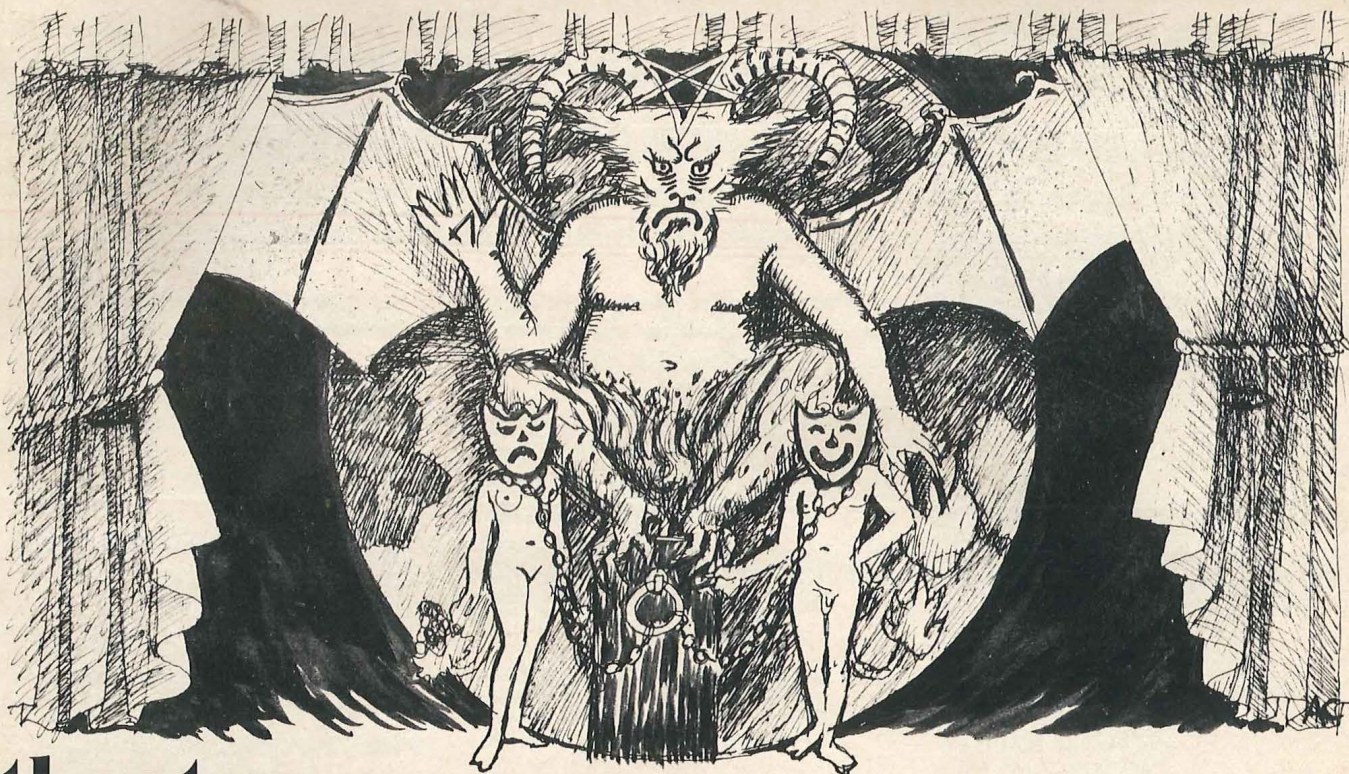
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THE MELODRAMA OF WORLD AND STAGE

ALL over the world, wherever the theater is not state controlled, producers, managers of theatrical groups, directors, leading actors and actresses, and playwrights as well are scratching their heads wondering what kind of play they must prepare to open the coming season. It must be a play that will cure producers' aching budgets, augment actors' reputations and impress theatergoers and reviewers. Ideally, it will be a play that starts a new wave, sweeping away all previous ones. If one takes a little trouble to substitute the present political stage for the theatrical stage, one is rewarded with a Diogenian discovery. Equating Producers with Presidents, Theatrical Groups with Parties, Leading Actors with Party Leaders, Directors with Military and Financial computerized brains, and Playwrights with Political Theorists or Terrorists, one is surprised to find little difference between the two. What is the "Theater of the Absurd" and the lack of communication between characters but the absurdity in international relationships and the lack of dialogue between the "highly developed" countries of the world? What about the "happenings" offered by the so-called pioneering actors groups? What poor imitations they seem

when compared with those terrible happenings in every street of every country of the world whether civilized or not. The "Theater of Violence" is perhaps the palest counterfeit of today's world as it is lived in Turkey, Italy, San Salvador, Spain, Afghanistan, Lebanon, or anywhere else. I have certainly not forgotten Iran. His Majesty the Shah and his Holiness Khomeini have managed to turn their country into a stage arena where all modern theatrical forms are being pushed to their furthest limit. Violence and absurdity have become the absolute monarchs in this unfortunate country.

Half a century ago, when the Red revolution swept through Russia, it was quite natural that the Russian theater start its own revolution. Since Marxism was believed to proclaim an entirely new conception of inter-human relationships, one would expect that the new Soviet theater would deeply affect the essence of modern drama. Nothing of this sort happened. The revolution affected only the spectacular side of the performance, the director becoming the absolute despot over actors and playwrights. It was a revolution in form, involving stage effects, happenings, open theater, arena theater, actors performing amidst the spec-

tators, etc., similar to the trends that swept the stage of the Western world during the post-World War II decades. In the meantime, however, the Soviet Government put an end to this movement as well as to the freedom of the playwrights and directors. The reign of the Party's propagandist followed the reign of the Director, and "Social Realism" was born. The melodrama of the working classes took the place of the bourgeois melodrama, and Russian drama was thrown back to a time prior to the ascent of its great masters. The evolution of Russian dramaturgy was discontinued.

Art, like all human activities pertaining to the social milieu, is political in a general sense. The artist is inspired by this milieu and takes a critical view of the society he lives in, having as a guideline the vision of a better future. When the present is considered to be an ideal establishment, there is no vision of a better future, no criticism of the present. Art disappears or limits its creativeness to the narrow fields of facsimile. If, on the other hand, the present is too dark and the horizon is too obscure to allow the vision of a better future, then the artist offers only a simple reproduction of the evils of the present in this or that establish-

ment and will exhaust his genius in photographic tricks. Having no vision of the future, his art is deprived of the depth that marks a real work of art.

If Soviet writers were trapped within the narrow limits of a self-infatuated establishment condemning criticism, those of the Western world were cornered between commercialism and despair. While the Soviet Government put an end to the revolution of dramatic forms by imposing so-called "Social Realism" (which, in fact, is no more than Soviet melodrama), in the West, with its freedom of expression, the only power that could put an end to the waves of changes was the cry of the box-office, otherwise called "Theater Crisis". As an answer to this cry came the "Retro" wave. A revival of old hits, it was in fact just a return to the old-fashioned melodrama. So, in the West, too, drama was kicked back to the times prior to Ibsen, Strindberg and Pirandello.

Is this sheer coincidence? Drama under two political systems that claim to be diametrically opposite seems to follow more or less the same pattern of evolution that leads to stagnation. I can see only one answer to this enigma. Art has been and obviously still is the finest medium for cultural progress. The key, however, to cultural progress is a humanistic education in depth and such education can be implemented only if there is a vision in height of a better world. If this is so, then we will have to admit that today, there is no such vision and, therefore, that there is no education in depth. Art, at present, is in no position to serve as a fine medium for cultural progress. From East to West and North to South the horizons are hermetically sealed. Humanistic education has been sacrificed to serve technology and technology is keyed to power. What vision can power offer art except military supremacy and war? And what vision can World War III offer other than despair and terror? The only paths left to dramatic art are either escapism or black humor, black comedy, drama of violence and tragedy without catharsis. The problem of the theater today is the problem of mankind.

—PLATON MOUSSEOS



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Tarik Akan and Melike Demirag

cinema

YILMAZ GUNEY'S "THE FLOCK"

IN April last year, the Third Annual Balkan Film Festival took place in Istanbul. Short features and feature films were shown with Albania, Bulgaria, Greece, Romania, Turkey and Yugoslavia participating. Turkish cinema had experienced a difficult year in 1978 with low production and constantly rising costs. The main box office attractions remained musical comedies starring popular singers or satirical comedies, vehicles for well-known film stars. The Festival was rich, however, in movies which demonstrated a socio-political approach to filmmaking.

One entry, *Maden (The Mine)*, is a realistic work concerned with the union problems of coal miners. A similar approach is apparent in other entries which dealt with such subjects as the struggle between a young sub-prefect and a wealthy landowner in a malaria-infested rice plantation, and a political melodrama based on the relations between syndicated factory workers and an unscrupulous industrialist.

The festival is an opportunity for cultural exchange between Balkan countries sometimes at odds politically. Unfortunately, these films have not been released in Greece, but *Suru (The Flock)* 1978, has not only been released but it has enjoyed a long popular run and it is still playing in Athens. (The movie won the Grand Prix at the Locarno Film Festival, 1979; the Interfilm Festival

Award, Berlin, 1979 and the International Catholic Film Organization Award, 1979.) It is directed by Zeki Okten, a veteran Turkish filmmaker (23 films since 1963) noted mostly as a director of social comedies. The producer and author of the screenplay is Yilmaz Guney, who has been imprisoned in Turkey. In this movie, a semi-documentary approach was used to record the journey of a nomadic family of shepherds from Southern Anatolia to Ankara. The film has political implications for a strife-torn country, but the social implications of the encroachment of urbanization on the simple and primitive life of the nomads is broad and its effects can be seen in many countries in the world besides Turkey.

The Veysikan family has been trapped in the squeeze of progress. They live on the desert in a tent community which follows a typical structure of a family, group or clan functioning under the domination of a patriarch, in this case Hamo Aga (Tuncel Kurtiz). Outsiders are accepted only when absolutely necessary to help with the labor. Hamo's rule is fierce and seemingly heartless, but the family accedes to his wishes. As Sivan (Tarik Akan) says after he is beaten by Hamo with his wife watching, "My hands are tied, he is my father." Life on the desert has not been easy and a tyrannical rule has been necessary to keep the unit functioning. Now, the very live-

lihood and future existence of this group is threatened with extinction.

Some of the most interesting scenes of the movie are those on the desert showing the clan busy with the daily functions of life. The view of the community members involved either in the preparation of bread, cheese, butter, weaving, tinning of pots and drying of skins, with the desert as a backdrop to their tent-camp, is quite realistic. These desert scenes are enhanced by the use of traditional music by Omer Lutfu Livaneli using tamborines, hand drums, shepherds' flutes, stringed instruments such as the *saz* and a reed-like instrument. By using the same simple instruments that have been played by generations of nomadic tribespeople, the primitive atmosphere is emphasized, and the eerie chanting male voice that weaves in and out of the instrumentation adds a mournful and expressive touch.

It is apparent that the interdependence of the group members is essential. All must perform their function effectively, without exception. For the women this means contributing to the physical labor necessary to feed and clothe the group and also, of course, to bear and raise the children. Hence the ostracism of Berivan (Melike Demirag). She is the delicate wife of Sivan and a pawn in the bloody feud between the Veysikan family and another clan to which she belonged. After three still-born babies, she has retreated into silence and she refuses to be examined by a doctor. This deeply concerns Sivan, who loves her. While love appears to be rare in marital relationships among primitive tribal groups, the evidence of definite paranoid behavior is common. There is little cooperation between different nomadic groups which display oversensitive, suspicious, and mistrustful behavior towards other groups or even occasionally towards their own members. At times when an outside threat is felt and particularly if such groups are in a marginal survival situation, this behavior is accentuated. As women are already low in the social hierarchy, one who cannot fulfill her expected function as a child-bearer and who is already suspect since she belongs to a rival family group will feel the derision and contempt of the others, especially the patriarch.

In this film the indications that the nomadic way of life is dying out are quite obvious. Three men in long white *jellabas* (robes) beating a *daire*, a large instrument like a tamborine, stride through the camp as though heralding the advancement of the giant plows that dig up the grazing land while an anguished Hamo watches. If the tentacles of urban development have not as yet reached this far, the foresight of those who wished to remain farmers and bought up the available grazing land has forced the others out. With dreams of high wages and a life of comfort enhanced by sophisticated consumer goods, the majority of the people have given up their agrarian life to migrate to the cities.

The Veysikan family begins the journey into Ankara with their large flock of sheep in tow. Hamo and Sivan are in charge, with Silo, a young brother, and an epileptic son assisting. Sivan has accepted the responsibility on the condition that Berivan accompany him to Ankara to see a doctor and have her illness diagnosed and treated. The train ride is the core of the movie. The family and the flock are loaded onto the train after surviving a shoot-out on the way. Several sheep are given as bribes to officials and the flock is further depleted on the journey as thieves snatch several more from the train. The helplessness of Hamo is seen as he vainly attempts to "cure" his ailing sheep by playing some music on the flute, as he would have done on the desert, not realizing that they have been poisoned by a chemical residue which has been left in the cars.

As the train advances towards Ankara, we can see the signs of a troubled urban society. Graffiti line the walls of buildings. A club-footed prostitute boards the train and services customers in toilets, in the sheds in railway yards and even the younger brother among the sheep, removing his money in the process. A young man playing a *saz* is removed from the train while his youthful followers shout encouragement and sing political songs with fists raised. The photographic work in the close quarters of the train, bumping and swaying, is very impressive.

The disparity between the shepherds' way of life and that of the big city is never more evident than at the

time of arrival in Ankara, when the family herds the entire flock through the automobile and pedestrian traffic of modern Ankara. The contrast between the modern Western-style dress of the city-dwellers and the native costume of the nomads is striking. At first we are amused, but then a feeling of foreboding intervenes. Ankara exhibits all of the clamor and superficiality of a quickly developed urban area. The streets are cluttered with billboards advertising modern products, the stores are filled with modern appliances with exorbitant prices, apartment buildings are constructed quickly without consideration of human needs. These are characteristics of most of the world's large cities and here is the added threat of political unrest. We know that the gap is too wide for the Veysikan family to bridge and we know it will have no chance to adjust in a setting such as this.

When Sivan and Berivan go to a nightclub with some friends in Ankara, they seem ill-at-ease and out-of-place in the modern club with its electrified music, its heavily made-up singer in a sleazy tight dress and its two stand-up comedians whose routine elicits little laughter from the audience. For people whose main entertainment on the desert was the arrival of the tinker with his cloth, trinkets and odds and ends, it is no wonder they feel out-of-place in this artificial setting.

The effect of urbanization on rural populations has been explored many times in recent years in movies such as the German film *Woyzeck* and *Going down the Road*, a Canadian film. It is a timely theme as modernization and the advance of technology make it almost impossible for men to continue to exist independently in remote, infertile areas and as the lure of an "easier life" with more financial security is seen as increasingly desirable by rural people. Some adjust and make the transition, while others are overwhelmed and engulfed by the city. In the last scene of *The Flock*, Hamo's confused flailing and charging, as he finds himself alone and bereft of his family in the alien city, resembles that of a lost sheep. The look of panic on his face mirrors the fear and disorientation that is the plight of many migrants to the modern city

-BARBARA STENZEL

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records

More Theodorakis and Hadzidakis

Thirty Golden Hits of Mikis Theodorakis (Columbia 14C 134-70953/4)

This new double album states on the back cover: "The album covers a truly historic period of Greek music. It is dedicated to the twenty years of invaluable contribution that the great composer has made in illuminating our musical foundations and creating new musical horizons mainly for our popular music. At the same time, this double album, with its original recordings constitutes an impressive anthology of the most popular songs of Mikis Theodorakis and must be included in every record collection as a rare recorded document. Mikis Theodorakis conducts and orchestrates the selection. They were recorded in the period between 1959 and the day when the popular composer was forced into silence" (the coup d'etat of 21 April, 1967).

This is inaccurate, however, on several counts. First of all, the "invaluable contribution of the composer" extends farther back than twenty years, over a long period during which his talent has been con-



stant and firm. This record covers only the period between 1959 and 1965 and not the whole of the last twenty years nor even the period between 1959 and the beginning of the dictatorship. The earliest song that the album contains is "You were standing at the window" from *Epitaphios*, which was released in 1959 and is listed as opus 43 of

Theodorakis' collected works. It is also a little excessive to say that this album is an anthology of the most popular songs of Theodorakis. Even limiting ourselves to the period 1959-1967 which the record purports to cover, there are some striking omissions if this album is to be regarded as a "rare recorded document" of that period. There are no selections to be found, for example, from *Axion Esti*, *Romiosini*, *Little Cyclades*, *Letters from Germany*, *Maritime Moons*, or *Ballad of Antonio el Camborio*.

Apart from these reservations, however, this album is a valuable and representative selection of the early popular works of Theodorakis. Selections are to be found from *Epitaphios*, *Deserters*, *Epiphania*, *The State*, *Archipelago*, *Ballad of the Dead Brother*, *State of Angels*, *The Hostage*, *Beautiful City*, *Enchanting City*, *Songs for Farandouri*, *The Isle of Aphrodite* and *Mauthausen*. Each song is included in its original recording, and with Theodorakis' well-known singers.

Even though these songs are now perhaps more of historical interest as part of a cultural phenomenon of the early 1960s, they still demand to be heard and to be sung. The ban on Theodorakis' music during the seven years of the dictatorship did much to damage the dialogue which had existed between composer and public in the years leading up to 1967. It also meant that a new generation in Greece had to form its political and cultural consciousness out of earshot of the police. Records such as this one are to be welcomed, therefore, both for the quality of the songs and as a cultural testament.

MARGARITA Zorbala: *The Drunken Girl (To Methismeno Koritsi)*, LYRA 3747.

The latest record of Margarita Zorbala contains a selection of well-known songs by Manos Hatzidakis and Mikis Theodorakis, newly orchestrated and arranged for guitar

by Tasos Karakatsanis. The first side includes seven songs by Hatzidakis selected from previous records: *Tis Gis to Chrysaphi*, *Athanasia*, *Sweet Movie*, and *To Methismeno Koritsi kai Alkibiades*. The second side comprises six songs by Theodorakis, again from past records: *Omorphi Poli*, *Mikres Kyklades*, *To Tragoudi tou Nekrou Adelphou*, *Songs for Farandouri*.

Margarita Zorbala, the "sweet voice from Tashkent" (she was born in Tashkent and raised in Moscow), was discovered by Theodorakis on one of his visits to Russia. Since



returning to Greece in 1975 she has established herself as Theodorakis' main female singer. In 1975 her first record with Theodorakis, *Ballads* was released. Shortly afterwards followed *Twelve Popular Russian Songs*, translated by Yiannis Ritsos and later, *Journey into Night* and *Three Cycles* again in collaboration with Theodorakis.

With this new record, *The Drunken Girl*, Zorbala sings Hatzidakis on record for the first time. Hatzidakis has characterized her voice as "exceptional and charming" and indeed it is a fine and unique one. So it is perhaps ironic that the quality of her voice should prevent her from successfully interpreting many songs which require a warmth and tenderness that her voice simply does not possess. A good example on this record is provided by the songs *Betrayed Love* and *Magiebird*, to mention just two. Rather than any interpretation, we hear the same vibrato voice echoing through each song, resulting in a cold and clinical execution. Her rendering, nevertheless, is flawless and professional. It is more successful, in this record at least, with the songs of Hatzidakis than with those of Theodorakis.

The songs themselves are familiar and their quality goes without saying, yet it is a sad note for the future of Greek artistic-popular music that its two 'fathers' have for some time had nothing to offer other than new arrangements of past successes.

Weather Report (Deltio Kairou).
Sung by Maria Dimitriadi. (C.B.S. 84225)

One of the classic interpreters of the artistic-popular song, Maria Dimitriadi has sung with most of the major Greek composers — Theodorakis, Mikroutsikos, Markopoulos, Xarhakos, Leondis, Papastefanou, Glezos. It is somewhat surprising, therefore, and perhaps to her credit, that this is her first personal album.

The album features two songs of Markopoulos, two of Theodorakis, two of Mikroutsikos, two of Hatzi-dakis and one of Xarhakos. The variety of styles represented on the album and the way in which Dimitriadi successfully interprets each



one, is a tribute to her versatility and accomplishment as one of Greece's better popular singers. Worth noting is the fact that this is the first time that Dimitriadi has sung Hatzi-dakis on records. We know her better for her rendering of political songs and so it is with surprise and pleasure that we hear her sympathetic interpretation of the characteristically 'sweet' melodies of Hatzi-dakis.

The album takes its name from one of the compositions by Marko-

poulos which is a musical setting of a poem by Mitsos Kasolas. Although this song has been heard often at public performances, having been composed as long ago as 1969, this is the first time that it has been recorded. Indeed all of the songs contained in the album are previously unrecorded, which not only enhances the interest of the record, but also is to the credit of Dimitriadi since her first personal record is not just another collection of 'old favorites'.

Apart from 'Weather Report', other songs on the album worth mentioning are 'This Land' by Mikroutsikos (the music of which is clearly influenced by his *Musical Work on Brecht*) and *The Train* by Theodorakis (some sort of sequel to the well-known *The Train Leaves at 8:00*).

The orchestration by Yannis Kiourktsoglou is notable for the strong jazz element it gives to the record, most noticeably in *Ballad of a Quiet Man* and *The Train*.

—DAVID J. CONNOLLY

Athens

Daily Post

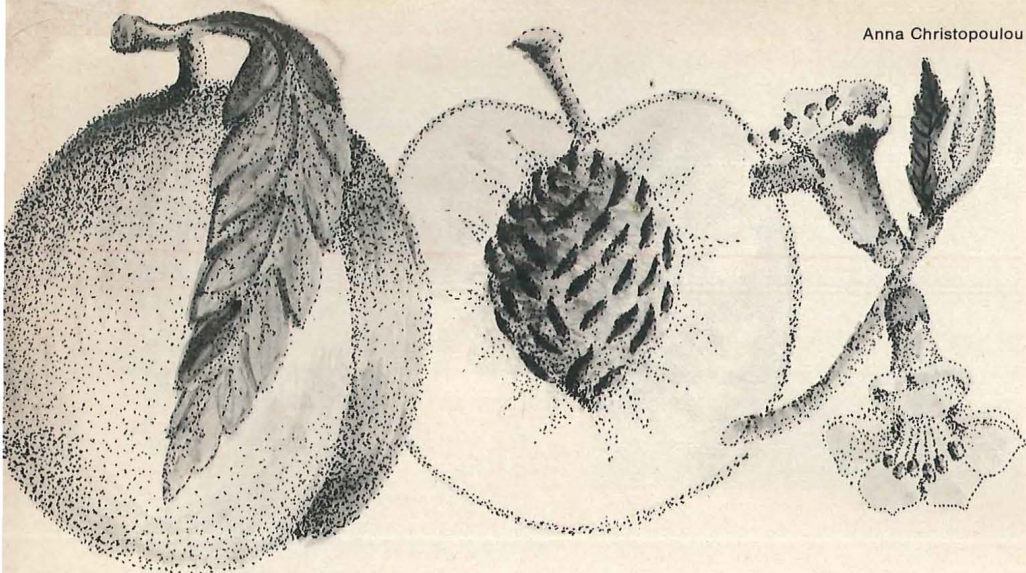
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The Peach Industry in Macedonia

ONCE "the breadbasket of Greece", Macedonia's golden wheat fields today have been replaced in many areas by groves of fruit trees, especially peach trees. Agriculturally rich as much of Macedonia is, the land around Verria and Naoussa seems particularly blessed.

This appears especially true when one stands on the edge of the expansive plateia-park at Verria overlooking the spectacular plain that spreads out below. Lying some fifty feet above the fields which extend to the horizon, this centrally located park is typical of what Macedonian planning has achieved in the last decade. In the park's widest section waiters serve those at tables set under birches, mimosa trees and white hibiscus while along the curved paved lanes bordered by marigolds, petunias and hundreds of soft, rounded, basil plants, the people of Verria stroll and relax. Macedonians are known to work assiduously and a tour of the peach country and factories around Verria indicates that their industry has begun to reap rewards.

Since orchards have been planted in this area, the nation's peach production has blossomed from 12,000 tons in the pre-World War II period to 348,000 tons (1978). Today more than half of this total is produced in Verria and Naoussa — the area of Macedonia known as Imathias — where nectarines, pears, cherries and apples are also raised. A rich cash crop as well, 253,000 tons of peaches are exported annually to West Germany, France, Northern European and Middle Eastern coun-

tries.

The peach which has brought a new glory to Macedonia is the *yar-mas* which is simply the generic name for all freestone peaches. Clingstone varieties sold directly to dealers or canners are called *sympirina*. During the peach season last summer, numerous well-informed administrators were interviewed. They were very helpful and intensely interested in the peach industry, explaining its growth and its current problems as well.

There is no doubt that Macedonian organizational skills have been a spur to the peach success story. Unlike the sour cherry producers interviewed in Tegea who are still unorganized (see *The Athenian*, July, 1980), the peach farmers have formed and benefited from cooperatives. These local groups form the base of an organizational pyramid with Unions of cooperatives at higher levels and The Panhellenic Confederation of Unions of Agricultural Cooperatives (PASEGES) at the apex.

As explained by Nikolaos Kolyvas, director of PASEGES, "There are no special cooperatives primarily for peach, sour cherry or other fruit producers. Interested producers join their local cooperatives." These have various functions: the multi-purpose local cooperatives assist in purchasing supplies, supplying credit, marketing, storage and price supports, although some focus only on processing or sales activities. PASEGES administers the cooperative structure, representing the regional and local groups domestically

and internationally. PASEGES also publishes *Greek Agriculture* and *The Greek Farmer's Cooperative Movement*, informative books outlining the history and scope of the organization.

Panagiotis Mavridis, a Verria agronomist, described the local origin of the cooperatives. "Twenty years ago there was absolutely no organization. Improvised canneries were set up in the orchard under the trees. Now forty or more producers form a local cooperative which procures agricultural bank loans. Consequently numerous factories are operating." Mavrides, who as Director of Agriculture in the Verria area, coordinates his functions with those of local producers, stressed the need for planning. "Greek peach producers find enormous competition with the highly organized Italian and French markets, Italian fruits, especially, are much more attractively packaged than the Greek." Packing tips are among the many suggestions in the guide prepared especially for peach producers by this agency under the direction of Vassilis Koukouryannis. The guide lists twenty-four freestone varieties (all developed from American types) grown in this area primarily for export. Of these, Redhaven peaches are produced most abundantly. The peaches ripen at various seasons. A white-fleshed aromatic peach ripens in late May and Elbertas are an early variety for canning. Some peaches mature in late August and September.

Venus, Verroi, Aliakmon, Messi, Phoenix and ABC are among the Verria cooperatives. At Venus, the first established in Verria, Konstantinos Hadzidimitriou, the president, recalled the dire needs in 1967 that provided incentives for organization, "We had no trucks, no refrigeration, nothing. We depended on the dealer to buy our peaches. We were exploited. At last we became disgusted enough to organize." After grouping, the farmers bought more land and chose a council of five members. They elect new officers every three years. Now there are ninety-three producer-members. Each owns from twenty to thirty stremmata of his own land. Together they produce 5,800 tons of many peach types which earned 70,000,000 drachmas in 1978. Of this production ninety percent was exported.

Like most cooperatives, the

Venus factory is built near the orchards and the train tracks for easy loading. The rail destination is usually Munich — the leading marketing center — where the trains arrive in three days.

The marketing system through the Munich market is perplexing. While it is not considered ideal, it is used by most because of limited alternative options. "We have not acquired the German expertise in marketing. We have to learn. In this area we need assistance," Hadzidimitriou emphasized (and others would repeat this fact). Actually the peaches, and other fruits in season, are sent to the German firms on a consignment basis without a fixed price. The price fluctuates according to supply and demand on the day of sale. When they have been sold, the German firm retains a commission and sends payment to the Greek firm.

Situated in Naoussa about twenty kilometers northwest of Verria, Froutenossis is the largest exporter of fruit in Greece. Operating as a second-degree Union of Cooperatives (like ETEAP running the ETVA factory in Verria), Froutenossis operates from a charming old building on a quiet street near the town square and serves 4,150 producers who belong to 24 cooperatives. Nikolaos Spindiropoulos, the director, disclosed that the firm processed 15,000 tons of peaches to earn 230 million drachmas at ten drachmas per kilo (1978). The exports, ninety percent of the total, were sent primarily to West Germany and Holland, and the rest to Athens.

For an understanding of the future of the peach industry one can visit the *Instituto Fylovolon Dendron* (Institute of Fruit and Nut Trees). In this modern headquarters in Naoussa, research experts agree with the high standards various organizations set for themselves. Here eighteen fruit and nut trees are studied (all of the Greek favorites). Of the peach trees there are, for example, no less than five trees each of ninety-four freestone and thirty-five clingstone varieties planted on the grounds, agronomist Athena Maimou explained. The trees are recorded at blooming time, when the petals drop off, when fruit begins to ripen and when fruit is fully ripe. Farmers are encouraged to bring their problems for analysis and

suggestions. And, of course, during the tour of the grounds and the labs, the familiar cry is heard: "We need more money for research!"

Despite their fragility when ripe, few fruits are as versatile as the fragrant peach. Glorious as a soup or beverage, cooked in wine or frozen as a dessert, or in a fruit *macedoine* peaches distinguish an otherwise drab meal. Peaches are superb spiced as an accompaniment to meat dishes (not a Greek idea), or with ice cream in Peach Melba (an Escoffier invention).

Or, try recipes generously shared by Macedonian women, for *marmalada* (preserve), "the kind usually cooked over a wood fire." But best of all, exquisite peaches are eaten the Greek way — *au nature* with juices dripping down the chin.

PEACHES IN WINE

1½ cups semi-sweet wine
1½ cups orange juice
½ cup sugar or 1/3 cup honey
Grated rind from 1 orange or lemon
6-8 ripe peaches
12-16 whole cloves (optional)

Combine the wine, orange juice, sugar or honey and grated rind in a pan. Bring to the boil, stirring until dissolved. Boil 10 minutes, wiping off scum from the sides of the pan with a damp cloth or sponge. Peel, pit and halve the peaches. Stud the round ends with a clove, if desired. Immerse the peaches in the syrup, turn off the heat and poach 10 minutes, covered. Uncover and cool in the syrup. Chill. Serve peaches with a small amount of syrup. Seves 6-8.

PEACH-MELON COMPOTE

4 ripe peaches
1 melon or cantaloupe
2-3 tablespoons lemon juice

2 tablespoons honey or sugar,
if necessary
Brandy, kirsch, or rosewater (optional)
Mint leaves for garnish

Peel, pit and slice the peaches over a bowl, reserving all juices. Place peach slices in a bowl. Halve the melon and discard the seeds, but save any additional juices with the peach juice. Make melon balls using melon scoop or teaspoon and combine them with the peach slices. Sprinkle with lemon juice and the additional reserved juices. Drizzle with brandy or other flavoring, if desired. If planning to use melon shells as serving 'bowls' sprinkle the insides with lemon juice, cut the edges into points or scallops. Chill fruit and 'bowls' in refrigerator. Stir fruit before serving, arrange in melon shells or chilled bowl. Garnish with mint leaves. Serves 4.

PEACH MARMALADA, Verria style

Very ripe peaches, preferably red-skinned varieties
Sugar
Juice of ½ lemon

Traditionally cooked over a wooden fire but gas or electric will work. Pit the peaches and push through a sieve or food mill and discard the skins. Measure the juice. Combine 2 parts juice and 1 part sugar (2 cups to 1 cup) in heavy pan. Boil, stirring frequently, until mixture reaches the long thread stage. Stir in the lemon juice. Store in covered jars.

COMPOSTA, Naoussa style

Ripe peaches, peeled, pitted and halved
2 tablespoons sugar for each kilo peaches
Water to 2 "fingers" depth

Combine ingredients in heavy pan, cover and simmer gently 20 minutes. Cool. Serve cool with a little syrup, plain or with ice cream or cake.

—VILMA L. CHANTILES

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JULY 1

Despite the energy crisis unemployment has only fractionally increased in 1980 according to figures published by the Ministry of Labor. Higher levels, however, are expected later in the year after the close of the tourist season.

The Organization of Farmers' Insurance (OGA) doubles all farmers' pensions although the amounts remain low in comparison with EEC countries.

JULY 2

The Northampton Vase, said to be the best preserved surviving masterpiece of ancient Greek ceramic art, fetches a record-breaking 209,000 pounds at Christie's. The vase was part of the "Northampton group" purchased in Italy by the second Marquis of Northampton for the Compton family seat, Castle Ashby in the 1830s. The sale of the "Northampton group", executed in Etruria in the latter part of the sixth century B.C., broke up what was perhaps the greatest private collection of ancient pottery in the world. Among the major buyers was the shipowner Gregory Kallimanopoulos.

Komninos Pyromaglou, one of the last surviving leaders of the Greek Resistance during the Nazi occupation, dies in Athens. With Napoleon Zervas, he founded EDES, the National Republican Greek League which worked closely with the British in the guerrilla war, mainly in Epirus. Arrested by the Junta in 1967, first as a communist and later as a royalist, he was in fact always an ardent Venizelist Republican. He spent his later years collecting documentary material of the Resistance and the civil war as a whole for an account that remains unwritten.

JULY 4

The European Commission in charge of Social Affairs recommends that Greece receive up to nineteen million dollars in aid from Common Market countries in 1981 in an effort to train workers and bring them up to EEC standards. The Commission also recommends that the Govern-

ment bring legislation into line with EEC countries with respect to social security, working conditions and the right of workers to strike.

Archaeologists excavating an ancient necropolis recently discovered in Sindos, an industrial area in Thessaloniki, open an unlooted, early fifth century tomb of a woman, containing gold and silver jewelry.

JULY 8

The General Assembly of Southern Evia passes a resolution which strongly opposes the construction of a nuclear power plant which it claims the government is considering plans for at Potami near Karystos.

JULY 9

Three strong earthquakes strike the Volos area with their epicenter near the town of Almyros. Nineteen are injured and over a hundred buildings collapse. A hundred and fifty tremors have been recorded in the area in the last six days.

JULY 10

Leonidas Zervas, a prominent biochemist, dies at seventy-eight. A professor at the University of Athens and member of the Athens Academy, Zervas was dismissed from his academic posts during the Junta for signing an appeal for supporting students then being persecuted and imprisoned under the dictatorship.

A record-breaking heat wave brings the temperature in Athens to 44 degrees C. (111 degrees F.).

JULY 12

The National Tourist Organization, sensitive to the much-publicized nudist episode which took place at Ermioni a month ago, pays the court fines imposed on two nudists in Rhodes who were unable to raise the money.

JULY 18


The twenty-eight day newspaper strike is over as owners end a lock-out which was instigated in retaliation to a printers' strike. It is believed that the printers admitted that the firing of the twenty-three union members from two magazines was unrelated to the daily press.

JULY 22

Stelios Migiakis, twenty-seven, wins a gold medal at the Olympic Games in Graeco-Roman wrestling, in the 62-kilo class. It is the first gold medal won by a Greek since 1960 when Crown Prince Constantine led his sailing crew to victory at the Olympic Games in Rome. Migiakis placed seventh in the 1976 Olympic Games at Montreal, second at the Mediterranean Games at Split and won a gold medal at the Pan European Games last year at Bucharest.

JULY 30

Reports from several hospitals in the city reveal a growing number of patients with skin disorders who have recently been swimming in the Saronic Gulf.

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 Gas (24-hr. service)346-3365
 Garbage collection512-9450
 Street lights324-5603
 Water (24-hr. service)777-0866

Consumer Complaints

Athens321-7056
 Suburbs250-171

Lost Property

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

Pets

Hellenic Animal Welfare Society
 (English spoken)643-5391
 Greek Society for the Protection
 of Animals (pets only)346-4445
 Vet Clinic & Kennels,
 Iera Odos 77 (English spoken)346-0360
 Vet Clinic, Halkidonos 64,
 Ambelokipi770-6489
 For the export & import of pets:
 Ministry of Agriculture,
 Veterinary Services, Voulgari 2524-4180

Tourism

EOT (National Tourist Organization)
 Central Office, Amerikis 2B322-3111
 Information, Kar. Servias (Syntagma)322-2545
 Yugoslav National Tourist Office,
 16, Voukourestiou360-4670

EMERGENCIES

For Information or Emergency Help
Responding 24-hours a day in all languages
For questions or problems of any kind
Tourist Police171
For all emergencies (police)100
Fire199
Coast Guard108
Ambulance/First Aid
Athens only (Red Cross)150
Athens & Piraeus (I.K.A.)166
Poison Control779-3777
Traffic Police Ag. Konstandinou 38523-0111
For U.S. Citizens: Emergencies981-2740

television and radio

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

MONDAY

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

TUESDAY

ERT 6:00 The Big Blue Marble... 6:50 Sports* 10:45 That's Hollywood (series based on the history of cinema)... 11:10 Ike (series based on the life of Eisenhower, starring Robert Duval and Lee Remick)
YENED 7:30 Family (dubbed in Greek)... 10:10 Film (classic, usually in English)

WEDNESDAY

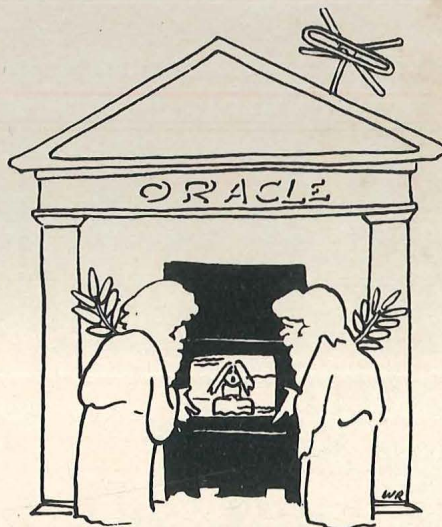
ERT 6:00 Maya the Bee... 7:20 Sports*
YENED 7:45 The Sullivans (serial based on Australian family life during World War II)... 10:00 Las Vegas... 11:30 Tales of the Unexpected

THURSDAY

ERT 6:15 Pipi Longstocking (children's serial)... 9:40 The Benny Hill Show... 11:10 Dallas (American serial)
YENED 7:00 George (a children's serial about the life and adventures of a St. Bernard)... 10:00 Flying High... 11:00 The Sandbaggers

FRIDAY

ERT 7:00 With the Father of Dreams... 10:00



Orient Express... 11:05 Pop '80
YENED 7:45 Bionic Woman... 10:00 Poldark (a new BBC series starring Robin Ellis, based on life in a Cornish mining village during the eighteenth century)... 11:10 A Dog and Cat

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... 10:30 Wuthering Heights (BBC series based on the Brontë classic)... 11:25 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 3:45 Super Pop... 6:00 Maya the Bee... 7:10 Comedies from the days of Silent Film... 9:35 Sports*... 10:00 Film

YENED 4:45 Cartoons... 5:00 Music and Dancing... 5:15 Survival (documentary)... 6:15 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.



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British Embassy, Athens, Greece.

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- Telephone 8080-475



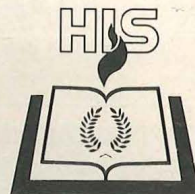
EKALI ELEMENTARY SCHOOL

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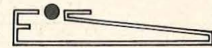
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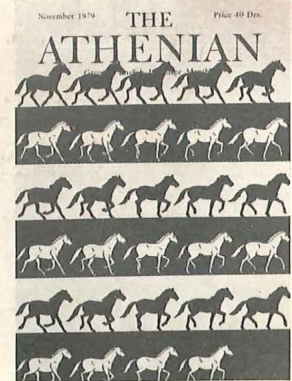
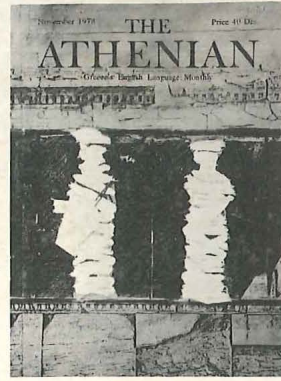
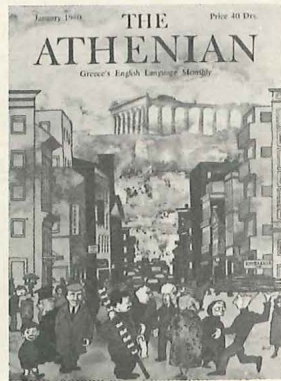
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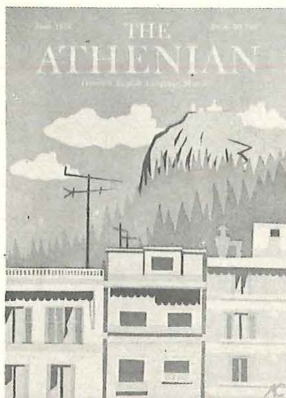
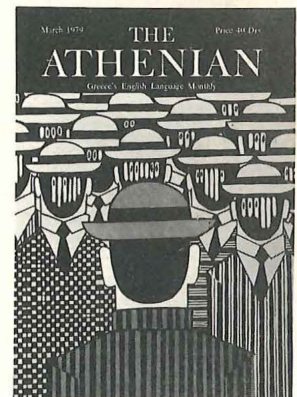
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(opp. Ellinikon Air Base & behind Tempo No. 1)

Tel. 894-2632 and 821-1612



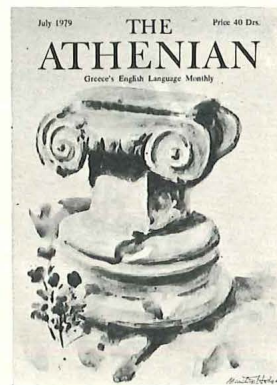
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