

October 1980

THE

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ATHENIAN

Greece's English Language Monthly





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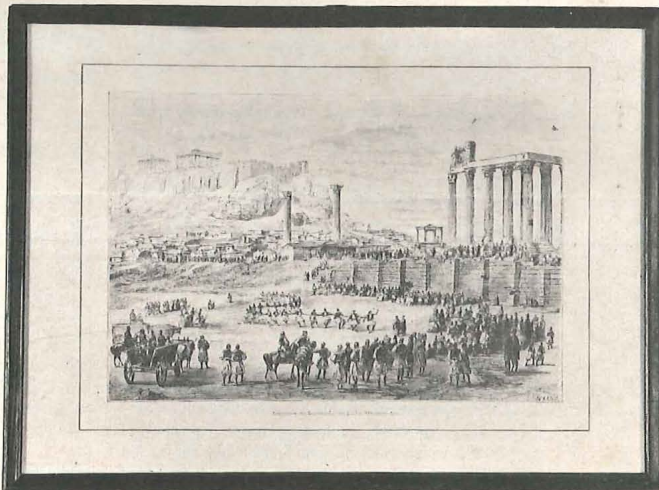
It's delicious traditional foods each with its own distinctive flavour: mousaka, tsatziki, taramosalata.

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

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

Get to know this city, which has managed to blend tradition and culture with a modern way of life, and let the American Express Card be your companion.

You can dine and shop in style in Athens with the American Express Card and here is just a small selection of the many fine shops and restaurants where the card is welcome.



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Thisseos 16, Vouliagmeni - Tel. 8962497.

Scorpios: Sophisticated and elegant atmosphere. Good service and an imaginative extensive menu that will please gourmets. Closed Sundays.
Evrou 1 - Tel. 7796805.

Prince of Wales: An English - type restaurant with a warm and pleasant atmosphere. 14 Sinopis - Tel. 7778008.

Le Foyer: Well prepared food in a cheerful setting with piano music. Open from 9 pm. Closed Sundays.
25 Iofontos (near Caravel) - Tel. 746287.

Xanthopoulos — Voukourestiou 4.
Offers a wide selection of exquisite jewellery and precious stones.

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High fashion in imported menswear.

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Exquisite furs in the latest fashions.

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

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A large variety of fine jewels, modern and classic, and furs.

RESTAURANTS

Da Walter: A modern elegant restaurant with a spacious bar and an exquisite Italian cuisine. Daily from 8 pm Evzonon and Anapiron Polemou - Tel. 748726.

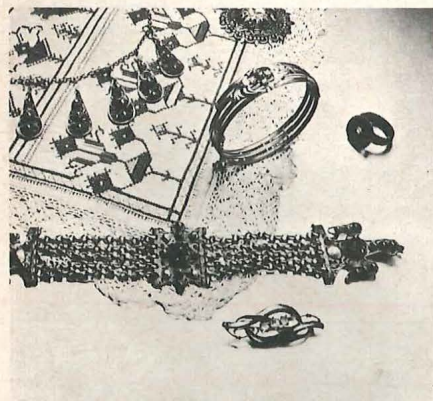
Flame Steak House: Specializes in good charcoal broiled steaks and chops. Candlelight atmosphere. Open noon to 5 pm and 8 pm to 2 am. Closed Sundays.
9 Hatziyianni Mexi (next to Hilton) - Tel. 738540.

Kaplanis: A delicious selection of Greek and Turkish specialities and fresh fish.
24 Akti Koumoundourou (Mikrolimano) - Tel. 4111623.

G. B. Corner: Quiet and elegant restaurant in the oldest and perhaps best known hotel in Athens. Open noon and evenings. Grand Bretagne - Syntagma Square - Tel. 3230251.

To Kantari: Greek and International cuisines and live entertainment, singing and dancing a la Zorba. 9 Dioharous - Tel. 711330.

Dioskouroi. An old converted two-storey mansion, pleasant decor and a small garden. A huge choice of dishes and wines.
Dimitriou Vasiliou 16, Neo Psihico - Tel. 6713997.



SHOPS

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

Antiqua — Amalias 4.

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

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A fine selection of ladies' fashions.



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

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



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community calendar

OCTOBER 1

Republicans Abroad. Rally from 6:30-8:30 pm, 25 Vas. Sophias. Last chance to register to vote! For information, Tel. 681-5747.
Salad Bar — American Club 12-2.
Happy Hour — American Club 6-8 p.m.

OCTOBER 2

Duplicate Bridge — American Club, 7:30 p.m.
Darts match — American Club, 8 p.m.

OCTOBER 3

St. Andrew's Women's Guild — Monthly meeting with Dennis Macaleer speaking on "The Citizen and the State". American Community Schools Conference Room. 9:30 a.m. For information telephone 801-6055.

OCTOBER 6

Hellenic American Union — Round table discussion: "The Rights of Women in Greece", sponsored by the Greek alumnae of American universities.

OCTOBER 7

Duplicate bridge — American Club, 10 a.m.
Bingo — American Club, 7:30 p.m.

OCTOBER 8

Salad Bar — American Club 12-2 p.m.
Happy Hour — American Club, 6-8 p.m.

OCTOBER 9

Duplicate bridge — American Club 7:30 p.m.
Darts match — American Club 8 p.m.
Lecture by Dr. Eric Duffey on "Wildlife Conservation in Europe". British Council, 8 p.m.

OCTOBER 10

Reno night — American Club, 8 p.m.

OCTOBER 13

Hellenic American Union — American professor of music and multi-media musicologist Donald Knaack presents a program with a variety of percussion instruments, accompanied by films and tapes. Includes works of John Cage, Xenakis and Knaack.

OCTOBER 14

Duplicate bridge — American Club, 10 a.m.
Bingo — American Club, 7:30 p.m.

OCTOBER 16

Spaghetti night — American Club, 5 p.m.
Duplicate Bridge — American Club, 7:30 p.m.
Darts — American Club, 8 p.m.

OCTOBER 17

Hellenic American Union — Dance program. Erin Martin associated with the American Ballet Theater and other groups gives a dance presentation: "Dance Theater: a Recent Conception of the Theatrical and Dancing Approach to Art and Architecture" at 8 pm in the auditorium.

OCTOBER 20

St. Andrew's Women's Guild — bridge lunch at 10 a.m. at Herodotou 11, Politeia. Tickets 300 Dr. For information: telephone 801-2843.

OCTOBER 21

Duplicate bridge — American Club, 10:00 a.m.
Bingo — American Club, 7:30 p.m.

AWOG

For information regarding area meetings of The American Women's Organization of Greece in October ring your area representative.

DANCE SEMINAR

The Hellenic American Union sponsors a dance seminar in conjunction with the Greek Association of Dance and Rhythm from October 6-17, featuring American Modern Dancer Erin Martin, choreographer and co-artistic director of the well-known Nimbush Dance Theater of New York, 1-4 pm.

Women's International Club — Fashion Show Luncheon at the Hilton Hotel. Lanvin / Coureges / Laroche / Jade. Doors open 11:00 am. For information telephone Mrs. Veloudakis 671-7575, Mrs. Mavrides 671-2554 or Mrs. Tarpohzy 723-165.

OCTOBER 23

Hellenic American Union — Exhibition opening and lecture by architect Alexis Loisos on contemporary structures in the U.S. Before the lecture (7 pm) he inaugurates an exhibition of his drawings and architectural designs from Greece, the U.S. and other countries. The exhibition will be open to the public in Kennedy Hall until Oct. 29.

Duplicate bridge — American Club, 7:30 p.m.
Darts — American Club, 8 p.m.

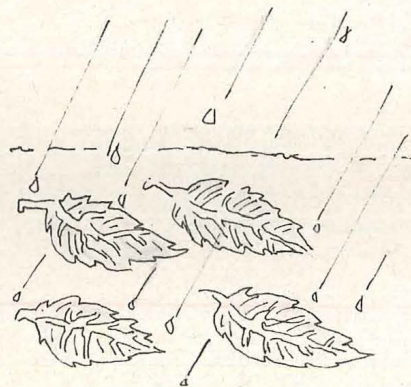
OCTOBER 28

Duplicate bridge — American Club, 10 a.m.
Bingo — American Club, 7:30 p.m.

OCTOBER 30

American Club's general meeting and elections. Call for details.

Hellenic American Union — Exhibition opening. HAU inaugurates a multi-media exhibition on the U.S. elections, including photographs and information about the candidates and the U.S. election system, with video tapes.



MISCELLANEOUS STUDIES

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Modern dance classes, taught by Terry Slaney. First five-week session beginning Oct. 7. Painting and drawing classes, by Lou Efstathiou, 9:30-11:30 am, 4-6 pm, month of Oct., Tuesdays and Thursdays. Classes limited to 12 persons.

YWCA (XEN), Amerikis 11, Tel. 362-4291. Winter program. First-year and second-year Greek courses for foreigners (men and women), twice a week, morning and after-lunch hours, are available at Amerikis St. 11 Center and Kifissia (Tel. 801-2114) beginning Oct. 1. Also Language Courses in Arabic, English, French, German, Italian, Spanish and Russian, complemented by conversation courses in English, French and Spanish... Once-weekly cultural Lecture Courses and discussion groups in other languages than Greek, such as: "The Short Story in the English-speaking world"; "French and Latin American Literature", (in French and Spanish respectively); "The Continuity of Greek Tradition" (in English)... A well-known gym program in the mornings, afternoons and evenings for those who reserve a place early enough, and a variety of crafts workshops such as weaving, enamelware, jewelry, woodwork, batik, ceramics based on decorative design instruction are also accessible to those women and girls not too fluent in Greek. Information and enrollment daily 9 am-9 pm, Amerikis St., 11.

ATHENS CENTRE FOR THE CREATIVE ARTS. Pangrati Cultural Centre, 48 Archimidous, Tel. 701-5242. Eight-week courses in the following:

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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NAME DAYS IN OCTOBER

In traditional Greek circles one's name day (the day of the Saint whose name one bears) is more significant than one's birthday: an open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, and some Athenians take the precaution of announcing in the local newspapers that they will *not* be at home to visitors on their namedays, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

October 3 Dionysis, Dionysia
October 18 Loukas (Luke), Loukia
October 20 Gerasimos (Gerald)
October 23 Iakovos (Jacob, James)
October 26 Dimitrios, Mimis, Dimi, Dimitra, Mimi

DATES TO REMEMBER

October 12 Columbus Day — USA
October 22 Veteran's Day — USA
October 24 United Nations Day
October 31 Halloween — USA, Canada
UNICEF Day — USA, Canada
November 1 All Saints' Day

PUBLIC HOLIDAY

October 28 *Ohi* Day — anniversary of the Greek rejection of the Italian ultimatum in 1940.

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 until 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 until 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. Open house on Oct. 4 from 7 to 11 pm. Autumn classes begin on Oct. 6.

HELANTHOS 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.

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

U.S.A. ELECTION NIGHT

The Propeller Club, in conjunction with AWOG, USICA and the Hilton Hotel will sponsor an Election Watch, starting at 11 pm on Nov. 4 and lasting throughout the night. There will be teleboards for all the candidates from every state and special telephones and telex for the press. Constant entertainment by an American band from Germany. Snacks and a bar. More details in Nov. issue.

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PUBLISHER AND EDITOR
Sloane Elliott

ASSOCIATE EDITOR
Grace Edwards

PRODUCTION EDITOR
Frosso Pandelidis

EDITORIAL ASSISTANT
Mary Kitroeff

ADMINISTRATIVE ASSISTANT
Despina Samaras

BOOKS

Kimon Friar
Brenda Marder

THEATER

Platon Mousseos

ART

Catherine Cafopoulos

MUSIC

Robert Brenton Betts

CINEMA

Pan Bouyoucas

SPECIAL FEATURES

Alec Kitroeff
Antony M. Economides
Margot Granitsas
Catherine Vanderpool
William Reid, Jr.

FOOD

Vilma Liacouras Chantiles

RESTAURANTS AND NIGHTLIFE

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

THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

Annamaria Belezny, John Bowman, Andrea Cameron, Abigail Camp, Jacques Case, Anna Christopoulou, David J. Connolly, Costas Couloumbis, Catherine Dane, Constantine Dimaras, Michael Fitzgerald, Antonis Kalamaras, Yannis Koutsouris, Menelaos Kyriakidis, Brenda Marder, Antoinette Moses, Dimitri Papadimos, Eugene Vanderpool.

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publisher's note

When Socialist Party leaders from Southern European countries met in Corfu last month for a two-day conference, it was widely observed that the meeting coincided with the hundredth anniversary of the first Hellenic Socialist movement. This, not surprisingly, started among ship construction workers on the island of Syros whose port, Ermoupolis, was the chief commercial center of Greece for over fifty years. In "Nineteenth-Century Syros" Catherine Vanderpool describes the conditions directly after the War of Independence which brought the island out of obscurity to a peak of bourgeois prosperity. At the end of the century, Syros began to decline with the opening of the Corinth Canal and the subsequent rise of Piraeus. A half a century of commercial success, however, has left on Syros what are perhaps the finest examples of neo-classical architecture still remaining in Greece.

In the midst of prosperity and pollution, remarkable growth and consequent congestion, the question arises, Is success killing Athens? The defects of the modern city are clear to all who see. Yet they have not created those social and economic ills which have beset so many similarly expanding cities in other recently developed countries of the world. In "What Isn't Wrong with Athens" Peter S. Allen describes what is also clear about Athens but is rarely talked about: namely, that it has good housing, low unemployment, high personal incomes and a very low rate of violent crime. Mr. Allen is Associate Professor of Anthropology at Rhode Island College and has recently completed a year in Greece on a Fulbright Faculty Research grant. He received a Ph.D. degree from Brown University in 1973 with a thesis devoted to the study of a village in the Mani.

The cover is by William Reid, Jr.

goings on in athens

MUSIC

LYRIKI SKINI (National Opera Company), Olympia Theater, Akadimias 58, Tel. 361-2461. As a result of last summer's prolonged dispute between the Musicians' Union and the Government, it is unlikely that the 1980-1 season will open in October. Call for program information late in the month.

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 323-8745. Perhaps the oldest concert hall in Athens, built in the late nineteenth century. A full program of lectures and musical events will resume this month, including regular recitals by students from the various conservatories which provide a glimpse of Greek social and musical culture. Call for program information. The hall is near Syntagma Square, off Stadiou Street. Admission free.

CONCERTS AND RECITALS

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

THE BRIGHAM YOUNG UNIVERSITY SINGERS — Concert by the twenty-member group under the sponsorship of the French Ambassador. Oct. 3 at 8 p.m. Hellenic American Union.

PIPITSA SAMANTZI FRIZZONE — Piano recital with works by Gershwin, Chopin, Granados, Hadjidakis, Villa-Lobos and Montesalvage. Oct. 8 at 8 p.m. Hellenic American Union.

COLA HEIDEN — Piano recital with works by Mozart, Chopin, Debussy and a composition by the artist. Oct. 10 at 8 p.m. Hellenic American Union.

ZOE VATIOKIOTI — Soprano recital with songs by Mozart, Barber, Gershwin, Stanley Brown, Rossini, Vokos and others. Oct. 29 at 8 p.m. Hellenic American Union.

DAVID PARKHOUSE (piano) and **EILEEN CROXFORD** (cello), members of the Music Group of London, recital of Britten, Brahms and Rachmaninoff. Oct. 30 at 8 pm. British Council.

GALLERIES

Unless otherwise noted galleries are open Monday through Friday from around 10 to 2 and reopen in the evening from 6 to 9 or 10. Since the hours may vary it is best to call before setting out.

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. An exhibit of paintings by Munich-based Antonis Mavrides (Oct. 6-25).

ATHENS, Glykonos 4, Tel. 713-938. Leonore Fini, paintings, sketches and theatrical designs (Oct.).

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Call for exhibition details.

DADA, Antinoros 17, Tel. 742-377. In cooperation with the Goethe Institute, the gallery presents an exhibition entitled "Photo-realism" with works by Asmus, Bernhard and Hilla Becher, Brehmer, Nagel, Rainer, Richter, Starkenbecker, Ulrich, Willikens & Winner. (through Oct. 5)

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

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Group show of paintings and sculpture by Greek and foreign artists (through Oct. 11), paintings by folk artist George Savvakis (Oct. 15-Nov. 12).

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

ILAKATI, Amalias 46, Tel. 322-9870 (Open 5-9 pm. daily) Paintings in oil and pencil sketches by Loris Carlson. (Oct. 1-11)

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Call for exhibition details.

NEES-MORPHEUS, Valaoritou 9a, Tel. 361-6165. Nestor Papanicholopoulos paintings (until Oct. 6). Exhibitions by Thrafiia and Nikos Sahimis (Oct. 7-22).

ORA, Xenofondos 7, Tel. 323-0698. Paintings by Vangelis Terzopoulos and Andreas Skevakis. (until Oct. 15).

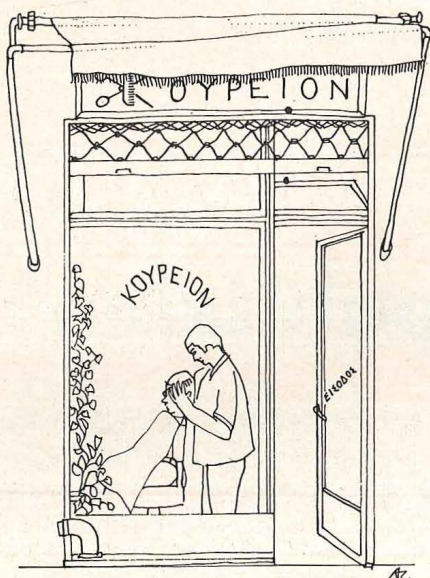
STOA TECHNIS, Voukourestiou 45, Tel. 362-4139. Group show (until Oct. 18). Paintings by Natasa Christelli (Oct. 20-Nov. 8).

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Maria Karametou-Crowder, paintings and constructions (through Oct. 18). Paintings by Das. (Oct. 22-Nov. 11)

ZOUMBOULAKIS, Kolonaki Square 20. Tel. 360-8278. Exhibit of paintings and posters by Fassianos (from Oct. 9).

ZOUMBOULAKIS TASSOS, Kriezotou 7, Tel. 363-4454. Group show by gallery's artists. Closed Mondays.

ZYGOS, Iofondos 33 (near the Caravel Hotel), Tel. 729-219. Oils by Jouluka Lakeridou and engraving by Anastassia Sereneti (Oct. 1-15). Paintings by Thanassis Sambas (Oct. 17-Nov. 1).



EXHIBITS

The addresses and phone numbers of the institutes are to be found in the Organizer. Exhibitions may be visited during the institutes' and museums' regular hours.

BRITISH COUNCIL — "Painting the Town": A major photographic exhibition of works by contemporary mural artists in Britain. (Oct. 14-24)... Paintings by Eva Benediki, a British artist who lives in Crete. (Oct. 24-Nov. 7)

HELLENIC AMERICAN UNION — Exhibition of painting by Dimitris Cantopoulos in Kennedy Hall (Oct. 1-14) American artist Scotty Mitchell exhibits her latest paintings of Cretan landscapes in Gallery II (Sept. 30-Oct. 14)

NATIONAL GALLERY OF ART (PINAKOTHIKI), Vas. Konstantinou, opposite the Hilton, Tel. 711-010. Works by Polykleitos Regkos, a painter from Northern Greece (Until Oct. 12)

ZAPPION, next to the National Gardens. Tel. 322-4206. Modern House exhibition (from Oct. 16). Call for opening hours.

THE WILDFLOWERS OF MT. OLYMPUS

The Goulandris Natural History Museum has just published a magnificent book on *The Wildflowers of Mt. Olympus*, by Arne Strid, Prof. of Systematic Botany at the University of Copenhagen. The book includes descriptions of 900 species of wildflowers, 465 color illustrations, easy-to-use guides and much more. To order or for further information contact the Museum at Levidou 13, Kifissia, Tel. 801-5870.

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The programs for the following institutes were not available at the time of going to press, but their full schedule of cultural events will resume this month: Italian Institute, Goethe Institute, French Institute.

MUSEUMS

State museums change to winter hours on Oct. 15. The schedules were not available at press time, so telephone to verify times.

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 roof-garden coffee shop and a fine gift shop. Open 8:30 a.m. to 2 p.m. including Sunday. Closed Tuesdays. Admission 50 Drs. Free on Sunday.

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 am to 3 pm daily. Closed Fridays. Admission 25 Drs., students 10 Drs.

G. GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Once the artist's studio, this newly opened museum now houses some thirty paintings, materials, books and personal belongings of Gounaropoulos. The museum was donated to the municipality of Zografou by the artist's son, Elias G. Gounaropoulos. Open 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, Theodoris and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Open 9 am to 8 pm daily. *Closed Mondays.* Admission 25 Drs., students 10 Drs.

KERAMIKOS MUSEUM (Oberlaender 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 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.

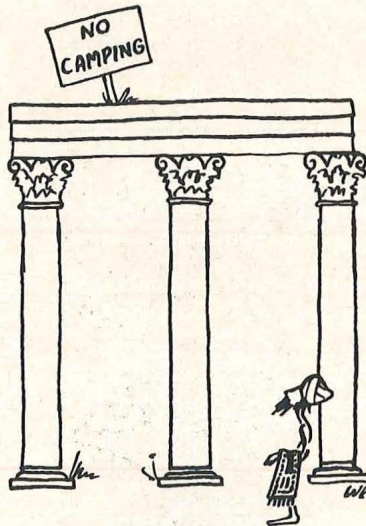
NATIONAL GALLERY OF ART (Pinakothiki) Vas. Konstantinou, opposite Hilton. Tel. 711-010. The rooms of the permanent collection of the National Gallery of Art and the Alexander Soutzos Museum will be closed until the latter part of October for a rearrangement of the museum and the installation of a new lighting system. Temporary exhibition rooms and the Western European rooms will be open during this period. Open daily 9 a.m. to 4 p.m. and Sundays and holidays 10 a.m. to 2 p.m. *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.



POINTS OF INTEREST

THE ACROPOLIS. Rising 100 metres above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond are the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Open from 9 am to 3 pm daily, Sun. 10 am to 4 pm. Admission 50 Drs. *Closed Tuesdays.* Free on Sundays. (See also Museum listings.) Guides available on request.

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

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

TEN ASPECTS OF ATHENS

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

KERAMIKOS CEMETERY, Tel. 346-3552. The cemetery of ancient Athens is located off Ermou Street below Monastiraki. Open from 9 am to 3 pm and Sun. 10 am to 4 pm. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum. *Closed Tuesdays.* Admission 25 Drs. Free on Sundays.

LYKAVITOS (Lykabettus), Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavitos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens, the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarhou and Aristippou Streets in Kolonaki) which operates daily from 8:30 am-midnight. From June 16th until September 16th the funicular will operate from 8 am through 2 am.

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

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

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

Hours at sites in and around Athens will change on October 15. Until then summer hours will be in effect, but in some cases abbreviated slightly to close at sunset.

MONASTERIES

Situated in pleasant areas easy to reach by car or bus from the centre of Athens, the monasteries provide pleasant respites from the city, and a historical glimpse of Byzantine and post-Byzantine Greece.

DAFNI. An eleventh-century church with outstanding mosaics and some frescoes. Open daily from 8 am to sunset. (There is a tourist pavilion.) Bus to Eleusis or Aspropyrgos from Koumoundourou Square. By car, follow the signs on the road to Eleusis.

KESARIANI. A picturesque drive through the pine trees leads to this beautifully-located, eleventh-century monastery on the lower slopes of Mt. Hymettus. The church has seventeenth- and eighteenth-century frescoes. Open daily from 8:30 am to 5 pm. From Massalias St., take bus 39/52 to the terminus. It is then a 35-45 minute uphill walk, either along the paved road or the footpath that goes behind the cemetery, to the monastery.

PENDELI. A sixteenth-century monastery with Byzantine paintings in the chapel. The site includes a small museum, monk's cell and a "secret school", open daily from 8:30 am to 7 pm. The grounds are open all day. Near the monastery is the Rododafnis Palace, built for the Duchesse de Plaisance, and converted in 1961 to a royal residence, but it is closed to the public. A taverna is nearby. In Athens, take bus 105 from Othonos St. and in Piraeus bus 191 from Felanennon.

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.

THESSALONIKI: "Dimitria", cultural and artistic events, including theatrical performances, operas, ballet, and concerts (Oct.).

LANGADAS (near Thessaloniki) religious fair and local dancing (Oct. 1-3)

HANIA: Chestnut festival in the village of Elos in the Kissamos area. (Oct. 21).

KOMOTINI: Revival of "Tziamala", which is presented by a group of mimers in the village of Arsakeio (beginning of Nov.).

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valoritou 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 a.m. to 2. Open some evenings but telephone to check.

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

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. Monday and Thursday 5 to 8 p.m.

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.

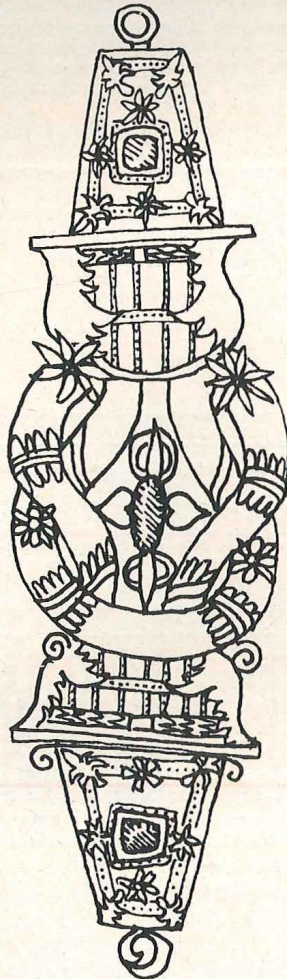
PLANETARIUM, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on

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.



SHOPPERS' GUIDE

Among the items sought by visitors to Greece are handicrafts, jewelry, flokati rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection.

GREEK WOMEN'S INSTITUTION, Voukourestitou 13, Tel. 362-4038. Exquisite embroideries, handwoven fabrics, and hand-made dolls, mostly from the islands. Also available exact copies of old embroideries from the Benaki Museum collection.

LYCEUM OF GREEK WOMEN, Dimokritou 17, Tel. 363-7698. Ceramics, jewelry, embroidery, bedspreads, rugs, curtains, pillowcases, handwoven fabrics sold by the metre, etc. Some special orders accepted.

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

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

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

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

SPECIALITY AREAS

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

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

RECREATIONAL

Call for current fees.

SPORTING CLUBS

AOK, Tatoiou, Kifissia, Tel. 801-3100. Five tennis courts. Sponsorship required for regular membership. Six month membership also available. Open daily 8 am to sunset.

ATHENS TENNIS CLUB. Vas. Olgas, Athens, Tel. 923-2872, 923-1084. Twelve tennis courts and restaurant. Sponsorship required for regular membership. Open daily from sunrise to sunset.

ATTICA TENNIS CLUB, Filothei, Tel. 681-2557. Seven tennis courts, restaurant. Initial membership fee: 20,000 Drs. for adults, 10,000 Drs. for minors. Annual fees: 6,000 Drs. for adults, 3,000 Drs. for minors. Special rate of 32,000 Drs. initial membership fee for married couple. Open daily 7 am to 11 pm.

EKALI CLUB, Ekali, Tel. 813-2685. Five tennis courts, two swimming pools, sauna and gymroom. Restaurant open from 1:30 to 3:30 pm and 9 pm to 1 am. (Tel. 803-4284 Tues. - Sat. 10-2 for information).

GLYFADA GOLF CLUB, Tel. 894-6820. An 18-hole course. Overall distance, 6,125 meters. Clubhouse with restaurant. Sponsorship required for regular membership. Visitors' fees: weekdays 600 Drs, weekends 1,000 Drs. Rental of golf clubs, cart, and caddy additional.

PARADISSOS TENNIS CLUB, Paradissos, (off. Leof. Kifissias, between Halandri and Maroussi), Tel. 681-1458, 682-1918, 362-3980. Six tennis courts, bar, snack bar, swimming pool, pro shop, rentals. Temporary residents of Greece may acquire special membership. Open daily from sunrise to sunset.

POLITIA CLUB, Visarionos 3, Politia, Tel. 362-9230. Tennis, squash, volleyball, massage, children's playground, restaurant. Open Mon. - Sat. 8 am to 1 pm. Closed Sunday.

SPORTS CENTRE, Agios Kosmas (across from the West airport), Tel. 981-5572. Entrance fee 5 Drs. Volleyball and basketball (no charge), minigolf (20 Drs.), ping-pong (10 Drs.), tennis (court fee 40 Drs. an hour, rackets 15 Drs. an hour). Open daily from sunrise to sunset.

RIDING

GREEK ZOOPHILIC SOCIETY, Drossia (on the road to Stamata), Tel. 803-2033, 801-9550. Lessons and trekking offered. Boarding for dogs also available: 150 Drs. per day.

THE HELLENIC RIDING CLUB (Ipkos Omilos Tis Ellados), Paradissos, Tel. 681-2506, 682-6128.

VARIBOPI RIDING SCHOOL, Varibopi, Tel. 801-9912.

SAILING

- HELLENIC SAILING CENTRE, at Glyfada Marina. Tel. 894-2115 (for adults) and at Posidonos 19, Paleo Faliro, Tel. 981-4853 (for children). Both are open daily from 10 am to sundown.
- HELLENIC OFFSHORE RACING CLUB, Pappdiamanti 4, Mikrolimano, Tel. 412-3357. Membership requires three Greek members as sponsors. The club has four Swan 36s for use of the members and students. Open to 1:30 pm and 6 to 9 pm. Closed Sundays.
- PIRAEUS SAILING CLUB, Mikrolimano, Tel. 417-7636. The club owns a number of Lightnings, Solinz, 420s, 470s, and Finn craft for the use of members. Open daily 9 am to 2 pm. Restaurant and bar open from noon to 10 pm.
- YACHT CLUB OF GREECE, Mikrolimano, Tel. 417-1823. Two regular members required as sponsors. Members of yacht clubs abroad may use the club's facilities for up to ten days, Bar, restaurant and mooring facilities, and a number of sailing boats for member's use. Open daily from 9 am to 10 pm.

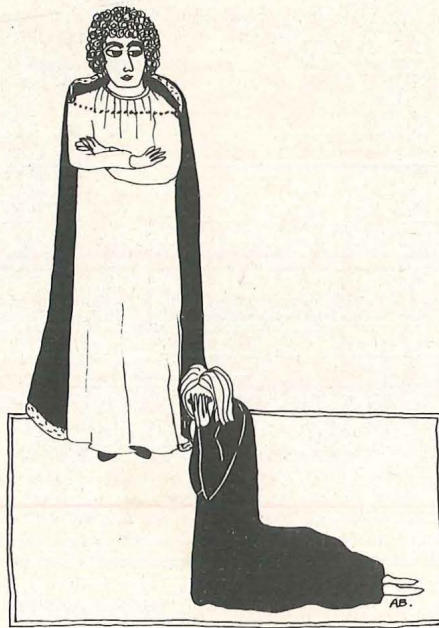
Yacht races are held regularly in or around Faliron Bay on Saturdays and Sundays. For further information contact the Federation of Greek Sailing Clubs, 15a Xenofondos, Tel. 323-5560.

THEATRE

The season gradually begins to unfold in October but not all productions listed will have opened by the end of the month
Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions as programs are liable to change without prior notice.

- A HERO IN SLIPPERS (Enas Iroas me pandofles) — a revival of a comedy by Sakellarios and Yannakopoulos directed by and starring Theodoros Karakatsanis with Stavros Xenidis. The sets and costumes are by Nikos Petropoulos and the music by Takis Vouis. (*Alhambra*, Patission and Stournara, Tel. 522-7497)
- ARMS AND THE MAN (Sokolatenios Stratiotis) — Marios Ploritis has translated the Shavian comedy starring Dimitri Papamichael and Katia Dandoulaki. George Michaelidis is the director and the costumes and sets are by Nikos Petropoulos. (*Dionyssia*, Amerikis 10, Tel. 362-4020.)
- THE BLUE ANGEL — Joseph von Sternberg's famous film (1930) based on the Heinrich Mann novel has been adapted with music and songs by the Eleftheri Skini (*Rialto*, Kypselis 54, Tel. 823-7003)
- BLUEBEARD'S EIGHTH WIFE (I ogdoi gyneka) — Alfred Savoir's play, adapted by Platon Mousseos, stars Kakia Analyti, Kostas Rigopoulos and J. Evangelinidis. The director is Stamatis Hondroyannis and the set and costumes are by George Anemoyannis. (*Analyti*, Antoniadou and Patission, Tel. 823-9739)
- BY CANDLELIGHT (mia axehasti nychta) — Mitsi Kouyoundjoglou's translation of the drama by Hungarian playwright Jeger with Martha Vourtsi and Nikos Galanos. The director is George Messalas and the sets by Maridakis. (*Akadimos*, Ippokratous 5, Tel. 362-5119)
- DA — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (*Broadway*, Agiou Meletiou and Patission, Tel. 862-0231)
- THE ELEPHANT MAN — Dimitris Potamitis is the director and leading actor in Bernard Pomerance's brilliant and compassionate play about John Merrick, a human monstrosity who lived in Victorian London. (*Erevna*, Ilision and Kerassountos, Tel. 778-0826)
- FATHER WARS — George Lazanis is the director and leading actor in this extravagant burlesque by Iacovos Kambanellis. (*Veaki*, Stournara 32, Tel. 522-3522)
- THE FOLLIES OF SATURDAY NIGHT — Dimitri Myrat and Voula Zoumboulaki in a comedy by M. Mithois. (*Athinon*, Voukourestiou 10, Tel. 323-5524)

- HOLOCAUST — Eduardo Manet's play translated by Platon Mousseos, with George Bellos who is also the director. Sets and costumes by Maria Sanikopoulou. (*Kea*, Kekropos and Yperidou, Plaka, Tel. 322-9889)
- IDON'T PAY, IDON'T PAY. (Den plirono, den plirono) — Stefanos Lineos and Elli Fotiou continue their successful run of the Dario Fo comedy (*Alpha*, Patission 37, Tel. 523-8742)
- LAURELS AND OLEANDERS (Dafnes ke pikrodafnes) — A highly entertaining social satire by Dimitri Kehaidis and Eleni Haviara directed by Karolos Koun. (*Technis*, Stadium 52, Tel. 322-8706)
- OCUPE TOI D'AMELIE (Min amelite tin Amelia) — This classic farce of George Feydeau which Noel Coward adapted as *Look After Lulu* in London and New York stars Tzeny Karezi and Kostas Kazakos (*Minoa*, Patission 91, Tel. 821-0048)
- PHRYNE — Zoe Laskari in a new play by George Roussos. (*Diana*, Ippokratous 7, Tel. 362-6956)
- LE RAYON DE JOUETS (To pehnidi tou erota ke tis kouklas) — The Kostas Prekas company in the comedy by Jacques Duval with the Greek text by Platon Mousseos. (*Ena*, Filolaou St., Pangrati, Tel. 751-8079)



- ROMANTIC COMEDY (Julia) — Aliko Vouyouklaki stars in this current Broadway hit. Directed by Stamatis Fassoulis with sets and costumes by George Patsas. (*Aliko*, Amerikis 4, Tel. 324-4146)
- YOUSSOURUM — A musical by Kambanis and Makridis starring Nikos Rizos. Music by George Theodossiadis, sets by Maridakis, direction and choreography by Fotis Metaxopoulos. (*Rex*, Panepistimiou 48, Tel. 362-5842)

CINEMA

New releases expected to appear this month at first-run theaters where they are often held over for several weeks before moving on to second-run neighborhood cinemas where programs usually change on Mondays, Wednesdays and Fridays. Some downtown theaters begin screening in the afternoon but at most, regular programs begin at 8-8:30 and 10-10:30.

- THE BIG RED ONE (Oi 4 tis Taxiarihas tou Thanatou) — Samuel Fuller wrote and directed this movie about his experiences in World War II in the Big Red One, the First Infantry Division. It traces the lives and interaction of four privates and their sergeant (Lee Marvin) as they land in North Africa and work their way across Europe to a Czechoslovakian concentration camp. Photographed in a simple and forthright fashion, the men survive a series of incidents including an attack on an African beach, a German ambush and delivering a Frenchwoman's baby in a newly captured tank.

- BLACK HOLE (H Mavri Trypa) — This is Walt Disney's entry into the sci-fi rocket ship brand of movie and although trite, it is quite enjoyable. Featuring Maximillian Schell as a mad scientist who plans to pilot his spaceship through a black hole in space, the real stars of the movie are the special effects department people who had a heyday and made this film as artistically imaginative as the Disney fantasies of the Fifties, under the expert guidance of designer/special-effects director Peter Ellenshaw who has proclaimed this as his last film.
- BLUES BROTHERS (Oi Atsides me ta Ble) — The high budget movie that turned into a showcase for the talents of John Belushi and Dan Ackroyd of T.V.'s "Saturday Night Live" when sadly the material was much funnier and suitable for the one-eyed monster than the silver screen. Hiding behind sunglasses most of the time, the duo performs a blues jam themselves but the real showstoppers are the blues performers Ray Charles, James Brown, Cab Calloway and especially Aretha Franklin in a spirited rendition of "Think". Directed by John Landis.
- BRONCO BILLY (Bronko Billy) — Clint Eastwood starred and directed in this romantic comedy about a motley crew of a Western show. Eastwood is goodnatured and generous in a subtly satirical fashion and he develops a love interest in Sandra Locke who joins the cast of the Western show. It is all in good fun and a warm feeling is generated by the on-screen capers.
- HONEYSUCKLE ROSE — Starring Willie Nelson as a mildly successful Country and Western singer out on the road, deals with the triangular relationship between him, his wife and a guitarist in the band. Nelson is a natural for the role, seedy and sunburnt, and Dyan Cannon delivers a good performance as his wife.
- LONG RIDERS — Another version of the James and Younger gang legend but this one is accurate and believable with a cast composed mostly of brothers in real life. The cinematography is restrained but imparts a realistic air to film and the gang is seen as real personalities, some even exhibiting a sense of humor.
- ROADIE (Ronty: O Superstar tis Asfaltou) — A movie about the adventures of a roadie in a pop group after he pairs up with a groupie and hits the road. This movie is weird, surrealistic and quite funny in many ways. Starring Meatloaf and featuring the music of Alice Cooper and rock group Blondie.
- URBAN COWBOY (O Kaou Boy ton Poleon) — The movie that was expected to send people into a frenzy over Country and Western music, the way *Saturday Night Fever* did in terms of disco — but somehow the spark isn't there. The action takes place mostly in Gilley's, a bar in Houston with the main urban cowboy being John Travolta and his girl friend, who is played by Debra Winger and is a habitué of the same honkey-tonk. The mechanical bull is the center of attention and the would-be cowboys and cowgirls live out their fantasies while riding on its back.

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulionou 42 (near Victoria Square), Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Square), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. Call for membership details.

AT THE INSTITUTES

- BRITISH COUNCIL, Kolonaki Square 17, Tel. 363-3211. Peter Shaffer's *Equus* with Richard Burton and Peter Firth (Oct 2 and 6). Tickets available from Sept. 29... *Othello* (1966) with Sir Laurence Olivier, Maggie Smith and Derek Jacobi. (Oct 29 and 31). Tickets available from Oct. 20. All showings at 7:30 p.m.
- HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. *How to Steal a Million* (1966) with Peter O'Toole and Audrey Hepburn. (Oct. 7)... *Carousel* (1956) with Gordon Macrae and Shirley Jones (Oct. 21)... *A Festival Discovers America*, documentary from the Spoleto Art Festival introduced by Dimitris Horafas, Director of the National Opera of Greece (Oct. 24). All screenings at 8 pm.

restaurants and night life

LUXURY RESTAURANTS

Elaborate dining in spacious settings where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. Most have music and a few have dancing. The prices tend to be high but are relatively modest compared to equivalent establishments in other major cities. Reservations are usually necessary.

Athens Hilton Supper Club, Tel. 720-201. Yannis Spartakos at the piano accompanied by his Golden Trio atop the Hilton (with a visit at midnight from Ta Nissia's Trio). An international menu. Dancing. A sumptuous banquet on Tuesdays at "The Starlight Buffet". Closed Mondays.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Set in an elegant country-club atmosphere. Candlelight, comfortable armchairs, and very good service. In the summer there is a cool, pleasant garden. A fine assortment of hors d'oeuvres, entrees, and desserts, but favoured for charcoal broils which include excellent T-bone steak, chateaubriand, shish kebab, etc. Expensive. Reserve ahead. Daily 8:30 pm to 1 am. Closed Sundays.

Club House, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211, 896-1504. Restaurant, coffee shop, and bar set above the sea. Magnificent view, luxurious environment, international cuisine, attentive service. Expensive. Open daily from noon to 3:30 pm and 8 pm to 12:45 am. (The bar is open from 4 pm to 1:30 am).

Da Walter, Evzozon 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, Dionissiou 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.

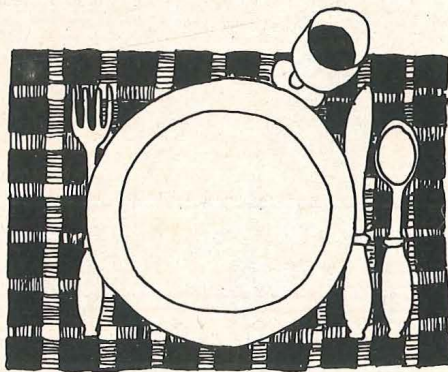
Riva, Michalakopoulou 114, Tel. 770-6611. Fine French cuisine delicately prepared and nicely presented in a pleasant, elegant and quiet atmosphere, with piano music. Open 7:30 pm to 1 am. Closed Sundays.

Skorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the American Embassy), Tel. 779-6805. Sophisticated, understated elegance presented by the owner of one of Cyprus's finest restaurants. Good service and an imaginative, extensive menu that will please gourmets. Meticulously prepared and presented dishes with an emphasis on French cuisine. Reservations necessary. Closed Sundays. Open for lunch.

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.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. A large variety of pastas, pizzas, and other Italian fare in a rustic, casual atmosphere. An Italian chef ostentatiously performs the ritual of 'creating' the pizza. The *tagliatelle alla Napolitana*, *saltimbocca alla Romana* and Italian salad are all tasty. Daily from 7:30 pm.

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

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

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

Atrium, G. Papandreou 7, Zografou (opposite Mihalakopoulou), Tel. 779-7562. Tasteful Aegean-island decor with striking white walls, wood-panelling, copperware. Good international cuisine, Greek and Italian appetizers,

excellent grills. Mrs. Hadjis is the hostess. Open from 8 pm to 1 am.

Bagatelle. K. Ventiri 9 (near the Hilton), Tel. 730-349. One of the city's oldest international restaurants. The downstairs is particularly warm and intimate. Miki Tasiopoulos at the piano with old and new favourites in the evening. The accent is on French cuisine and good service. Daily noon to 3:30 pm and 7 pm to 1 am. Closed Sundays.

Balthazar, 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.

Belle Epoque, Davaki 3-5 (Ambelokipi-Erythros), Tel. 692-6437, 692-6438. Sophisticated atmosphere, soft music, candlelight. Good service, excellent international cuisine and select Greek dishes. Moderate prices Open every day for lunch and dinner.

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

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

Devar'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.

Dionissos Mt. Lycabettus (accessible by the funicular which originates at the top of Ploutarchou St., above Kolonaki Square), Tel. 726-374. Comfortable dining atop one of the Athenian landmarks with a view of the entire city. A comprehensive, moderately-expensive menu. Open continuously from 8:30 am to midnight.

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychiko, Tel. 671-3997. A converted two-storey house, simply decorated but with a nice atmosphere. A great variety of dishes and an extensive wine list, but slow service. Moderate prices. Daily 8:30 pm to 1 am. Closed Sundays.

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

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

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

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.

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.

La Bussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine including a variety of pizza, pastas, main courses (including superbly prepared steaks) and Italian salads. Modern surroundings. Moderate prices. Open nightly from 8 pm to 1:30 am and Sundays and holidays for lunch.

Le Calvados, Alk.nanos 3 (four blocks north of the Hilton), Tel. 726-291. Somewhat informal but pleasant atmosphere. A fine selection of well prepared dishes: frogs legs, escargots, kidneys flambé, prawn croquettes, crêpes, etc. The *vin maison* is very good. Daily 8 pm to 2 am. Closed Sundays.

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

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

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

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

Pagoda, Bousgou 2 (across from Pedion Areos), Tel. 360-2466. Cantonese specialties in a comfortable dining area illuminated by red-hued lanterns. Daily noon to 3 pm and 7 to 1 am.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. This is an old favourite with many Athenians. Rustic decor, with a garden for outdoor dining and piano music by John Valsamakis. Greek and French cuisine, the speciality, as the name suggests (Papakia means little ducks) is duck. Expensive. Open for dinner from 8 pm.

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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.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. A quiet, sophisticated spot where one may have drinks at the comfortable bar or in the lounge. Tasty international specialties, some served on

attractive wooden platters, are served in the adjoining dining area. The attentive owner welcomes early diners. Moderately expensive. Daily from 8 pm.

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

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

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

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

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

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.

MAINLY GREEK CUISINE

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

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

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

Bouillabaisse, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Ave.). A very ordinary-looking seafood restaurant which serves delicious bouillabaisse, excellent fresh fish, and a variety of shellfish. Daily 8 pm to midnight. Sundays open for lunch.

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

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

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

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

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

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

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

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

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

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

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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.

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.

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

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

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

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

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

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

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

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

Ta Tria Adelfia, Elpidos 7, Victoria Square, Tel. 822-9322. A spacious, pleasant taverna with a wide variety of excellent Greek food. Choose from a large assortment of appetizers, fresh fish, broils, prepared dishes. Moderate prices. Open from 8 pm. Closed Sundays.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Goat, the namesake of this



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warm and cosy taverna, is its specialty. A village-style decor, complete with wine barrels, brass ornaments and hand-woven rugs. The menu is limited, but the goat and quail (accompanied with pasta, Greek salad, and roast potatoes) are expertly prepared. Good service and reasonable prices. Open daily from 8 pm.

To Limanaki, at the end of Avras Street, between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. Set on a hillock at the end of a small road, this rather plain taverna is right on the sea and offers a splendid view. Excellent fresh fish, a few appetizers. Daily 12 to 5 pm and 8:30 to 12.30 am.

To Steki tou Manthou, Dafnomilis 8 (Lykavitos), Tel. 363-6616. Small, cheerful and authentic. A good selection of hors d'oeuvres, a small but nice selection of broils and stews and a special dessert of fresh fruit in season. Taped music and air conditioning when called for. Very reasonable. Open after 7:30 pm.

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

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

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

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.

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

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.



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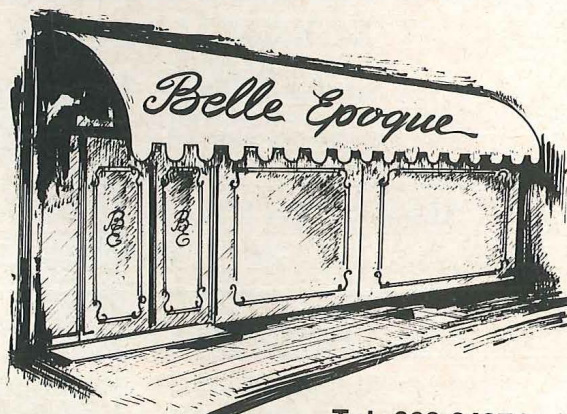
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Saints Old and New

IN AUGUST 1975 a play called *A Greek Today* caused a sensation on the Athenian Stage. Among its many scenes, priests were depicted carrying Junta banners, a shipowner was shown strangling his wife, and a Lesbian episode introduced nudity for the first time in the local theater. The author was the young and ambitious playwright, Dimitri Kollatos. In the controversy that ensued, the outspoken Avgoustinos, Bishop of Florina, engaged the dramatist in a debate which won wide notice in the press. It was Kollatos' first public confrontation with the Orthodox Church and the comments in these columns at the time concluded, "Whatever the final verdict may be on *A Greek Today*, Kollatos certainly has found a ready-made hero for his next play."

Indeed, if writing a play with an Orthodox priest as its protagonist had been his intention, Kollatos was presented with a sensational plot three years later when photographs allegedly of Bishop Stylianos of Preveza and a nude woman were published in the newspapers. Following a trial, Stylianos was relieved of his pastoral duties and the photographer, an ex-priest who had acted as the bishop's chauffeur, was fined for blackmail, along with his wife who had been, in fact, the lady photographed in the nude.

If, at this point, Kollatos had his theme and his obligatory nude scene readymade, the events of the following June provided him with farcical complications which even Georges Feydeau would have had difficulty conjuring up. In early summer of 1979, Procopios, Bishop of Cephalonia, was brought to trial after the evidence of nuns had been presented, for having dismembered the island's sixteenth-century patron saint Gerasimos and trafficking in highly profitable relics. Procopios was duly re-

lieved of his parochial duties when an autopsy on the saint revealed that a cheek and parts of a leg and foot had been recently removed.

With the aid of this doctoring, Kollatos' play "The Saint of Preveza" was ready for rehearsals. So ready in fact was the play that an injunction against both Kollatos and the well-known and talented actor Petros Fyssoun (who was also the producer) was filed in court by a lawyer representing Procopios before the play opened on August 2. Needless to say, this notoriety provided a brisk business at the box-office.

At the ensuing trial, Kollatos defended his oeuvre as being not an attack on the Church but on the behavior of priests who were unworthy of it. Simultaneously, he claimed that his play was fictitious and at the same time suggested that, if legally called upon to do so, he could prove that his facts could be backed up by documentary evidence.

A week later both play and trial were playing to packed houses. The prosecution was demanding that certain scenes — such as one showing a bishop cutting up a saint's remains with a cleaver — be deleted as "unseemly and full of hyperbole", while the lawyer representing the author claimed that such omissions would weaken the play's carefully arranged inner structure.

That deliberate dramatic delay between crisis and climax, which Euripides lengthened to an hour and Shakespeare to two, went on for at least a month, each ironic twist being eagerly published in the daily press.

In the first week of September tension mounted when actress Eleni Morali was sentenced to five months' imprisonment for insulting public morality by having appeared on stage in the nude. Shortly thereafter, the court ruled that those responsible for the play be punished with thirty days' imprisonment and a thirty thousand drachma fine imposed for

each subsequent performance. but without ruling that the play be closed.

At this point Fyssoun agreed to cut the most objectionable scenes. Kollatos, however, declared that his play was thus destroyed, demanded that his name be removed from the program, and Morati, in a defiant gesture of artistic integrity, refused to appear on stage with her clothes on.

On September 12, the *deus ex machina* appeared in the person of Archbishop Serafeim who, representing the Holy Synod, formally presented writs to a Superior Court announcing that the Kollatos play was an insult to the Orthodox Church. Two days later the play closed after a highly successful six-week run.

Whatever else it may have accomplished, *The Saint of Preveza* at least won a footnote in the annals of theater for instigating two trials, one of which actually ran longer than the play itself.

The final twist to this theatrical farce is that it was entirely upstaged by a far more significant religious drama being played out in Crete earlier in the month, involving Irenaeus, the former Bishop of Kissamos, who had been elected to head the Greek Orthodox diocese in West Germany in 1972.

The Cretans are a jealous and even a violent people when it comes to protecting what they believe is worth keeping amongst themselves. Last year they surrounded the archaeological museum and successfully prevented their masterpieces of prehistoric art from travelling abroad with the Aegean Exhibition. Last month they surrounded Bishop Irenaeus in the same spirit.

Irenaeus is one of those saintly figures in the Church today who raises hope among the faithful and admiration among the skeptical. In the past he worked closely with his parishioners and, taking today's

world for what it is, he has created commercial enterprises in which literally thousands of Cretans today take part as shareholders.

A few weeks ago Irenaeus returned to Crete from Germany to rest in the monastery of Agia Sophia. At the time Bishop Nectarios had been just elected, but not yet installed, to the recently vacated see of Kissamos. On August 28, fifteen devoted followers led Irenaeus from the monastery to the Cathedral at Kastelli where they placed him on the episcopal throne. The next day, five thousand had joined the original fifteen, and two days later those surrounding the Cathedral — many of them armed — numbered twice that many, all demanding the installation of their beloved former bishop. It was said to be the greatest gathering of supporters seen in Crete since the days of Eleutherios Venizelos early in the century.

The semi-autonomous Church of Crete, the Patriarch of Constantinople and even Irenaeus himself took umbrage at this rash and violent act of devotion. By the middle of September, however, the bishop-elect Nectarios had, diplomatically, asked to be transferred to another see and Irenaeus was back in Germany where, it is said, properly authorized members of the Cretan Church and the Patriarchate will formally request Irenaeus to accept the position of Metropolitan of Kissamos.

Et in Arcadia Ego

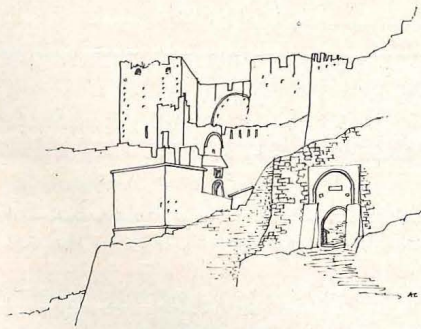
WHILE most people kept abreast of the Venice Film Festival last month and applauded Thodoros Angelopoulos for winning the Golden Lion Medal with his *Megalexandros*, almost no one knew anything about the outcome of "Temenos 1980" which took place at the same time and was widely advertised in Athens. About this event, journalist Margot Granitsas writes the following:

What must be one of the strangest film festivals ever held took place on a weekend early in September. A few weeks before, posters had begun appearing in the windows of shops and galleries in Kolonaki announcing "Temenos 1980", a presentation of modern films to be held on the sixth and seventh

of September just after sunset near the village of Lyssaraia in the heart of the Peloponnesus.

The festival proved to be aptly named, for though the word "temenos" in classical times came to mean a sacred precinct reserved for a god, it had originally meant simply an area that was cut off. Lyssaraia is indeed so cut off and obscure that it cannot be found on most maps and even the chart of Arcadia published by the National Statistical Service identifies it in minute print as lying somewhat off a fine, dotted red line which the legend defines as a cart-and-mule track.

Intrigued by the adventure promised by this festival, I decided to attend "Temenos 1980". An arduous trip via Tripolis, Dimitsana



and thirty more kilometers of dirt road that passed a string of remote villages looking as if they had remained unchanged for the last hundred years, brought me to Lyssaraia. From there it was a few kilometers more down to a hollow below the village, an expanse of stubble fields, olive groves, rocks and wild pomegranate trees.

There, in the midst of nowhere, with a fiery red sun just setting over the magnificent landscape, stood two men stooped over a projector set up on a rickety folding table. Some twenty meters away a large screen had been set up before which sat about two dozen people, half of them children and the other half comprising a priest, several policemen, villagers and a few outsiders.

"Temenos 1980" had been advertised as dedicated to the work of Robert Beavers and Gregory J. Markopoulos, two American underground filmmakers now living in Switzerland. And so it was. On the first evening Robert Beavers' film *Sotiros Responds* was projected, a collage of images, with fragments

from Alban Berg's *Wozzeck* as a sparse sound track, with a few words or syllables interspersed on the screen between the frames and repetitions of earlier shots turned at an angle. This was certainly something which must have been a unique experience for local viewers. It was, therefore, not too surprising that the small group thinned out during the showing as the villagers and children started returning up the hill holding their flashlights.

After the show, the few of us who were not local — this included three Swiss filmmakers who happened to be in Greece, two Greeks from Paris and an octogenarian Greek-American who introduced himself as a colonel — discovered that neither food nor shelter was available within thirty kilometers. We settled down at the coffee shop in Lyssaraia and unpacked our own food. After a good helping of local wine, we unrolled our sleeping bags in a nearby field. While several waited up for the only daily bus leaving for Tripolis at five o'clock in the morning, the rest of us decided to stay on for the second part of the festival.

Surprisingly enough, the group which had attended the premiere returned the following evening. *Twice a Man* (1963), a film by Markopoulos, who is one of the better-known New York underground filmmakers (his father had emigrated from Lyssaraia), was shown. It was again an avant-garde work which had nothing in common with a "standard" film. Strong in its images, colors and effects, it was by far the more captivating work.

And that was it. The film festival was over. The screen was rolled up, the projector and reels collected, and the two filmmakers stole off into the night.

It was said later that among the dignitaries planning to attend the festival were the Director of the National Theater, Alexis Minotis, and the Minister of Culture. Their drivers, unfortunately, lost their direction amid the bucolic by-ways of Arcadia.

Never mind. The festival, according to its initiators, will return again for four days next year. Same time. Same place. But watch out: the well-known proverb "Et in Arcadia ego" has been ascribed by some scholars to the personified figure of death.

RESEARCH GRANTS WITH A DIFFERENCE!

I HAVE absolutely no idea what scientific research is carried on in Greece and what grants for such research, if any, are given by any university or government institution to anybody for the advancement of knowledge in this country.

However, if Greek scientists are awarded grants and if the people who hold the pursestrings for such spending are at a loss for ideas on subjects worth investigating, I have before me a list of research grants recently awarded in the United Kingdom guaranteed to inspire and quicken the pulse of even the most jaded scientists in our midst.

The list is contained in a report which was published in the August 21 issue of the Daily Telegraph. It starts off with a £37,000 research grant awarded by the Social Science Research Council and the Sports Council to find out 'how much time the average man spends watching television and on visits to public houses.' One of the two sociologists who will be carrying out this two-year program remarked: "The sponsors want us to make a report on the changing needs for leisure activities. But I expect our detailed study will reinforce earlier findings by other people that we spend most of our leisure time watching television, going to the pub and going to bed."

Wouldn't it be a splendid idea if, when the final report comes out in Britain in 1982, we could produce a similar report on how much time the average Greek spends in a kafeneion or stuffing his face in a taverna and watching television before going to bed? We could also liven up the report a little by throwing in a few extra thousands of drachmas to find out what he does in bed, too, after the national anthem has closed down the TV station.

The Daily Telegraph report goes on to say that Liverpool University

will spend £6,000 on an in-depth study of rabbits' knees. The orthopedic surgeon in charge of this project said: "We are looking at ways of effectively transplanting animal parts to give us experience so that we might be able to adapt similar techniques with humans suffering with arthritic joints."

Well, if in some years to come we are going to see arthritic Britons hopping around with rabbits' knees I see no reason why we should not be embarking on a similar program in this country. As a matter of fact, goats' knees would be far more appropriate in our case, both in view of the mountainous terrain and the mythological precedent of Pan and the satyrs, even though the aesthetic result may leave something to be desired.

The next item in the Daily Telegraph story is a £10,000 grant from the University of Glasgow to find out how two species of burrowing crabs are able to breathe, deep inside their sandy burrows. In our case, of course, a more suitable subject for study would be the ants which infest the electrical wiring system of suburban villas in Psychiko and Kifissia. How do they manage to live and multiply with the constant threat of instant electrocution hanging over their heads and how does one get rid of them without tearing one's walls apart? I am sure that many desperate suburban householders would be more than willing to contribute to the financing of such a study.

The next grant mentioned by the Daily Telegraph is to the tune of £52,000 for a study of turbulence on the bottom of the Irish Sea — the turbulence in Northern Ireland apparently presenting no serious problems.

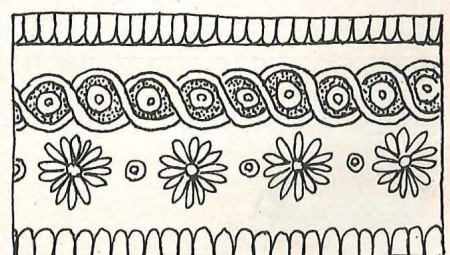
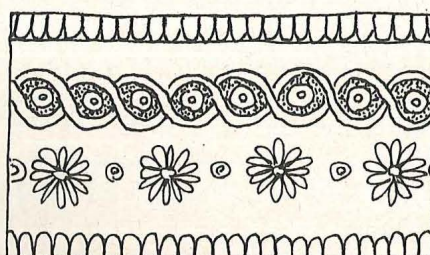
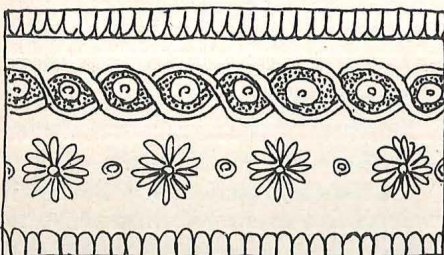
I cannot think of any place in Greek waters that is plagued with any turbulence worthy of study. On

the other hand, having observed a great deal of the sea bottom around the beaches and rocky coasts of Attica I would think it is high time a serious study and inventory were made of the various interesting items to be seen on it. These include a large selection of broken toilet seats in many different colors; empty beer cans and bottles in all shapes and sizes; plastic beach sandals; odd flippers; bikini tops and, occasionally, bottoms; tangled fishing lines; bits of old nets; plastic suntan lotion containers; waterlogged watermelon rinds; old newspapers; plastic ice cream and yogurt cups; 78 rpm gramophone records; empty sardine tins, Coke bottles and several other items that one does not mention in polite society. Once, off the coast of Ramnous, I even saw an old ski boot. Thousands of years hence, all these objects, with the possible exception of the watermelon rinds and the old newspapers which have a limited submarine lifespan, will be of considerable value to archaeologists and may even end up on display in 25th century museums. So why waste time and not record or preserve them for posterity as from now?

Finally, the Daily Telegraph reports a grant of £56,000 from the Medical Research Council to a pharmacologist to study the bovine retractor penis muscle.

A similar study in Greece would be of little interest to Greek science since bulls do not make up a significant proportion of the country's fauna. But I am certain that the majority of the Greek male population (and possibly the female population as well) would be interested in an in-depth study of the antithetical muscle in the human anatomy and how it can be kept in working condition well beyond a certain age limit.

—ALEC KITROEFF





Ermoupolis: Neorion Shipyards and Customs House

NINETEENTH-CENTURY SYROS

Commercial Capital of the Kingdom of Greece

THE struggle of 1821-1826 was really only the beginning of the Greek Revolution. It took another hundred years to realize most of its territorial aims, and almost as much time to establish social reforms. The end of armed conflict saw the country impoverished, the merchant fleets of the Maritime Islands decimated, and the future capital still in the hands of the Ottomans. In the midst of this political and economic disarray, one of the few winners was the island of Syros, which for the two generations following the war became the commercial capital of independent Greece.

Yet Syros did not participate in the War of Independence. For centuries, it was a bastion of Roman Catholicism in the Orthodox world, its inhabitants descendants of Venetians and then Genoese who settled on the cone-shaped hill of Ano Syra after the Cyclades were given to Venice by the Crusaders in 1204. Syros became part of the Duchy of Naxos, ruled by the Duke of Naxos and the Archipelago until 1566, when finally this proud little dynasty was brought under Ottoman rule. But the presence of a predominantly Roman Catholic population led the French Jesuit and Capuchin orders to estab-

lish communities on the island in the seventeenth century; at the same time the French established a kind of protectorate over Syros, which could provide a harbor for French ships in the Aegean. The little town, isolated and introverted, clustered around the churches and monastery high on the steep slopes of Ano Syros. Its population numbered just 2,980 in 1720, and was only slightly larger by 1821. The community was self-sufficient, small enough to live off the dry thin soil of this barren island and, for the most part, uninterested in commerce. In 1813 a French traveller noted that it did not have a single merchant vessel to its name. The Catholic Church maintained (as it still does) the Ecole des Freres, a hospital tended by the Sisters of Mercy, a monastery with important archives, and many churches, including the graceful seventeenth-century Our Lady of Carmel and the impressive Cathedral of St. George, perched on top of the hill. Unlike Naxos, the seat of the Duchy, there were few Greek Orthodox living on the island. Indeed, for its size, Syros before 1821 was underpopulated, and the dry and mountainous countryside virtually empty.

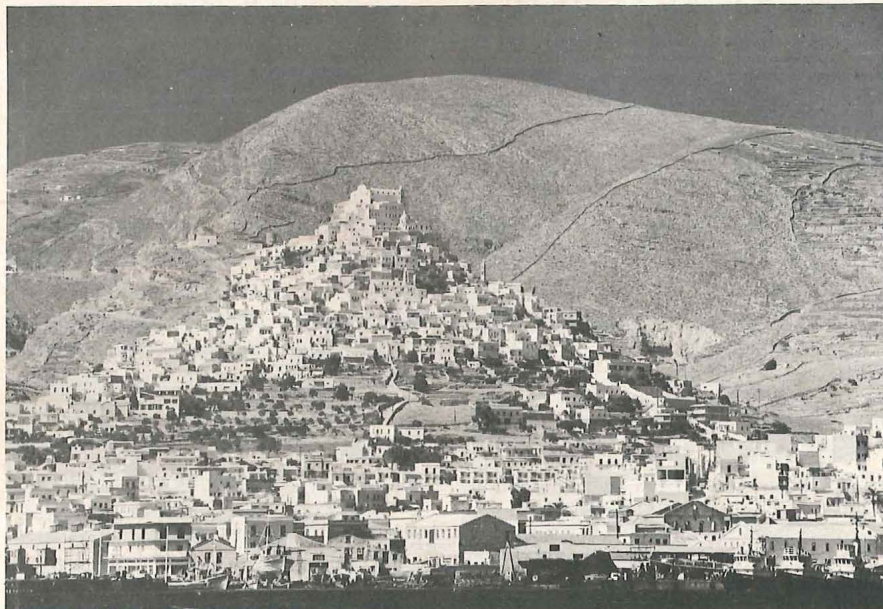
When the Revolution broke out,

Syros, under French protection, was safe from Ottoman interference; its people, quite separate from mainland and even island Greeks in religious, economic and political status, remained aloof from the struggle. But war, and change, came to them anyway. After the massacre of Chios in 1822 and that of Psara in 1824, refugees from these islands as well as from Lesbos and Smyrna poured into Tinos, some thirty thousand, awaiting a resettlement plan from the beleaguered revolutionary government in Nauplia. After waiting in vain for the central government's decision, a number of these refugees moved on to Syros. According to a count made in 1828, nearly 14,000 people fled to the island in the course of the war. Just as with Hydra a century earlier, Syros was attractive to settlers, in part because it lacked a large indigenous population. Furthermore, many of the newcomers were merchants who quickly recognized the commercial possibilities of a harbor in the middle of the Aegean on the crossroads of shipping routes north to the Dardanelles and east to Asia Minor.

Although some refugees stayed in the town of Ano Syros, most of them lived at first in temporary

housing near the harbor. But when it became clear that Syros was to be their permanent home, the settlers officially established the town of Ermoupolis in 1824 in the harbor area, taking the name from the ancient god of commerce. By 1850, the town, including both the old and the new quarters, ranked second in population in the kingdom, after Athens' 30,000 but before Patras and Piraeus. Approximately a third of these inhabitants had come from Chios and Psara, ten percent from Crete, and the rest from other islands and the Peloponnesus. By 1840 the island, which had no merchant ships in 1813, now possessed more than any other place in Greece, exceeding other fleets both in tonnage and the number of crew employed. Piraeus at this time was a lowly sixth on the list, preceded by Hydra, Galaxidi, Thera and Mykonos. Ermoupolis counted 468 ships, of which 257 exceeded thirty tons. Many of the ships were built in Syros itself, including one giant of 750 tons, the largest at that time in the Greek merchant marine.

In the second half of the nineteenth century, at the same time as the industrial revolution in Europe, Syros became, after Piraeus and Athens, the most heavily industrialized area of Greece. It actually held first place in tanneries and in the production of glass, bricks, and paint and ranked second after Piraeus in textiles and flour mills. By 1870, the work force in Ermoupolis, exclusive of the service sector, totalled 7,588 of a population of approximately 20,000 — 6,416 men and 1,172 women. While the traditional occupations of agriculture and fishing employed only a handful of people (most of the agricultural population belonging to Ano Syros), the tanneries, textile factories, shipyards, food, tobacco, and construction industries employed almost half. Of the other half of the work force, the majority included white-collar and professional workers as well as shipowners, commercial, banking and insurance employees, with sailors and transportation and communication workers making up the rest. Small business owners, bureaucrats, shop assistants, and servants made up another 2,098. It is interesting to note the predominance of Chiots not only in the overall working population (27%), but in key commercial



Ano Syros



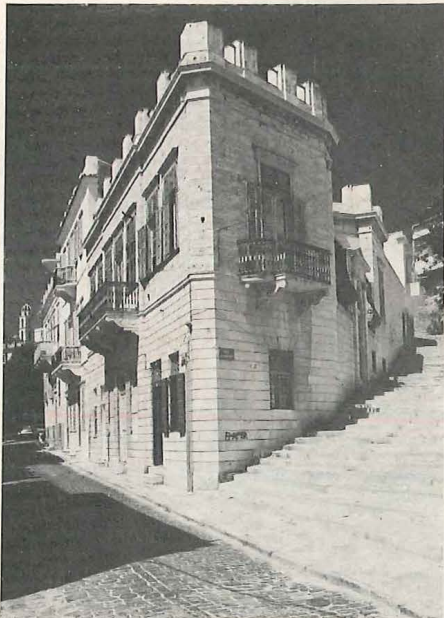
Central Market



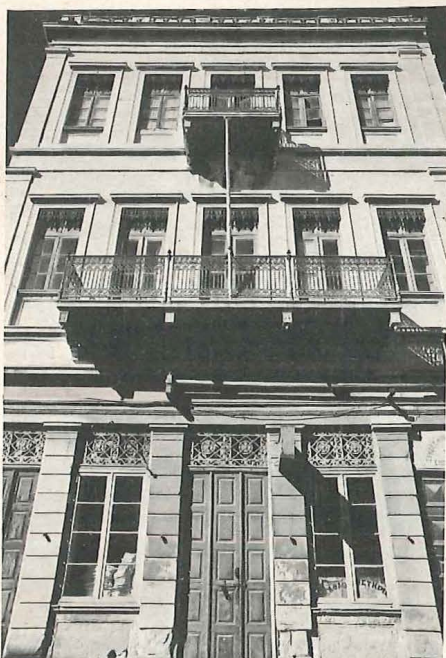
Town Hall



Ano Syros: Church of Our Lady of Carmel



Ermoupolis: Street Scene



Ermoupolis: Neo-classical House

positions. They held almost half of the places in banking, insurance, and the merchant marine. Furthermore, they contributed over half of the highly skilled workers in the ship-building industry. The Psarians made up over half of the crews, while Cretans owned small businesses, worked as sailors and factory workers, and as jobbers — gardeners, loaders, and handworkers. In the 1870s, the tannery workers, along with those of Athens and Piraeus, organized the first strike movement in Greece to improve pay and working conditions. In February 1879, their comrades in the shipyards founded the *Adelfiko Sindesmo Xilourgou tou Nafpigiou Sirou*, the first known labor organization in Greece, followed soon after by the workers of Piraeus and Athens.

The flourishing commercial life and the background of many of the refugees, especially those from Chios, led to the rapid growth of a large, prosperous, European-oriented middle class, and the stamp of this mercantile bourgeoisie soon became apparent on the physical and cultural development of Ermoupolis. Its members built their townhouses and public buildings in styles popularized by the Bavarian King Otto in Athens, and the wealthiest built country houses, too, grand villas in cool enclaves all over the island. When they travelled abroad, they skipped Athens and went straight to the baths at Carlsbad, or to Paris and London. They taught their children English and French, wore European clothes, and furnished their houses with European antiques. The leading citizens formed a private club in the English style, leaving that natural den of Greek men, the *cafeneion*, to other classes. Society would attend musical evenings at the club, and at the nearby Apollo Theater.

The tastes and the style of these prosperous burghers are well documented in the many private and public buildings which still survive, making Ermoupolis and the island of Syros a living museum of nineteenth-century Greece, whose monuments elsewhere, above all in Athens, have been consumed by more recent buildings. The refugees founded their new town on what was virtually uninhabited land; everything, from private houses to government buildings, markets, and warehouses, had to be built from scratch. At first,

construction went ahead without any plan, but Syros, as one of the important towns of the new kingdom, soon secured the services of a Bavarian architect, Erlaher, attached to the court of the newly arrived King Otto. Erlaher came from the King's hometown of Munich, which even then was being transformed into the Athens of the North by Ludwig I of Bavaria, with buildings in the romantic, neo-classic, and neo-renaissance modes which were to exert critical influence on the appearance of nineteenth-century Greece. The first large public buildings in Ermoupolis — the Customs House, the Quarantine Station (Lazaretto), and the Central Market, all built around 1840 — were constructed in a style more Renaissance in flavor than classical. Now a hollow and abandoned ruin, the Quarantine Station stands on a hill opposite the town, in full view as if offering its occupants a sight of the rewards for forty days of isolation. Its plain facade devoid of classical detail lends the building a sober appearance, as if proclaiming its unpleasant duty. The Customs House, set on a promontory flanking the eastern side of the harbor, also lacks any classical reminiscences. It recalls instead urban structures of the Florentine Renaissance, with its tall arched openings on the ground floor, the narrow arched windows of the second, and the regularly cut masonry. The Central Market, built on one edge of the main *plateia* (and now housing an open-air cinema), shares in the Renaissance spirit of the Customs House and Quarantine Station. This style, developed in the merchant towns of Italy, was considered appropriate for these commercial and functional buildings constructed in Ermoupolis' early years.

But the Town Hall, seat of government, was a different story. Designed by Ernst Ziller, who was one of the leading architects in Greece in the latter nineteenth and early twentieth centuries, the building was constructed in the 1870s. It is encrusted with pediments and all three classical orders, not the more restrained classicism of the University of Athens or the National Museum, but a more elaborate, self-conscious version influenced by the Roman Renaissance. The facade is divided into five sections, with the main entrance accentuated by a monumental staircase and deep porch sheathed in

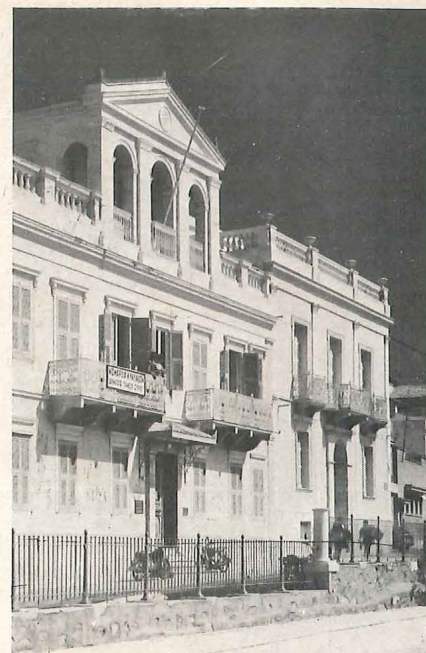
white marble and crowned with a pediment, as is almost every window. The terminal sections of each wing, pierced by arched openings, were to have been crowned by domes, according to early architectural drawings. In the final version the roofs are flat. Nevertheless, the building is impressive, what one author called the most spacious city hall in Greece. Although it stands on the central plateia which is located several hundred meters from the sea, the wide Hermes Street, cut between harbor and square on axis with the central porch, makes the building immediately visible to arriving travellers. For them and for Siriani alike, it embodied Ermoupolis' prosperity, importance, and even pretensions — this provincial city had built a town hall worthy of the capital city itself.

Significantly, this main public building and center of government shares prominence on the main square with the gleaming white mansion of the *Leschi Hellas*, a private club built by the town's most prosperous citizens in the 1860s. The upper floor still belongs to club members, who read their papers and play cards in graceful, high-ceilinged rooms shut off from the bustle of the main square by thick, heavy drapes. The walls are hung with tall ornate mirrors and lined with elaborate antique furniture of European taste. The club's ballrooms, vast spaces flooded with light through the tall arched windows, still host an occasional reception or musical performance, a distant echo of glittering evenings attended by Siriani society and even visiting royalty. Just behind the *Leschi*, and facing its own small square, stands the Apollo Theater, built in the 1870s to satisfy the cultural thirst of the Siriani, and modelled after Milan's La Scala. The building is now in very poor condition. It was accidentally bombed in World War II, and attempts to restore it since then have only resulted in further disfigurement. The gilt wood carving which revetted the boxes and balconies is gone, and the interior has been reconstructed in concrete which, naked, gray and ugly, nevertheless retains the graceful curve of orchestra and boxes, something of whose original beauty is preserved in architectural drawings of the period.

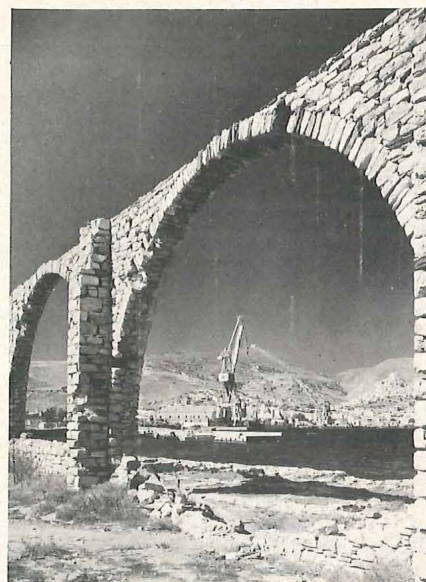
The houses of the Siriani fanned out behind the main square. Those

of the wealthiest tended to concentrate in the area of town known as Vaporia, a hill which rises north of the main harbor, enclosing its own harbor area which, although more exposed than the main port, could also provide an anchorage. Some of the houses are built directly over the water, their foundations clinging to rocks which rise straight up from the sea. The present-day Nomarchia is located in one of the most magnificent of the Vaporia mansions, built by the Tsiropina family in the second half of the nineteenth century. Its white, elaborately articulated facade opens onto a charming small plateia snugly enclosed on all sides by less ornate but still impressive town houses. In stark and probably intentional contrast to the homeliness of the little square, the opposite side of the Tsiropina house commands a magnificent view of the Aegean, to the islands of Tinos and Mykonos beyond. Next door to the Nomarchia is a now-empty mansion which seems to grow right out of the sea, like a Venetian palace. But the main entrance, away from the sea, sits in a sheltered garden court planted with date palms and paved with colored tiles and pebble mosaics.

Most of the nineteenth-century townhouses are built in some variant of the neo-classical style. Some, such as the Tsiropina Mansion or the nearby Velissaropoulos Mansion (now the *Ergatikon Kentron Kikladikon*), bristle with classicizing ornament, but usually the design is more restrained. Even small working-class houses adopt certain details



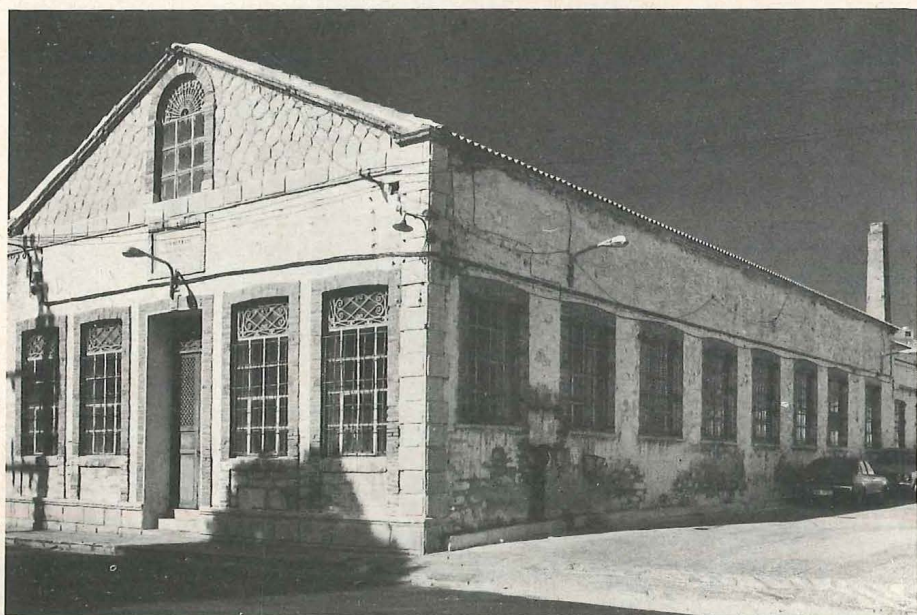
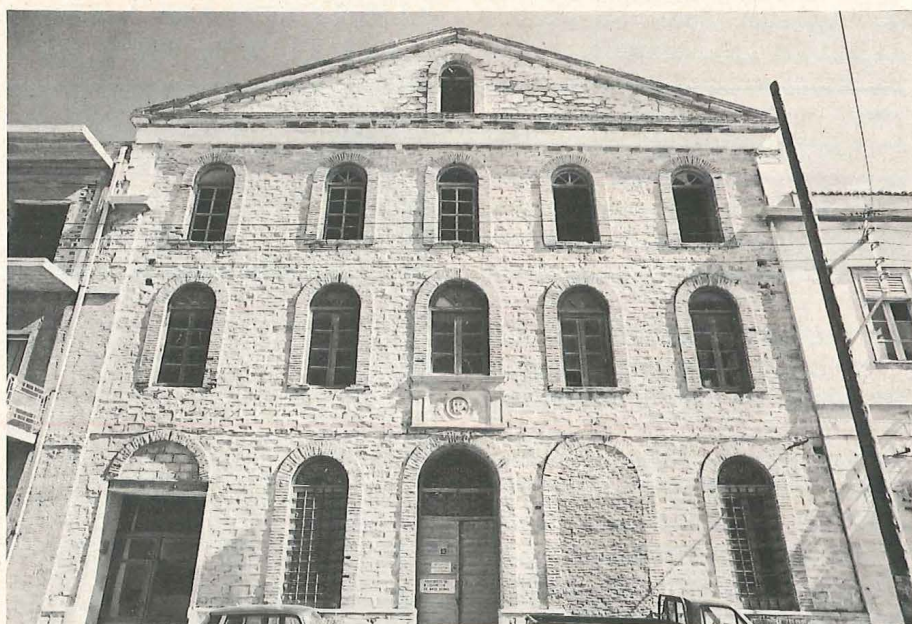
Vaporia: Neo-classical Mansion



Ruin of Ladopoulos Tanneries



View of Vaporia Quarter



Factories in Ermoupolis

which put them in line with the fashion of the times — perhaps a main entrance framed by pilasters, or surmounted by a pediment, windows crowned by neatly turned moldings or pediments, or precisely cut masonry exposed for decorative effect.

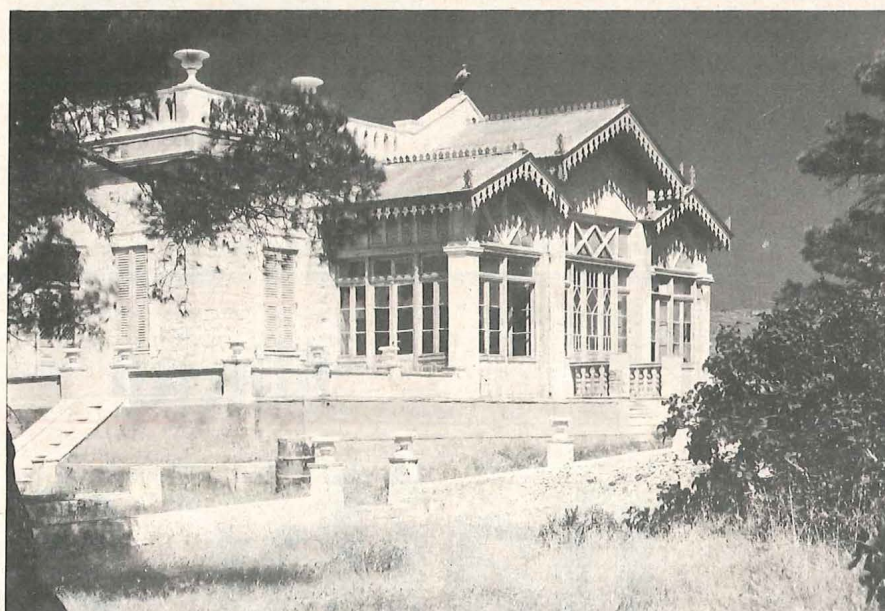
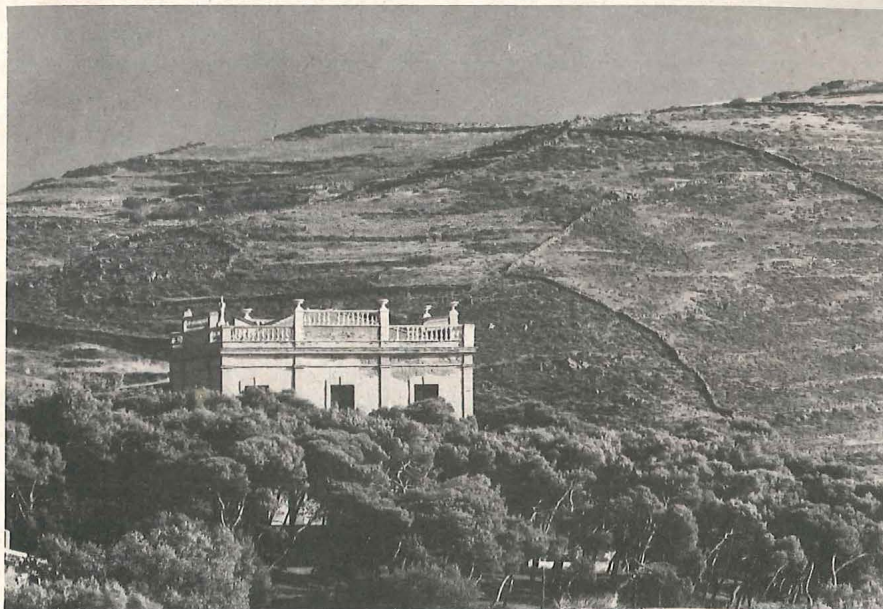
The style is also adapted, in modified form, for industrial architecture. A number of factories built towards the end of the nineteenth century and in the early twentieth illustrate a successful adaptation of neo-classical design to functional architecture. An industrial zone grew up on the flat land west and south of town, and remains there to this day. The ruins of the vast Lado-poulos tanneries, now part of the Neorion shipyards property, occupy much of the south curve of the harbor. If there are any archaeologists of the industrial revolution in Greece, this would be a place to begin. The exterior of this complex evokes the classical style but through manipulation of the materials its functional purpose is suggested. The walls are built of bare, irregularly-shaped stone which, through its rusticated effect, imparts a sense of rugged strength, as distinct from the more delicately carved regular masonry or smooth stucco surfaces of the townhouses and public buildings. Yet these massive walls are visually lightened at intervals by tall stucco pilasters of classical inspiration which support a stucco frieze zone under the cornice. The windows, crowned by heavy flattened arches quite unlike the airy effect over the doors of the Customs House or Central Market, are accentuated by artfully laid bricks which, being the product of industry rather than handicraft, are anti-classic in nature. In like manner, the classicizing pediments which terminate the buildings are also outlined in bricks. A similar mix of classical and anti-classical devices marks the design of most of the contemporary factories, many of which are abandoned and crumbling ruins now.

The nineteenth century also saw an extension of this building boom into the sparsely populated countryside, for different reasons. Members of the Catholic community now settled in increasing numbers around the small cultivable patches of land located principally in the southern half of the island. They had always

formed the majority of the farming population and perhaps in part because of the increasing needs of the lower town, they extended their agriculture beyond those fields closest to Ano Syros. Many of the farm houses built at this time share a style which combines a rustic home-built simplicity with some details suggested by contact with neo-classical influence. The houses, simple flat-roofed boxes, are often brightly painted, most often with a blue band around the top of the wall to suggest a frieze course, and occasionally a band around the lower portion of the wall, suggesting a dado.

But the Siriani of Ermoupolis, those prosperous merchants, manufacturers and shipowners, cast their eyes at the countryside for a different motive. Beginning in the middle of the nineteenth century, a number of them built country houses in sites chosen above all because of the availability of water, so rare in Syros. There they constructed villas in a variety of styles, often of neo-classical inspiration, surrounding them with large gardens. For the most part, these enclaves, like the farming settlements, were not really villages since they usually lack a focal shopping and gathering area except for the churches. In Chroussa, one of the earliest, the homes are scattered through a small valley, each one nestling in a large garden once carefully planted to create that cool green umbrella so foreign to this island. Episkopi, a settlement located high above Ermoupolis, also centers on a narrow little water-laden valley, the huge old houses screened by trees and bushes. The best-known of these summer resorts, the seaside town of Della Grazia (Posidonia), is also the latest, built up in the first part of the twentieth century when seabathing came into fashion. No longer under the spell of the neo-classic, many of the houses are built in a Kifissia-style neo-Gothic. Della Grazia too was comparatively rich in water, and the large gardens engulf the houses with trees and bushes.

Syros began its slow decline in the late nineteenth century. The opening of the Corinth Canal in 1893 shifted shipping routes west, through Piraeus, and attracted industry and commerce to Attica. Many Siriani went too, transferring their businesses to the mainland. The disruption of trade in the Aegean during World



Villas in Della Grazia

War I and its aftermath dealt a further blow to the island's economy. Only in the last decade or so has new life been injected into Syros, above all through the revived Neorion Shipyard.

The face of Ermoupolis is marred now by extensive modern construction, but there are still whole neighborhoods and many individual buildings which remain vivid reminders of Syros' nineteenth-century prosperity. The value of this local architectural heritage has only begun to be appreciated, through the efforts of a few individuals and the work of the *Elleniki Etairia*, a privately-funded group based in Athens and dedicated to causes of conservation and preservation.

At a 1974 Europa Nostra conference in Paris, the *Elleniki Etairia* was represented by the architect Paul Mylonas, whose talk on neo-classical architecture in Greece helped persuade the delegates to pass a resolution urging the Greek government to protect these more recent monuments of Hellenism. The

resolution made specific mention of Ermoupolis, but since resolutions are not always followed by deeds, the *Elliniki Etairia*, approximately a year earlier, had already set up an architectural counselling office in Syros. Its purpose was to offer free architectural advice to inhabitants of the Cyclades who wished to preserve the traditional appearance of their homes. The office was put in the charge of a young architect from the University of Thessaloniki, Tassos Kartas, who arrived at his new job fired, as he puts it, with messianic zeal. He managed to have many of the buildings in Ermoupolis put on the Ministry of Culture and Science's list of protected monuments. Perhaps even more important, he attempted to stimulate an awareness of their heritage among the townspeople. Some would rather this heritage did not exist; it is economically more expedient to tear down old buildings rather than patch them together. Furthermore, many want the undeniable cleanliness and convenience of a modern building. Proper

restoration requires money, an educated taste, and appreciation for those details which are appropriate to old buildings. Furthermore, many of the houses are unoccupied, and disuse speeds up their demise. Perhaps it is worth considering the solution reached in New Haven, Connecticut, where abandoned buildings in an historical section of town are given virtually free to people on the condition that they actually inhabit and eventually restore them. Perhaps a system of long-term, low-cost leasing could be worked out whereby people obtain use of a house for a number of years at nominal rent in exchange for renovating it or at least preventing its further deterioration. For it is truly painful to see house after house, of good size and graceful design, go to ruin, especially in this country where modern architecture has done so little to satisfy the aesthetic sense and so much to destroy what was once so beautiful.

—CATHERINE VANDERPOOL

Photographs by EUGENE VANDERPOOL

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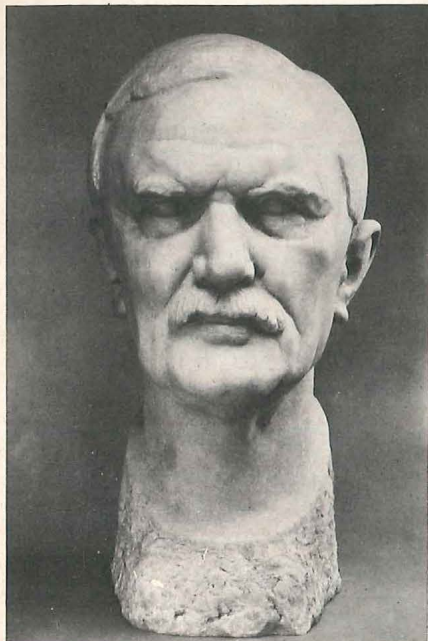
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THE LEGACY OF ODYSSEUS

Dorpfeld's Kingdom of Ithaca



Wilhelm Dorpfeld

The German archaeologist Wilhelm Dorpfeld, who had worked extensively at Troy, Tiryns and Olympia, began digging in Leucas in 1905 in the belief that the island had been, in fact, Homer's Ithaca. Among his assistants was Nikos Steriotis who became Dorpfeld's life-long helper and friend. In the 1920s a museum was built on the peninsula of Agia Kyriaki across the bay from the village of Nydri to house the objects which had been found in the prehistoric tombs on the site. Here Dorpfeld also built his home where he died in 1940 at the age of eighty-seven. His own tomb lies on a headland near the chapel of Agia Kyriaki.

Because Dorpfeld was a German citizen his property was appropriated by the State as military compensation and sold at public auction in 1948. The contents of the Dorpfeld Museum were crated, taken to the town of Leucas and stored in the basement of the public library. Steriotis remained as a caretaker at Agia Kyriaki until his death many years later, lamenting the removal of the objects which the archaeologist had specified should remain at the site where they had been excavated. In 1977 an archaeological museum was built in the town of Leucas where a few of Dorpfeld's finds are exhibited. The following year the vacant Dorpfeld museum in Agia Kyriaki burned down. The rest of the collection today remains in crates stored in a warehouse in the village of Kariotes.

This information has been provided by Mr. Tellis Haramoglis who founded the "Eidiki Lefkadiaki Vivliothiki" (The Specialized Leucadian Library) ten years ago. Today this unique collection contains many thousands of books and rare prints all relating to the cultural heritage of the island which claims three major authors — Valaoritis, Sikelianos and Lefcadio Hearn — among its sons.

I WAS on the trail of Odysseus, as so many before me, and had dreamed for years of standing on his native soil. But where exactly was his native soil?

According to Homer, four of the seven Ionian Islands — Ithaca, Dulichium, Same and Zakynthos, and a bit of the mainland — made up the kingdom of Odysseus. In modern times there has been some difficulty in identifying these ancient names with the topography. Heinrich Schliemann, basing his premise on the tradition of names, thought Ithaca the home island of Odysseus and dug there in vain for his palace and city, but Wilhelm Dorpfeld, the famous archaeologist who worked with Schliemann, after visiting all the islands, became convinced that Leucas, near the mainland, had been the birthplace of the Homeric hero-king.

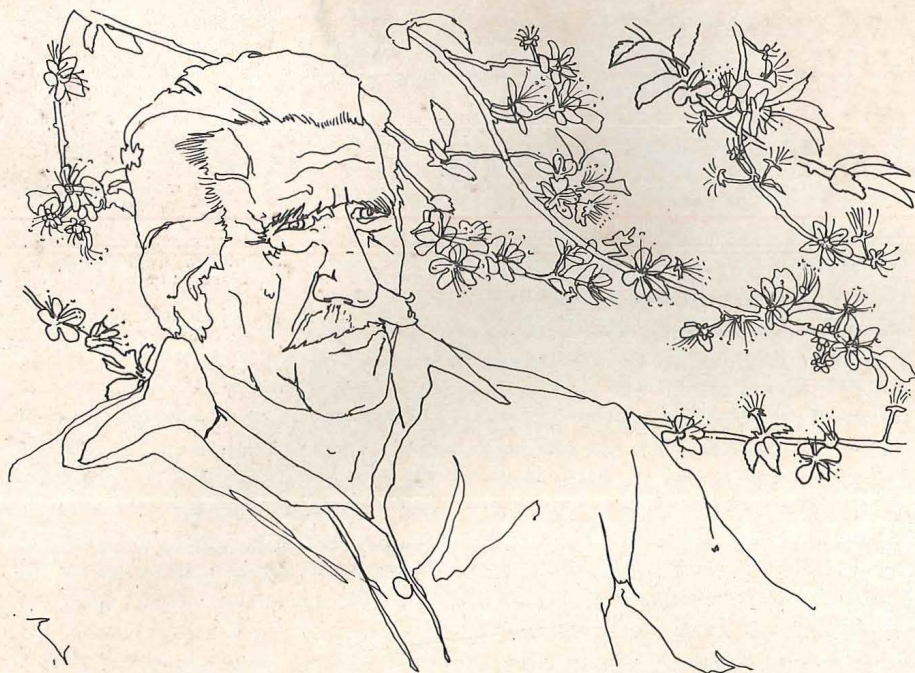
Dorpfeld's theory is confusing and has caused long and heated controversy among scholars. He believed that the Dorian invasion from the

north after the Trojan War, precipitating an upheaval and an uprooting of populations, had caused the original inhabitants of Ithaca to flee to the nearest island to the south — then Same, now Ithaca — taking their island's name with them. The inhabitants of Same left for the next island — then Dulichium, now Kephallonia-Same — as the migration swelled the population. Zakynthos, being farther south, was not threatened by the Dorians and thus kept its name.

Presuming that Dorpfeld was right (few think he was) and all this island-hopping actually occurred, then Leucas was in truth ancient Ithaca. I couldn't resist the temptation of visiting that island first which, in the words of Homer describing Ithaca, "lies close in to the mainland furthest toward the gloom," and where Dorpfeld had lived and excavated, and where he was buried. I had heard there was a museum there. So one day in late June my ten-year-old son and I came

to Leucas. Our main goal on this journey to the Ionian Isle was, of course, Ithaca. I thought that we could easily catch a boat from Leucas to that nearby island. (Hadn't the Ithacans gone that way?) But it was not so.

In the town of Leucas, we made inquiries about Dorpfeld's domain, down the eastern coast at Nydri, and about the boat to Ithaca. I was told that the museum at Nydri was closed, but that Dorpfeld's old helper, Nikos Steriotis, still lived there. I grew more and more excited at the prospect of having a talk with him. Perhaps he would show me around. But having reached Leucas, how to get to Nydri? A bus left every morning at seven. The boat to Ithaca presented quite another problem. When did it leave? Once a week. But what day? The proprietor of the bookstore, which appeared to be the intellectual heart of Leucas, said Wednesday. The town historian-poet, with solemn authority, agreed with him. But Kyrios Petros, leaning



on a gleaming white-clothed table in his restaurant, insisted that it was Saturday. I finally persuaded the owner of the bookstore, who had a telephone, to put in a call to Nydri. After a great deal of procrastination, staccato hand gestures and rapid 'tumblings of consonants and vowels which I couldn't follow, it was established that the boat to Ithaca left from Nydri on Mondays at six in the evening. We were in luck. Monday was two days hence. We would have all day in Nydri, and then — on to Ithaca!

So, two days later we were hurtled along the curving clay road, at breakneck speed, charging up and down hills and lurching around corners, the horn blaring. I caught quick flashes of the sea between the pines and black cypress trees and ahead, guiding the way, swallows dipped and slid against the cloudless sky.

No one else got off at Nydri. It was twenty minutes after seven. The bus deposited us on the dirt road in front of an open, empty building. A tire hung on the wall. The bus station? Probably also the boat station. A man came out, and by his greeting to the bus driver, I guessed him to be the *praktoras*, or stationmaster. I asked him for Nikos Steriotis. "He is my father," he announced. "I will summon him." I thanked him, lifted my suitcase and started to cross the road to the coffee shop. "Leave your suitcase here," he said, taking it from me and setting it down, all by itself, in the empty

room. "It is safe." And he disappeared.

We sat down on teetering rush-bottomed chairs around a tiny metal table in the shade of a mulberry tree. A stone's throw away lay the Bay of Vlychou. The proprietor was busily rattling cups in the shadowed depths of his shop, and before he reached us I became aware of a trim, small and very straight man hurrying — yes, hurrying — across the road and up to our table. "Kyrie Sterioti?" I asked, with a hesitant smile; surely this couldn't be Dorpfeld's "old" helper. But it was. As he sat down I noticed that his full head of iron-gray hair was still damp from grooming and that his white shirt, open at the throat, was freshly laundered. A faint scent of eau de Cologne came from him. His face was not bronzed by the sun, but quite pale and thin — the nose long and straight. He studied me for a moment. "You have come for the archaeologist?" he asked, hopefully, eagerly — almost nervously. "Yes," I answered, "I have come to talk about Dorpfeld."

It was obvious that he had hastened forth at once to welcome "the foreign lady", just as in years long past he must have gone down to the shore to receive the guests of Dorpfeld — scholars, archaeologists, writers, artists, students — who came here from all over the world. But now, almost no one goes to Nydri. Nikos sat back and put his hand on my arm. "Over there is his house," he said, pointing across the bay. "I

will take you there."

He began to talk about Dorpfeld in a kind of burst — his natural reserve melting — as though he had been waiting only for my arrival, as though a dam had broken and released the flow of his memories. I realized how starved Nikos was for conversation about his life with Dorpfeld — a life close to his heart that had suddenly ended forever with Dorpfeld's death thirty-five years before.

We were sitting, according to Nikos, on the shore of the harbor of ancient Ithaca. Behind us, beyond the road, on the wide plain at the foot of the mountain Elati (Homeric Neriton) had stood the town and the palace of Odysseus. There, over a period of years, Dorpfeld had unearthed the remains of Mycenaean buildings, a cemetery, beehive tombs, Mycenaean vases, Cyclopean walls, pipes that carried water to the palace from the springs above — but no palace. "If we had found a palace," said Nikos, who had helped with some of the later diggings, "there would be no doubts." At the end, there was no money to continue the excavations.

As we talked, I began to sense his deep and hidden pain, his longing for the man whom he still mourned. "The archaeologist," he said (Nikos always referred to Dorpfeld as 'the archaeologist', never by name), "did not live here in the valley. He found it too low for his wife's health and built over there — across the bay. Come, let us go."

At the water's edge Nikos hailed a *venzeena*, a small fishing-sailboat with a motor attached. With infinite courtesy he helped us aboard and we started out across the narrow mouth of the bay towards the tip of Cape Hagia Kyriaki, named for the tiny church that gleamed stark white against the green foliage of the headland directly ahead of us. Halfway across, I saw the Bay of Vlychou for the first time in its full circular depth and the dark, mysterious land of the cape looping around it. Gazing at that long, natural harbor under the morning sun, I could believe, along with Dorpfeld, that the King of Ithaca and his comrades had embarked from those very waters in their 'hollow ships' to join the assembly for Troy. Nikos interrupted my musings to point out two black cypress trees piercing the sky at the right.

"The archaeologist is buried there," he murmured. "We will go to his grave first."

We got out on a wide cement landing that extended all the way to the entrance of the church on the left. Bearing to the right, we walked uphill through the shimmering light dappled by the shade of pine and aspen springing from the red clay earth. It wasn't far to the cypress trees on the rocky point of land jutting into the bay. "I planted these trees," said Nikos, "to mark the place. It was his wish." On a small clearing lay a raised stone tomb in the shape of a sarcophagus. Carved on the flat surface were the words: "Wilhelm Dorpfeld. 1853-1940."

The fragrance of sun-swelled herbs engulfed us — sage and thyme and laurel growing wild. The only sound was of cicadas, shrilling monotonously in the still heat. My son was silent. Nikos brushed away some leaves that had fallen on the stone, picked up a few broken twigs. "Who remembers him now?" he asked softly.

As we went back to the landing, Nikos told me that Dorpfeld's house and most of his property had been sold in 1955. He complained bitterly about the museum being closed. All the finds from the excavations had been moved to the town of Leucas. They're locked up there, still in crates," he exclaimed, "waiting for them to build a new museum. Those things should be seen where they were found. They ought to be brought back here. This is where the museum should be."

Along the path leading up to the house more cypress trees rose in symmetry and stones were set neatly and naturally into the ground as borders. Benches appeared from time to time, still there for the repose of guests going up the incline. Long ago Nikos had planted the trees and set the stones — long years before, when the domain of Dorpfeld was in its glory. Then, Nikos had been a trusted and loyal helper to the world-renowned scholar who had entered this unschooled peasant boy's life so incongruously and had transformed him into a knowledgeable and cultivated man. One felt how much Dorpfeld must have loved and respected him to have inspired such lifelong devotion. "The next thing you know, they'll throw the archaeologist's bones into the sea!" he snap-

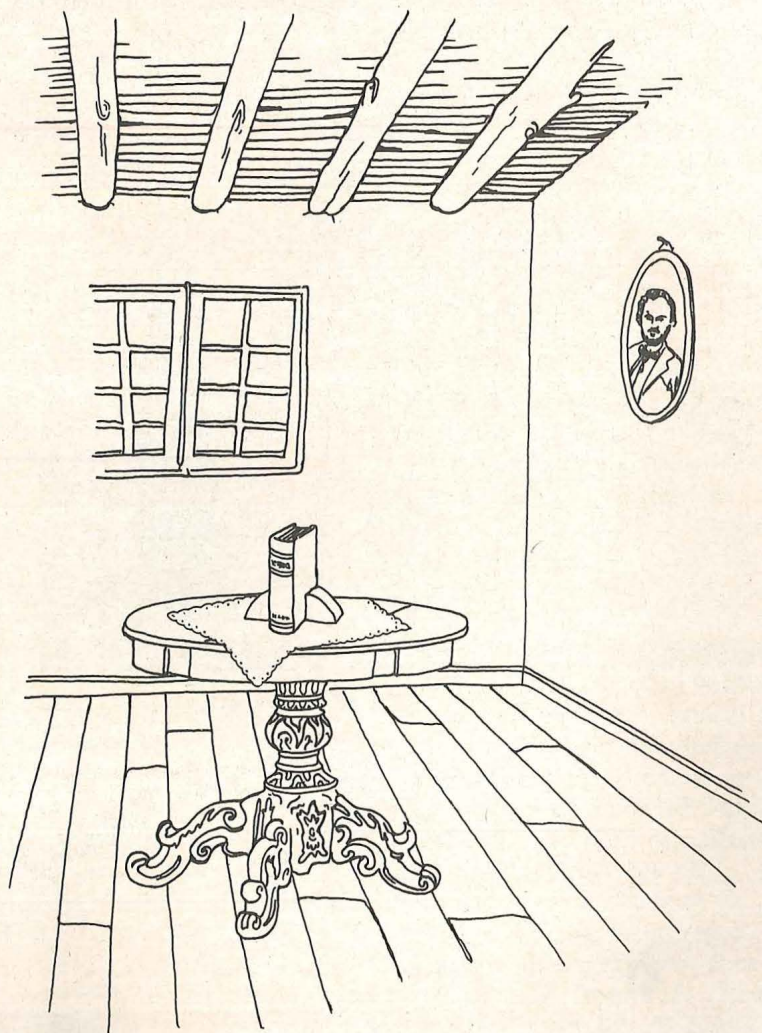
ped crossly, kicking a stone out of the way.

"Is it all right if we go up?" I was anxious not to intrude on the new owner. "All right, or not," he said, "I'll show you the house." Foliage hid it until we were quite close. It was painted green and was not very impressive, but the view from that height was incredible. The house had a closed-up look. There were a number of outbuildings, including what had once been the museum. "His wife and children lived here with him. It was a happy, busy house — people coming and going all the time."

We swung around to the tip of the cape. The path was washed out and it was a steep climb down over the rocks and clay, the open sea below. As he supported my entire weight with one sinewy arm, I looked into his pinched, concerned face and saw him as he was thirty, forty, fifty years before — not only the loyal guardian of Dorpfeld's family and property, but of his dreams and aspirations as well.

On a level space of the promontory stood the tall stele that Dorpfeld had erected to cement his convictions upon this island for all to see, visible to any ship rounding the cape. Carved into the slab in Greek was the inscription: "Kingdom of Odysseus. Rock of the Nymphs. Homeric Ithaca." His belief rose white and pure under the blazing light, here where he had lived and worked for so many years. He was a careful scholar, an expert archaeologist, had studied the topography of all the islands in the Ionian Sea and compared his findings with Homer, had collaborated with the great pioneer Schliemann, was an authority on the ancient Greek theater, had vast experience in excavations at Troy, Mycenae, Tiryns, Olympia, Athens, Thebes, and had served as director of the German Archaeological Institute in Greece. Who was I to doubt him?

Shading his eyes against the sun, Nikos pointed north, beyond the blue seascape of the bay's mouth, to a point up the coast about three miles away. There, he said, where



the village of Passa now lies, had been the gardens of Laertes, the aged father of Odysseus. And in the mountains to the southwest, almost in the center of the island, at Syvros, was the spot where Eumaeus the swineherd had tended his animals. There one can see the rock of Korax, and there, still flowing, is the spring of "black water" that in ancient times was called Arethusa. "This," he said, "is the hill of the Nymphs. We stand on sacred ground. Their temple was below."

Cutting through the low, tangled shrubbery and luxuriant tree growths proved quite a struggle, but once back on the pathway we went easily down to the landing again, and into the little whitewashed church of Hagia Kyriaki, which is built onto the cliff at the base of the headland. The back wall was completely composed of the jagged and craggy rock, left just as nature made it. It was a primitive and awesome sight. Dorpfeld, assisted by Nikos, had excavated under the floor of the tiny back room that pressed into the cliff and had found many prehistoric offerings to the Nymphs. A very ancient temple dedicated to the Nymphs had once stood there, where honey had been placed for them upon the altar. After the digging, with due respect to Christianity, the floor had been carefully replaced. It appeared undisturbed. I could hear the motor of the boat returning to pick us up, and out on the landing we watched it approach.

Back in Nydri, Nikos urged us to go with him at once to his home. It was a pleasant house, just across the road from the coffee shop. We entered a spacious courtyard, with long gardens extending into the valley beyond. He took us up a flight of outside steps to a terrace and from there into the *saloni*. In the almost bare room a large, old-fashioned photograph of Dorpfeld hung, like an icon, on the white plaster wall. A round table stood in the center of the floor; on it a huge, leather-bound volume of Dorpfeld's writings. Nikos put his hand on the book, "The archaeologist bought this house for me," he said very slowly, so I'd be sure to understand. "He did that for me. But now, my family is gone." His wife died twenty years ago. Three of his sons are married (one is the *praktor*s of Nydri), the fourth, Telemachus, is a professor in Athens, an archaeo-

logist, and plainly the apple of his father's eye. Nikos told me with great pride that Dorpfeld had been this son's godfather — it was he who had given him the name of the son of Odysseus.

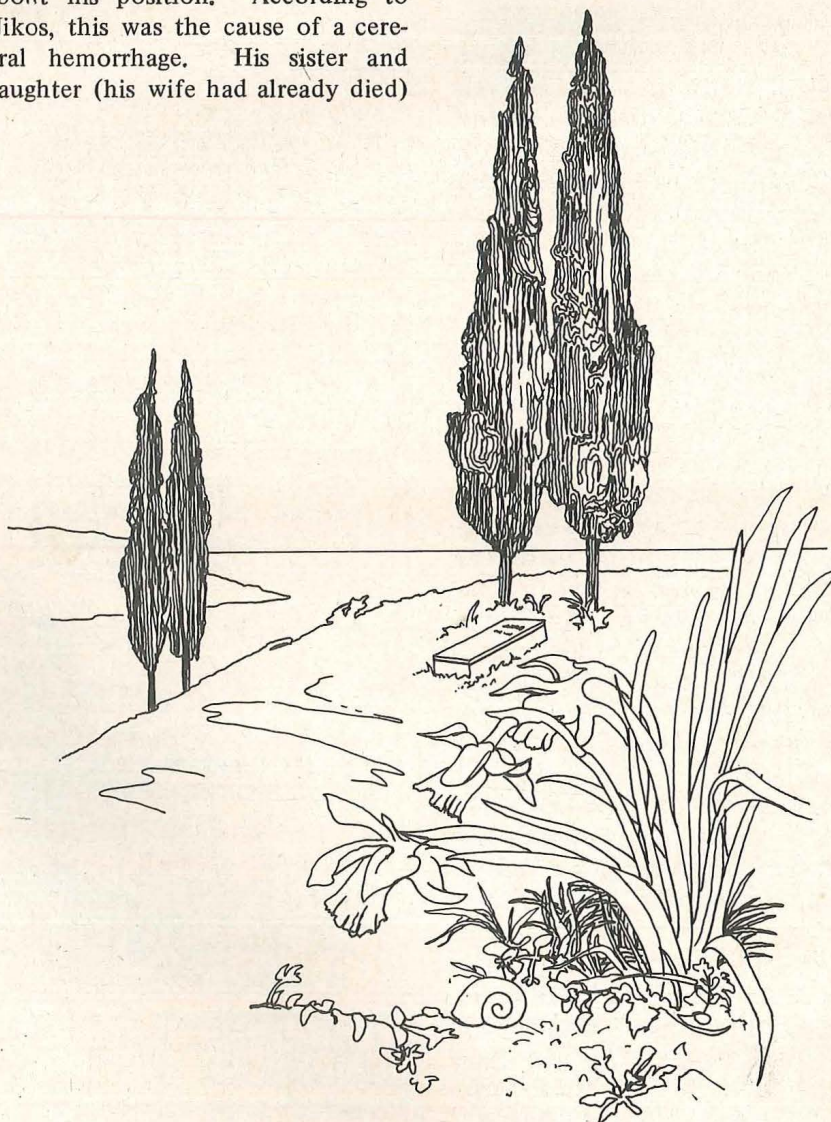
Nikos was born of poor peasants in Nydri, one of nine children and received almost no education. But when he began to work for Dorpfeld in his late teens he entered a culture that broadened and excited his mind, and gave finesse to his native Greek graciousness. He received a small salary from Dorpfeld, but refused further remuneration, even though he sometimes spent money of his own in his eagerness to help entertain visitors who came to Nydri. He recalled shuttling back and forth across the bay on various errands, sometimes with messages for the archaeologist, "and that great man would rise from the table and leave his meal, so as not to keep me waiting. That's the way he was."

During the war Dorpfeld, being a German, was greatly concerned about his position. According to Nikos, this was the cause of a cerebral hemorrhage. His sister and daughter (his wife had already died)

were with him when he was stricken, but Nikos happened to be away from the village. A doctor was quickly summoned from Athens. Two days later, on April 25, 1940, Nikos finally reached his bedside. Dorpfeld looked at him, tried to smile, and expired — at the age of eighty-seven. The doctor said, "He was waiting for you."

How Nikos lived his life there in Nydri I don't know. I wonder what he did when the winter storms descended, when the rain poured down and the winds blew constantly for months on end and the cold kept him indoors. With whom did he talk when Telemachus was in Athens? The four hundred inhabitants of Nydri respected him highly, but considered him a bit of a 'character'. His three remaining sisters and their husbands, engrossed in daily village affairs, made gentle fun of him and humored him in their own way. He lived apart — 'the German's man'.

His pleasure was his garden. He took us along the gravel paths,



proudly showing us the flowers and vegetables and fruits. In the orchard he climbed briskly up and down a ladder, moving it from tree to tree, meticulously picking only the very best orange plums and tiny pinkish-white apples, and piled them in my son's straw hat. In the shade of a long arbor of overhanging grape vines we sat and ate them, still warm and pungent from the sun. Overhead, thousands of clusters of minute green grapes were slowly growing towards their maturity in August.

Beyond, olive groves, vineyards, fruit trees and cypress covered the old excavation sites. The ancient earth slept. All that was brought forth with such toil and excitement so long ago was not enough to prove Dorpfeld's theory and give credence to his beliefs. Perhaps, some day, Telemachus will find 'his father's palace'.

Nikos didn't want me to leave. "There is much more you should see." I hadn't been to the harbor where the Phaeacians laid Odysseus, sleeping, on the shore of home. I hadn't seen the cave close by. But he told me to watch for the island Arkoudi, between Leucas and Ithaca — Dorpfeld believed it to be Homer's Asteris, where the suitors lay in wait to murder Telemachus on his way back from Pylos — and he recited a passage from Homer in the original (learned from Dorpfeld) to describe it.

We were both sorry when he pointed to the headland and I saw the boat just rounding the cape in the twilight. A damp, cool evening had begun before it docked. I kissed Nikos goodbye on both his cheeks, as daughters do in Greece. For a moment, he kept his hand on my son's head, then turned and walked away — like old Laertes, lonely and proud. We watched him from the railing.

The boat sailed back the way it came around the cape, past Madouri, Scorpios, through the straits of Meganisi, and into the sea, bound for the triad of islands — those others belonging to the kingdom of Odysseus — that Homer tells us "lie apart". Under a full and glowing moon the ship curved out, past the white Leucadian cliffs, and pointed south to Ithaca — or was it Same that awaited us?

—TANAGRA SANDOR
Sketches by PAUL BENNETT

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WHAT ISN'T WRONG WITH ATHENS

TO the casual observer modern Athens is a first-class urban disaster: crowded, congested, dirty and noisy. Clouds of exhaust fumes and chemical pollutants choke the air, periodically asphyxiating people in the streets and reputedly causing more damage to the ancient monuments of the Acropolis in the past 25 years than has been caused in all the previous 2500 years of their existence. The streets of Athens are clogged with legions of cars whose drivers impatiently honk their horns and race their engines. It often takes well over an hour to travel from downtown Athens to the outskirts of the city. Two years ago a survey sponsored by the World Health Organization revealed Athens to be the noisiest city in Europe and condi-

tions have since worsened. Around Athens the sea is frequently polluted as far to the southeast as Varkiza and in the other direction, beyond Eleusis almost to Corinth. Beaches everywhere are littered with scummy plastic bags, tar, chemical pollutants and other debris.

The phrase "urban sprawl" takes on special significance in the case of Athens. Standing atop centrally located Mount Lycabettus, one sees the "concrete jungle" of the city and its suburbs stretching virtually unbroken for miles in every direction, creeping up the wooded slopes of Hymettus and Pendeli and gradually engulfing the rocky hills above Piraeus and its suburbs. Green park space is at a bare minimum: between 2 and 3 percent of the city's area —

by far the lowest figure for any major European city, most of which have at least 10 percent — and the concrete jungle expands daily. There is almost no urban planning and little enforcement of construction and zoning laws. At least a quarter, and possibly as much as half, of all new construction in greater Athens is in violation of municipal ordinances.

Hardly a day passes without some mention of these problems in the Greek or foreign press. Helen Vlachos, the respected publisher and editor of the Greek daily, *Kathimerini*, is particularly outspoken on the issue, constantly deploring the state of Athens and calling for an international campaign to save the city and its antiquities. Tourists come to visit the museums and monuments,

then depart as quickly as possible, seeking refuge in the countryside and on the islands. The results of a poll among foreign businessmen by the Management Center of Europe earlier this year revealed Athens to be the least desirable of European cities in which to live and work.

THIS is a bleak picture and there are serious problems, yet there is another side to Athens which is usually overlooked by its critics and those merely passing through. Compared with most cities in developing and recently-developed nations, Athens is quite prosperous and suffers from virtually none of the major social and economic ills that plague other urban centers. According to standard sociological models of urbanization, rapid urban growth in developing countries is very likely to be accompanied by poor housing, high unemployment, low personal incomes, high rates of violent crime and high incidences of suicide and mental disorders. Although Athens has experienced rapid urban growth on a massive scale, it has been spared all of these problems normally associated with such heavy urbanization.

In the past three decades there has been an enormous concentration of population in greater Athens as a result of a massive exodus from the Greek countryside. Between 1951 and 1971 the population of this megalopolis virtually doubled, rising from 1,378,686 to 2,530,209, and predictions place the figure for 1981 at four million, 40 percent of the nation's population. The growth rate over the period 1951 to 1971 averaged 4.2 percent per year in Athens compared to a rate of only 0.6 percent for Greece as a whole over the same period. In 1951 the population density of Athens was 3,200 persons per square kilometer and 4,800 for Piraeus. By 1971 Athens was up 88 percent to 6,000 and Piraeus had almost doubled with 9,000 persons per square kilometer. Both figures will undoubtedly be higher in 1981. In the same twenty-year period (1951-1971) the country as a whole experienced only a modest increase in population density, rising from 54 to 66 persons per square kilometer while the sparsely populated province of Epirus dropped 17 percent from 41 to 34

persons per square kilometer.

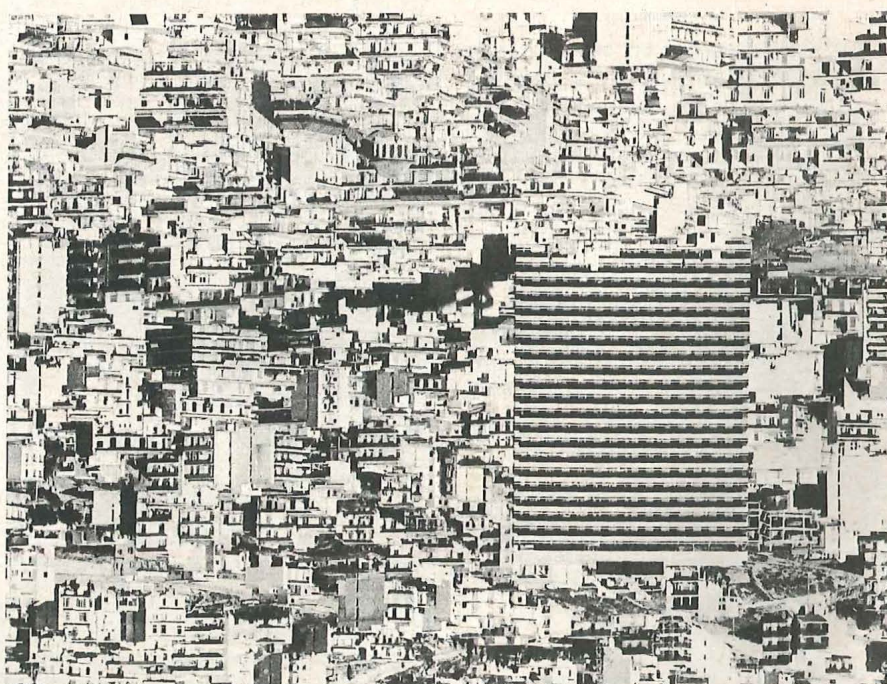
Most cities that have undergone such rapid growth in recent years are plagued with social and economic problems. Shanty-towns or squatter settlements — known as *bidonvilles* in North Africa, *gecekondur* in Turkey, *favelas* in Brazil, *villas miserias* in Argentina and *barriadas* in Peru — house between 10 and 50 percent of urban populations in these countries. High rates of unemployment are common, often running as much as 40 percent of the urban workforce. A recent newspaper report claims that there are over 200,000 homeless and unemployed children living in the streets of Istanbul, sent there by their parents who could not support them in the countryside. Crime is rife in most of these cities, and few of them offer their residents much hope for the future.

Despite enormous growth over a relatively short period of time, Athens has not succumbed to the usual strains and tensions of urbanization. Compared with conditions in the cities of other developing nations, the standard of living in Athens is high for the large majority of its inhabitants. The quality of housing is particularly high: no shanty-towns ring the city nor are there grimy inner city slums. Even in those parts of the city with poor neighborhoods such as Haidari, Peristeri, Rouf, Kaisariani and Korydalos the streets are clean and safe and most dwellings have electricity and running water. There is none of the squalor and hopelessness that

characterize the teeming cities of Africa, Asia and Latin America. Housing construction in Athens has kept up with urban growth and the majority of inhabitants live in good-quality housing. Between 1961 and 1971, for example, while the population of greater Athens rose by 37 percent the number of dwellings increased by a staggering 65 percent. Construction, mainly for housing, continues to dominate the investment sector of the Greek economy, accounting for over 50 percent of all capital investment.

Unemployment in Athens is very low by any standards, running at 2 percent or less of the workforce. Unemployment is slightly higher outside the city and a degree of underemployment still plagues the agricultural sector of the economy, but few urbanites have difficulty finding jobs. The gradual disappearance of bootblacks and other peripherally employed individuals from the streets of the city is but one indication of the healthy employment situation.

Part of the credit for Athenian prosperity must certainly go to the country's extraordinarily high rate of economic growth. Greece has had an annual growth rate averaging over 6 percent for the past twenty years, the highest rate in western Europe. Consequently, personal incomes have risen astronomically, even when recent high rates of inflation are taken into account. During the 1960s and early 1970s, for example, personal incomes rose at an annual rate more than two and a half times that of the





cost of living. Per capita income was about \$250 in 1950 and is over \$3,500 today, ranking Greece twenty-eighth among the nations of the world, ahead of Ireland and Israel, according to the latest calculations of the Union Bank of Switzerland. Moreover, this figure, based on official statistics which many experts believe to be too low, does not take into account much of the income from illegally held second and third jobs and makes no allowance for tax evasion, generally recognized to be quite prevalent in Greece. Athenian incomes are approximately 50 percent higher than the national average, giving an official figure of more than \$5,000 per person or an average of about \$21,000 per year for a family of four in the city.

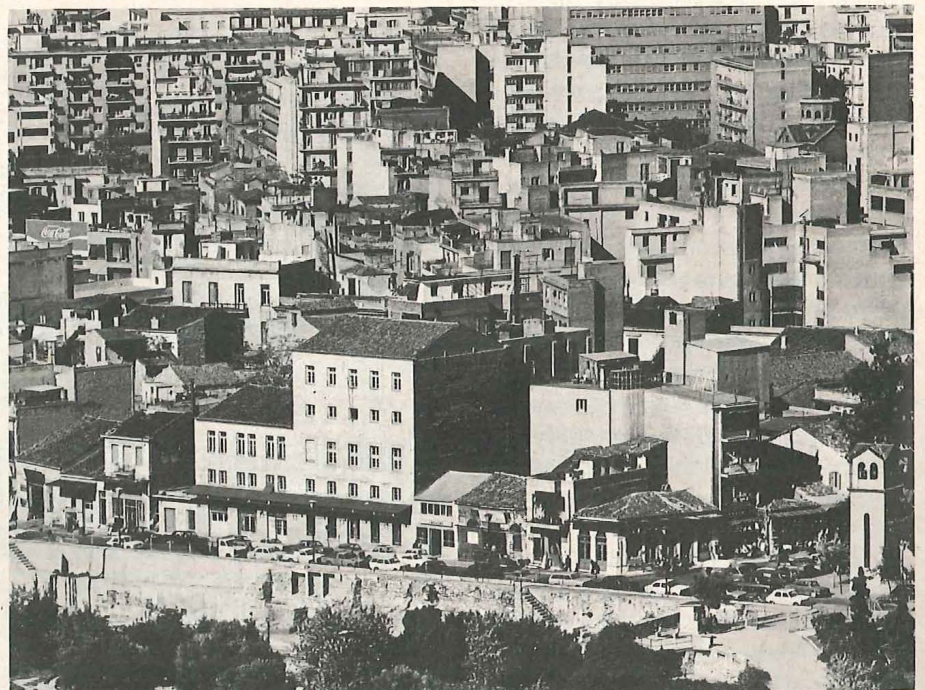
Automobile registrations provide a good indication of affluence in Greece because of the enormous cost of buying a car. Automobile purchases require the payment of high import duties, presently amounting to about twice the value of the car. Moreover, Greek law now requires that the full amount be paid in cash at the time of purchase, thus effectively ruling out automobile loans. Despite these punitive conditions, the growth of car ownership in Greece is indeed impressive. In 1960 there were fewer than 65,000 private automobiles in the entire country, one per 125 persons or one per 28 households. Today, just twenty years later, there are well over 800,000 private cars in circulation of which approximately 500,000 are in greater Athens. Nationwide there

is one car for every 11 persons or one per 2.7 households. For every 7 Athenians there is one car and one for every 1.7 Athenian households. Between 1975 and 1980 almost a quarter of a million private automobiles were added to the already crowded streets of Athens.

By almost any standard crime rates in Greece are very low, particularly rates of violent crime. For example, in 1978 only 117 murders were committed in Greece or 1.3 per 100,000 population. In Italy the figure for the same year was 3.8 and in the United States 8.8 per 100,000 population. In addition only one murder in Greece that year was associated with terrorism whereas

such murders are a daily occurrence in Turkey and occur frequently in the cities of Italy, Spain, Latin America, Africa and Asia. Until recently, purse snatchings were so rare in Athens as to be front page news. The number of arrests in Greece is half the number per 100,000 population of the United States and by far the majority of these are for non-violent crimes. Fairly common in Greece are embezzlement and tax evasion, so-called "white collar" crimes, normally associated with affluence, not poverty. Statistics on suicide and mental illness are hard to come by, but indications are that rates of both are relatively low in Athens.

Ironically, it is largely due to these impressive urban "successes" that Athens has certain problems today. Economic success has fueled the factories that spew pollutants into the air and sea. Moreover, the economic gains of the populace have enabled them to purchase automobiles, adding to the congestion, pollution and noise; and the concrete jungle is constantly expanded as inflated incomes and savings are invested in more and more houses and apartments in and around the city. The ever-increasing growth and development have severely taxed the limited resources of the city, thus contributing to the problems of pollution and congestion. Ultimately, the example of the average urban migrant has spurred growth and crowding by attracting still other rural



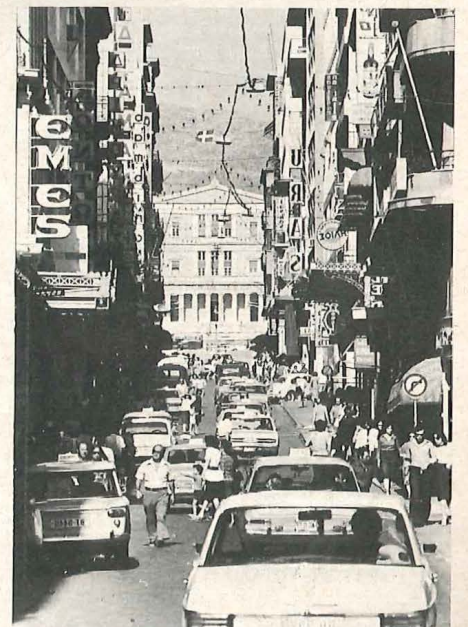
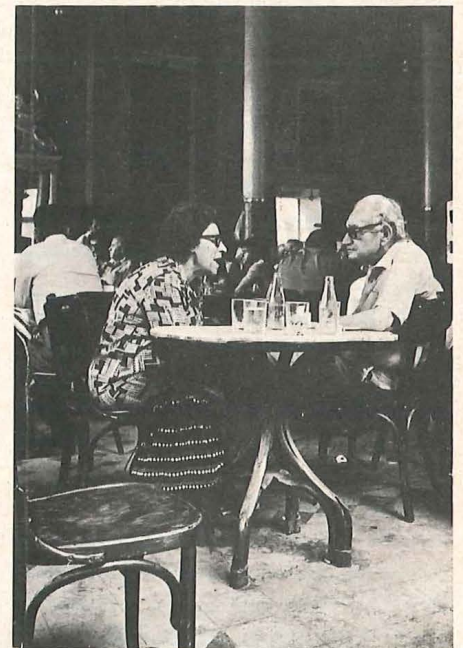
Greeks to the city. The failure of successive governments to invest adequately in rural development has exacerbated this problem and further encouraged the rural exodus.

WHAT are the reasons for these successful features of urbanization in Athens? An examination of various factors reveals that there has been a substantial transfer of wealth from the countryside that has helped finance Greek urbanization. This transfer has been possible due to the nature of Greek rural society and culture which are distinctive. Unlike rural peoples in much of Latin America and many other parts of the world, the farmers of Greece own most of the land they work and participate in an open economy that has enabled them to accumulate some savings, particularly in the past two or three decades which have witnessed an increasing commercialization of agriculture and a general rise in rural incomes and standard of living. Per capita income among Greek farmers is still less than half the national average, but it is approximately five times the levels of thirty years ago, having sustained a growth that far outstripped the rate of inflation and allowed for considerable improvements in the rural economic situation.

Among the developing nations of the world, Greece is virtually unique in having a rural population with both the means as well as incentives to save and invest. Peasants everywhere stress saving and capital accumulation, but few have the opportunity to realize these goals. In Greece the prosperity of recent years has provided the means and various aspects of the cultural system have provided strong incentives.

Foremost among these incentives is the dowry system which not only encourages, but virtually requires, individual and family savings. The traditional system of inheritance in Greek villages allocates equal portions of the family's wealth to each child regardless of sex, the only difference being that females usually receive their shares at the time of marriage while males must normally wait until their parents' death to gain full title to theirs. This practice puts enormous pressure on families to save in order to withstand the substantial reduction of the family's





wealth that comes with the transfer of the dowry when daughters marry. For the past two or three decades dowry money has increasingly been invested in urban domestic real estate — building-plots, houses and apartments — as village couples use the dowry to establish residence in the city prior to migrating, and as villagers use urban dowries to attract city husbands for their daughters. This situation, whereby a substantial amount of the wealth generated in the countryside is being invested in the city, is tolerated and even encouraged by rural Greeks, not only because it increases the family's prestige to have urban-dwelling kin, but also because it gives them a practical link to the city that can be utilized for a variety of purposes. Ultimately it relieves pressures toward land fragmentation in the villages. Thus the wealth of rural Greece has provided a considerable amount of the capital expended for urban development. In particular, the high standard of housing in Greek cities can be linked to this transfer of wealth from the countryside as urban domiciles are purchased by rural migrants seeking a new life in the city.

The countryside has contributed to the relative prosperity of Athens in still other ways. The considerable differential in urban and rural incomes is indicative of the degree to which rural Greece has been exploited economically by the urban sector. Further evidence of institutionalized exploitation can be found in statistics that show Athens and other urban areas of Greece receiving larger shares of tax revenues than are warranted, by the size of their populations, while most of the rural provinces of Greece get back less than they contribute to the national treasury. Rural Greece continues to provide support for many urban migrants in the form of income from property still owned in the village, and, to a lesser extent, by periodic shipments of food from relatives still living in the villages.

In contrast to the situation in many countries where an essentially landless and impoverished peasantry has been forced to leave the countryside and seek refuge in the city, most migration in Greece has been voluntary and planned. Villagers are attracted to Athens and other Greek cities by the relatively higher standard of living enjoyed by most

urbanites; few, if any, faced starvation or even severe poverty in their villages. Greek migrants usually secure housing and jobs in the city before moving and thus assume urban residence under favorable conditions. Family and friends already established in the city are an important source of help, and most migrants rely on such connections for assistance in arranging housing and employment. Those who fail in the city usually have something to return to in the village, an option rarely available to failed urbanites in other countries.

Demographic factors can also be cited to account for the positive aspects of Greek urbanization, particularly low unemployment and the high standard of living. The fact that hundreds of thousands of Greeks have gone abroad to live and work in the past three decades has relieved much of the pressure that might otherwise have been placed on the underdeveloped Greek industrial sector. External migration has acted as a safety valve, siphoning off large numbers of unskilled and underemployed rural Greeks who might otherwise have crowded into the cities and created the very problems Athens has so far avoided. Moreover, remittances of hard currency sent back by migrants have contributed to domestic prosperity and helped ameliorate the country's chronic balance of payments deficit. An alternative view is that this migration has retarded industrial development in Greece by robbing the country of its prime labor force, an argument that is not very convincing when one considers that Greece lacked the most basic requirements of industrial development. The country has never suffered from a serious shortage of labor, rather it has been plagued by a dearth of natural resources, a deficit of investment capital and the lack of technology and labor skills.

Selectivity in the migration process has also been a factor advantageous to Athens. According to studies by Professor V. Filias of the Panteios School of Political Science, poorer villagers are more likely to migrate abroad whereas those who are slightly better off tend to migrate internally — to Athens and other Greek cities. This selection process has eliminated from the internal migrant pool many of those who cannot afford decent housing in the city

or probably have less chance of finding urban employment. Such a pattern of selective migration helps account not only for the relatively high standard of housing in Athens, as those who migrate there are in a better position to secure good housing, but also for the low rates of unemployment since the poorer and less skilled have gone abroad or have not come to Athens. This might also help explain the low crime rates since there tends to be a positive correlation between poverty and violent crime.

There has also been a transfer of rural values to the city that cannot be overlooked as a factor in the social and economic success of Athens and its inhabitants. Particularly important is the strong emphasis put on good housing, education and "getting ahead". These are important values in virtually all of rural Greece, and the social pressures that result from them have helped assure high standards in the city. Also important are the roles of family solidarity and mutual aid as individuals and families moving to the city usually depend on relatives already living and working there to assist them in securing housing and employment.

The shame of poverty and being a poor provider for one's family are also important negative incentives contributing to the success of the Athenian experience with urban growth. They are certainly reflected in the low rates of violent crime in Athens. Studies by N. Androulakis, Professor of Criminal Law at Athens University, and C.D. Spinellis, a Lecturer in Criminology at the same university, indicate that family and community pressures play a significant role in maintaining order in Greece. These pressures continue to operate in the city and exert a decisive influence on individual behavior. The sense of shame that results from the commission of a crime (especially one of a violent nature), and even more so from apprehension and publicity, is very great and evidently acts as a greater deterrent than the threat of imprisonment or other punishment.

In summary, Athens has its share of urban problems, but they are largely problems that stem from spectacular economic progress. Certainly we must not overlook these important successes that have been achieved in the past three decades,

particularly since these successes are, in many respects, indicators of a healthy economy and a healthy society. Good housing, low unemployment, a high standard of living and high incomes, and low rates of crime and mental disorders are enviable accomplishments. The problems that do exist — pollution, congestion, inadequate municipal services and so on — are far more easily solved than the problems of widespread poverty, unemployment and crime so common in the cities of other developing nations.

—PETER S. ALLEN

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Edmund Keeley Translation: A Creative Art

“TRANSLATING has come into its own as a creative art form. Translators can now come out of the closet and take their place in the literary world. When I started translating Seferis and Cavafy in the early fifties many people considered translating only a derivative, mechanical exercise,” explains Edmund Keeley, a recipient of this year’s coveted Academy of American Poets’ Harold Morton Langdon Award. The Academy’s judge, Charles Simic called Keeley’s book *Ritsos in Parentheses* “an incredibly readable selection of the best poems of one of the best poets now alive in the world.” Although the praise was addressed to Ritsos, the award was granted to the translator.

During an interview in his Athens apartment in Kolonaki, Edmund Keeley, Professor of English and Director of the Creative Writing Program at Princeton University, puts his guests at ease. Dressed in baggy, faded blue pants, he has a casual, relaxed manner. He enjoys talking about his work. His accent is definitely East Coast, from the vicinity of New York.

He started translating modern Greek poetry into English at Oxford where he went for graduate work in 1950. There he met Constantine Trypanis, then Professor of Byzantine and Modern Greek Literature, who suggested that Keeley write a thesis on modern Greek poets, including Constantine Cavafy and George Seferis who was to become Greece’s first Nobel Prize Laureate in 1961. Professor Neville Coghill, himself a well-known translator, introduced Keeley to the art of translating. “At that time I really knew nothing about Modern Greek literature. I was immediately attracted to Seferis but I found Cavafy more

difficult.” There were very few renditions of modern Greek poets in English, so under Coghill’s influence Keeley began to translate. “By translating not only did I find a creative outlet for myself but I found it a means of getting deeply into the spirit and form of Greek poetry.”

Why did Keeley choose Greek poetry? He had lived in Thessaloniki from 1936 to 1939 when his father was the American Consul there. “I loved Greece. Those childhood years from eight to eleven were the happiest in my life. I lived at the American Farm School and learned Greek. They were dramatic years, too. I attended the German School in Thessaloniki where there was a Hitler Youth Movement. There were a Jew, a Turk, an Armenian and myself who clung together as pariahs outside of the Youth Movement. That part of it was awkward but educational in its way,” he recalls, sipping a cool glass of beer in the intense Athenian heat.

He returned to Greece after the war, on two separate Fulbright grants and attained fluency in the language. By then he had decided that he wanted to be a writer and a teacher of English. He published his first translation in the mid-fifties. “I submitted some translations of Seferis and Cavafy and some new translations of Elytis. I was very surprised and encouraged when they were accepted. Although few Greek poets had been translated into English at that time the interest was obviously there.”

Both Cavafy and Ritsos are now popular in the United States. According to Keeley, Ritsos’ style and vision appeal to Americans. “Stylistically he has pared things down to their barest essentials. The trend in Anglo-American poetry is also to-

wards a simple, bare statement. In addition, his vision of alienation, not only man separated from his environment, but also the alienation of self from self, is something that Americans share. Ritsos’ godless and distorted landscape is one that Americans recognize. He manages to make the wasteland, that is, man’s present predicament, come alive. He makes it plausible. Of course his wasteland is definitely Greek and this gives it a special flavor which English readers find exotic.”

To give an example of Ritsos’ popularity in the United States, Keeley points out that all the poems in *Ritsos in Parentheses* had previously appeared in leading publications such as *The New Yorker* and *The American Poetry Review*. In fact no journal has turned down the Ritsos poems that he has submitted.

Keeley comments that Ritsos is difficult to translate. “The subtlety, economy and aridity in his poems require a translator to be faithful and imaginative to an excruciating degree, because if you miss, nothing remains. There is often a rich, untranslatable simplicity in the original Greek which sometimes comes over rather flat in English.”

Keeley described his working relationship with Ritsos as cooperative and comfortable. “The poet is a voluminous talker, you might say compulsive — but brilliant. His speech is rolling, eloquent, filled with poetic images. His syntax is so tight that it almost seems pre-structured. He is polite, handsome, slight of build, almost delicate and appears much younger than he is. It was especially helpful when Ritsos read his poems to me. He really doesn’t read, he declaims, in that particular Greek style. But I caught nuances that I never would have, otherwise.”

Ritsos in Parentheses is a selection of three groups of poems; one written in 1946-47; a second written in 1950-1961; and the last written in 1975. Actually, when Keeley approached Ritsos he planned to translate only the 1946-47 selections. Ritsos exclaimed, “Wait a moment, I have more parentheses poems,” and he brought him a notebook filled with the handwritten unpublished poems from 1950-61.

It is ironic that when Keeley came to Greece in the mid-fifties to select poets to include in his anthol-

ogy, no one from whom he sought advice in Greece recommended Ritsos. "It was not until some years later that a relative of my wife asked me why I had omitted Ritsos from the anthology, which included six poets." Keeley's wife, Mary, born in Alexandria of Greek parents, is also an experienced translator.

It is Keeley's opinion that Elytis fully deserved the Nobel Prize but that Ritsos is also eligible for the award. "I do not think he will ever get it, however, since it is not probable that the Nobel Committee would select another Greek poet in Ritsos' lifetime."

Although Ritsos is acclaimed as one of the most gifted Communist poets writing in the Western world, Keeley does not find him primarily political, as a poet. Certainly his later poems and all those presented in *Ritsos in Parentheses* transcend political ideology. "Even in conversation Ritsos does not insert political ideas. He was elated that his poems were published in America by the Princeton University Press, but that was a purely cultural response."

Keeley has published four novels as well as several volumes of Greek poetry in English translation, collaborating with his British colleague, Philip Sherrard. He was the first president of the Modern Greek Studies Association, an organization responsible for the propagation of Modern Greek studies in the States. He is also on the committee of the Stanley J. Seeger Fund, a two million dollar endowment donated to Princeton to finance Hellenic Studies.

One of Keeley's most original accomplishments at Princeton is his course of seven years - Translation Workshop. The students can work from any language, but it is usually from French, German, Spanish, and the classical languages. They translate poetry into English, and they normally present another translator's English version along with their own translation for comparative purposes. There are always a few students in the class who share a common second language. The class sits together in seminar fashion to discuss every translation in detail. "Many of my students in this class will become professional translators. After all, translating is now a legitimate art and discipline, and about time."

-BRENDA MARDER



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*DISASTER AND FICTION:
MODERN GREEK FICTION AND
THE IMPACT OF THE ASIA
MINOR DISASTER OF 1922*
Berkeley, University of California Press
1977.

Mention "the Catastrophe" to a Modern Greek and the reference is clear – the disastrous series of events that led to the virtual eradication of the age-old Hellenism of Asia Minor. The opening event occurred in August, 1922, when a Greek army advancing into the heart of Anatolia was routed by the Turks under Kemal Ataturk. In the weeks that followed, the Greek population of the Asia Minor coast suffered terribly at the hands of the conquerors. Houses and stores were looted and destroyed; killing and rape were commonplace; thousands of men were taken away as prisoners of war, many never to return. The "Great Idea" of a revived Byzantine Empire vanished.

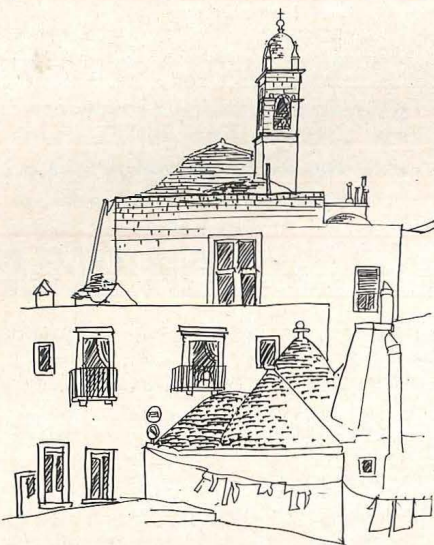
The settlement finally agreed upon between Greece and Turkey resulted in one of the most momentous dislocations of populations in modern history. Between 1.25 and 1.5 million Anatolian Greeks were forced to abandon their "homeland" and settle permanently in a country struggling to survive, with a way of life significantly different from what the refugees had known.

The effect of these events on the modern Greek psyche can scarcely be overestimated. The dream that had sustained the modern Greek state and given its citizenry a common sense of mission was shattered. Never would the "King Turned to Marble" (Constantine Paleologus) rise, as the legend foretold, and "enter the City (Constantinople) through the Golden Door and, pursuing the Turks with his army, chase them to the Red Apple Tree where the calf would swim in Turkish blood." Greece had lost its chance to become an important force in European politics and was consigned henceforth to remain a minor nation.

Of more immediate concern, however, was the monumental task

of assimilating this enormous wave of immigrants. The refugees, though 'Greek', had their own traditions and way of life that virtually precluded a quick adjustment to their new surroundings. Essentially urban in their orientation and outlook, this new group was forced to settle in a country which had only two cities of any size and in which the vast majority of the population lived in rural areas and engaged in agriculture.

For students of modern Greece interested in this period, a large body of literature (both in Greek and other languages) concerning the historical, political and economic aspects of these momentous events has long been available. Remarkably, almost no one (Greek or foreigner) has studied systematically the effects of "the Disaster" on modern Greek literature, particularly fiction. Thomas Doulis, Associate Professor of English at Portland State College in Oregon, has worked over the past ten years or more to fill this gap, and has published his observations and con-



clusions in his pioneering work, *Disaster and Fiction*.

Doulis' central thesis can be stated simply: "The Greek novel can be said to exist today in a way that it did not exist half a century ago because a new way of confronting the national history came about after the ideological collapse of 1922." Up until the disaster, he argues, Greek prose fiction can be classified as "ethography", which Doulis, following a modern Greek critic (Apostolos Sachinis), defines as "prose writing that does not go beyond the appearance (of things), beyond the external confines of locale." The Greek village, not life in the cities, provides the focal point.

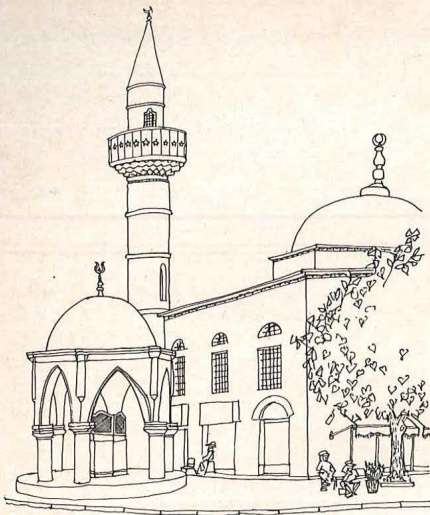
Whatever tension and conflict may have existed in rural society at the time was never explored. Characters were drawn superficially, lacking any significant inner life. The status quo was accepted without challenge.

The disaster changed all this: suddenly a new corps of observers began viewing Greek society from a different perspective. To these fresh eyes the village and its values appeared as "stifling brutal negations of the great dreams of the historic Greek people". Greece, no longer worshipped, was in fact mistrusted, almost despised, and "Greek society became for the first time a target for sustained criticism." At this point, Professor Doulis argues, fiction, in keeping with its role as a "mirror of society" (a constant metaphor in the book), had no choice but to change and to reflect the new national (and world) view that had come into being.

Clearly the old form of the Greek novel (the ethnographic) was ill-suited to express the realities of the society being forged following the influx of refugees from the east. Equally obvious to Professor Doulis' way of thinking, but not, he notes, to that of most critics, was the need for the passage of a reasonable lapse of time (involving many struggles and false starts) before such a radical transformation of the Greek novel could be brought about.

Significantly, as Doulis points out in a most convincing manner in his chapter on "The Generation of the 1930s", the new wave of writers who would accomplish this revolution was a different breed from their immediate predecessors. Predominantly urban and middle class, many of Anatolian stock, they brought a new awareness and perspective to the Greek scene. Having travelled in Europe and learned other languages, they became acquainted at first hand with literary movements throughout the continent (no longer concentrating solely on France and Germany) and demonstrated a greater willingness to experiment with new literary forms.

A new vision appears in Greek fiction. Greece, as it were, loses its columns and is portrayed as a fiscally bankrupt Balkan nation with little future. The tensions and conflicts of individuals and of society as a whole begin to be presented in



depth; family relationships are probed. Foreigners appear and are treated seriously for the first time, as are children and adolescents. Women become major figures, not only as characters in novels but in the vanguard as writers. Summing up, Doulis notes "It is no mean feat for a score or so of young men and women to create in slightly more than a decade a rich and complex literature where before there were — no matter how important — only scattered titles."

To illustrate his observations about the development of the modern Greek novel during this period, Doulis has chosen to restrict himself to those works which treat directly of some aspect of the Asia Minor Disaster, from the actual Disaster itself and attendant horrors to the refugees' problems of resettlement and adjustment in a strange, almost alien, new world. It is precisely here that Doulis, who has studied all these works in the original, has performed his greatest service: the works which he reviews at length, while in many cases of considerable merit and worthy of serious attention, are for the most part not well-known (alas, sometimes even within Greece). In fact, the majority are not yet available in translation for the English-speaking world.

Doulis begins with classic eyewitness accounts ("Narratives of Captivity"), such as Stratis Doukas' *Narrative of a Prisoner* and Elias Venezis' *The Number 31,328*, which are almost memoirs rather than novels and were later to serve as source books to a second generation of writers. Doulis proceeds to works dealing with "The Refugee Experience", first through the (rather unsympathetic) eyes of native (i.e.,

mainland) Greeks such as Andonis Travlondonis' *Plunder of a Life* and Pantelis Prevelakis' *The Chronicle of a City*, then through the eyes of the refugees themselves, e.g. Petros Afthoniadis' *Refugees*, a collection of three short stories where newly emerging class conflicts in Greece begin to surface, and Pavlos Floros' *Colonists*, and *A Man of the Times*.

Some works, even during the early period, begin to look harshly at the new realities of "post-disaster" Greek society. Primary among this group are Stratis Myrivilis' *The Schoolmistress with the Golden Eyes* (available in English) and George Theotokas' *Argo*, "the political novel par excellence" (made into a popular television series in Greece), in which Theotokas implies (according to Doulis) that the new Greece "can no longer provide an adequate arena for those with great ambitions." Finally come the works inspired indirectly by "Sounds of Another War" (W.W.II) - Theotokas' *Leonis* (1940) and Venezis' *Aeolian Earth* (1943) both of which long nostalgically for the lost civilization of Asia Minor.

The most sophisticated development of the Asia Minor theme occurs later, after World War II and the Greek Civil War. By then not only had a new form of the novel been forged, but also writers in the 50s and 60s were far enough removed — both physically and emotionally — to be able to treat the entire experience with a sense of perspective, appreciating at the same time both its historical uniqueness and its potential as myth and legend. Doulis divides these latest works into two categories: those that deal with the "Fiction of History" and view the events of 1922 primarily as historical and social (many of these were written by those with Anatolian roots), and those works which tend to abstract the theme for philosophical, moralistic, or psychological motives ("The Fiction of Myth"). Foremost among the novels in the first category are two works by Dido Sotiriou (neither available in translation) *The Dead Wait* and *Bloodied Earth*. The second of these related the adventures of Manolis Axiotis, an Anatolian peasant drafted into the Greek army of occupation who ultimately becomes sucked into the vortex of fire and destruction at Smyrna.

Two works in the second category (characterized by their multi-

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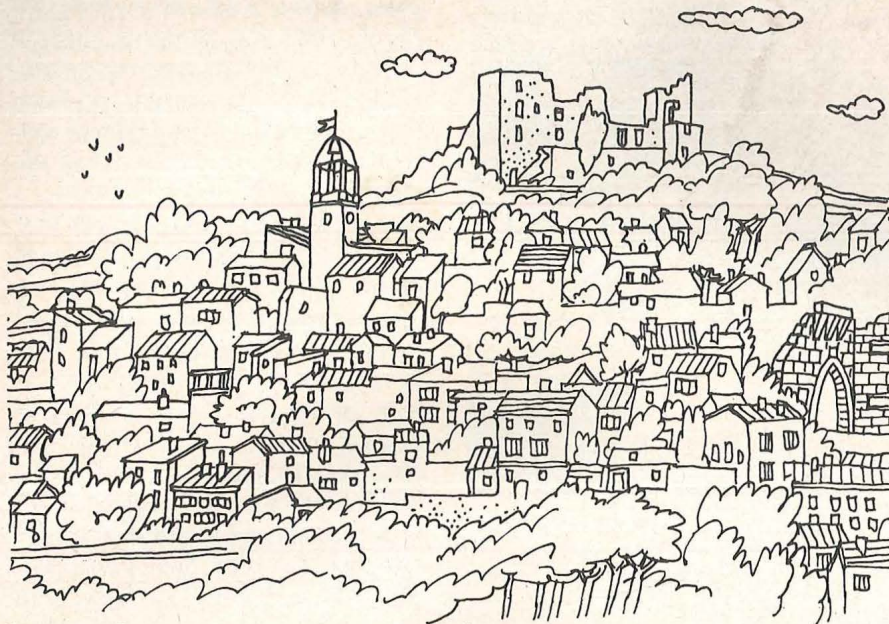


level plots) represent the culmination of the long chain of development Doulis has outlined: *The Dreams of Angelika* by Eva Vlami, "probably the most searing document of the psychological effect of the Asia Minor Disaster," and *At Hadzi-frangos's* by Kosmas Politis. Published in 1962, the latter, Doulis points out, is a great work which provides a vivid and moving perspective on the old life in Smyrna on the "Fortieth Anniversary of a Lost City".

If the Disaster has had such a major impact, why has its influence been virtually ignored by critics? Doulis feels most critics have been looking in the wrong place, tending to dwell on the absence of a substantial body of literature dealing exclusively with the "Theme" of the Asia Minor events and overlooking the radical transformation of the form of the novel brought about by the new conditions that followed the exchange of populations and the re-adjustment of the Greek world-view occasioned thereby. Furthermore, these same critics have expected a synthesis of the Asia Minor theme too soon after the event, before writers could possibly be expected to gain a reasonable perspective, and before the modern Greek novel could be transformed into a vehicle capable of expressing and reflecting the new realities and perceptions of "post-disaster" Hellenism.

Disaster and Fiction is not always easy reading. But Professor Doulis, in a systematic and thought-provoking way, exposes us to issues and developments that are crucial to an understanding of contemporary Greece. His pioneering efforts in this area will bear their greatest fruit if they inspire others to explore the ramifications of the "Disaster" in even more detail and make available to a wider public through translation some excellent works of literature hitherto little known to the world outside Greece. And what more fitting reward could there be for Professor Doulis who thus carries on the memory of his mother, herself a refugee from Smyrna, who painted for him the first vivid pictures of "the Catastrophe" of modern Greeks?

—PETER BATER



Lacoste-en-Provence

music

AUGUST IN PROVENCE

FOR a musician living in Greece, the attraction of travel to Europe for a taste of consistently first-rate concert fare is an obvious one. Equally attractive, and necessary if a musician is to keep abreast of new ideas of performance and technique, is travel to Europe for study and training. As my principal interest has always been Early Music (choral and instrumental works written before Bach), the Deller Academy at Lacoste-en-Provence seemed an ideal place to pursue my musical specialty.

Founded ten years ago by the remarkable countertenor, Alfred Deller (1912-1979), the Academy meets in a charming village near Avignon in the South of France for two weeks in August, during which time up to seventy students of all ages and nationalities (but possessing a common interest and proficiency in Early Music) meet to study with acknowledged expert performers in their field. Since Alfred Deller's death last year, his elder son Mark, likewise a noted countertenor, has taken over the directorship of the Academy. The staff this year also included three other singers from the Deller Consort, perhaps the longest-lived Early Music vocal ensemble, as well as a professional lutenist, harpsichordist, and recorder/gambist.

During the busy two-week session, students worked individually and in groups from 9:30 in the morning through 6:30 in the afternoon, concluding the day's study with a 90-minute concert at 9:00 p.m. in the village church. It was an exhausting schedule which left very little time for anything else, an environment which contributed to the intensity of effort which all students devoted to their specific musical interests.

The isolation of Lacoste, a charming late-medieval hamlet with a permanent population of 200, set on a green Provencal hillside crowned by the ruins of the Marquis de Sade's chateau, gave participants the right sort of atmosphere for the kind of study they were pursuing, as well as offering little in the way of diversion. The only exception was the Cafe de Sade where everyone gathered — students and instructors alike — after lessons and concerts for coffee or, more often, draughts of the lovely local wine. Within a day or two a warm camaraderie blossomed, greatly contributing to the sense of musical purpose towards which all were striving.

The session concluded with a full performance by students and faculty of Purcell's opera, *Dido and Aeneas* under the direction of Mark

Deller and assisted by some remarkably fine soprano singing on the part of students Kirsten Hansen and Machteld van Woerden, a Danish Dido and a Dutch Belinda of exceptional rapport and musicality. For anyone interested in two weeks of total immersion in Early Music, the annual Deller Academy offers a highly rewarding experience at very reasonable cost. And the meals served up by the mayor of Lacoste a la Provencale are memorable. As a further note of interest, the excellent biography *Alfred Deller, a Singularity of Voice* by Michael and Mollie Hardwick, out-of-print for some years, is now available in an updated edition by Proteus Books (London & New York).

WHILE the Athens Festival has been languishing (or wallowing) in the summer of its discontent, the series of concerts that take place in late August and early September every year in the courtyard of the splendid palace of the Duchess of Plaisance on the slopes of Mount Pendeli has come and gone with its usual combination of good organization and fine performances. That of Nikolas Economou, a native of Cyprus and one of Greece's finest young concert pianists, on September 3rd, was exceptionally good. Struggling masterfully to overcome the effects of high winds, chilly temperatures, and a Russian piano that sounded as if it were being played under water, Mr. Economou demonstrated excellent technique, real showmanship, and brilliant musicality. His rendition of Mozart's Sonata in C-major (KV 330) was among the most sensitive and captivating I have ever heard, while his interpretation of Beethoven's famous Sonata in F-minor (*Appassionata*) was as good as that of any young concert pianist the reviewer has come across. The series as a whole was, with one or two exceptions, outstandingly good and a credit to its organizers whose purpose it is to attract attention to their efforts to save the Pendeli area from the ravages of random urbanization. Laudable cause, commendable concerts. Bravo.

—ROBERT BRENTON BETTS



cinema

"All That Jazz"

AUTUMN FILMS

AUTUMN is officially here. The cinemas return to their indoor locations and the movies delayed during the summer will now be released. Last year at this time a number of probing, consciousness-raising films were being shown, such as: *Coming Home*, *Apocalypse Now* and *The Deer Hunter*, which dealt with the Vietnam War and its effect on those who fought, their families and friends. Some thought these retrospective views five years after the end of the war attempted to expiate the guilt felt by many people concerning the Vietnam War and America's part in it. If so, the films largely failed in this respect, because they stirred up in audiences a latent sense of guilt and anguish without providing any release. Instead, these movies usually left the viewer with a sense of futility, raising many questions and answering none. The reaction reflected the psychological dilemma of the people who lived through those distressing years.

The new releases expected in Athens this season are largely a return to old-fashioned styles — comedies, Westerns, musicals, and a space adventure. There is one war movie but it is set during World War II when it was easier to distinguish the "good guys" from the "bad guys". Leading the new releases are the Westerns, or at least movies with Western settings: *Bronco Billy* with Clint Eastwood no longer as the nasty sneering tough guy of *The Good, the Bad and the Ugly*, but a sentimental do-gooder, star of his own Wild West show; *Urban Cowboy*

with John Travolta as a moonlighting cowboy who slips into his permanent-press Western duds for evening forays to the local honky-tonk; *Honeysuckle Rose* with Willie Nelson sporting a diamond earring, headband and long braided hair, as a seedy, off-beat country singer; and finally *The Long Riders* with David Carradine playing a witty and fun-loving Younger brother of the famed James and Younger gang of train-and-bank robbery fame.

The unique aspect of *The Long Riders*, which will be a non-competitive entry in the International Film Festival of Thessaloniki before its general release, is the casting. Actors who are brothers in real life play the famous fraternal gangs of the old West: James and Stacey Keach are Frank and Jesse James; Keith, David and Robert Carradine, the Younger brothers; Randy and Dennis Quaid, the Millers; Nicholas and Christopher Guest, the Fords. Of the four films, only *The Long Riders* truly fits the traditional Western mold. It is to the credit of the director and writer Walter Hill that this popular legend is successfully retold in a way that is historically accurate yet appealingly fresh. Making no metaphorical claims, it is a simple action movie, the events are clear-cut and meaningful and no attempt is made to analyze or explore characters in order to explain the motivation for their involvement in crime. The action, angles and cutting provide the meaning. The only lapse is Hill's use of slow-motion, vividly depicting the bloody demise of some of the char-

acters, as Peckinpah did in *The Wild Bunch*. But this does not destroy the overall effect created by the clean, simple photography of landscapes, shoot-outs, card games and holdups which are all part of the gangs' daily life.

Willie Nelson said, "People love country music because it's simple and direct. It's based on love affairs, triangles and beer joints. Life is what country music is all about." Well, this is certainly what Nelson's movie *Honeysuckle Rose* is about, and he is quite natural and convincing in his first starring role as a Country and Western singer. The film follows a pat formula and is only too predictable, but it is good fun. It has some pleasant music and Dyan Cannon and Nelson are as dynamic in their country duet as June Carter and Johnny Cash.

Less successful is *Urban Cowboy* in exploring the beer-joint-love-triangle theme. John Travolta does not have the verve that made his role in *Saturday Night Fever* such a joy to watch. Debra Winger as his girl friend is more convincing. The music is Country and Western rather than the disco of *Fever*, but it is really used only as background and not given much focus. The atmosphere of Gilley's saloon in Houston should be charged with rowdiness, but instead it comes across as lethargic and dull. The movie does not carry the despairing message of Aaron Latham's story on which it is based.

Clint Eastwood starring in *Bronco Billy*, the seventh film he has directed, is a New Jersey shoe salesman who becomes a bronco rider in his Western show. It is tempting to compare the movie with a thirties' screwball comedy. It may not quite match up to the wit and zaniness of this style, but the movie is saved from excessive romanticism by the flair of its characters, especially Sandra Locke who, as an heiress turned target for a knife act, has something of the looks and comic talent of Carol Lombard.

Many other new releases deal with the world of music and dance. *Roadie*, starring Meat Loaf, is a bit outlandish at times, but it is entertaining in a surrealistic way and features the pop music of Alice Cooper and Blondie. (A "roadie", by the way, is an auxiliary who travels with a pop group and maintains and transports the musical

gear.) *Blues Brothers*, starring John Belushi and Dan Ackroyd from the "Saturday Night Live" show, is a film that made studio executives hold their breaths since the budget was thirty million dollars. So far the movie has not been doing well. Perhaps the Ackroyd and Belushi act should have been shortened and the emphasis placed on the really fine entertainers featured, namely, Aretha Franklin, Ray Charles, James Brown and Cab Calloway. It is hard to fathom how the staging of the acts, the synchronization of the sound and the editing could have been so sloppy considering all the money.

Dance is an important element in *All That Jazz*, the semi-biographical film of director Bob Fosse which has been long-awaited in Athens. Nominated for four Academy Awards, the much-debated movie has been both praised and damned. Whatever the reaction to the role of Joe Gideon (Roy Scheider) and his story, the excellent choreography bears the Fosse trademark, with dazzling dancers and magnificent cinematography by Fellini's cameraman Giuseppe Rotunno. This film is a real must for dance fans.

Completing the group of new movies are *The Big Red One* and *The Black Hole*. The former is about the First Infantry Division in World War II, written and directed by Samuel Fuller and based on personal experiences. This movie was among the most popular at this year's Cannes Festival and it's no wonder. Fuller's approach is vigorous and classic, keeping the camera at eye-level with no tricky shots. The impact is gripping and powerful and the companionship among five infantrymen during the chaos of the war is touchingly developed. *The Black Hole*, the new Disney film, is a spaceship adventure complete with lovable robots. The formula has been used so often in recent years it is surprising that the movie is neither annoying nor trite. Somehow, *The Big Red One* manages to pull through. Such formula films keep reappearing because these are types of movies that have been appealing to audiences for years. The films this autumn include some real disappointments, but there are a few that manage to have a really original flair despite the use of familiar themes.

—BARBARA STENZEL

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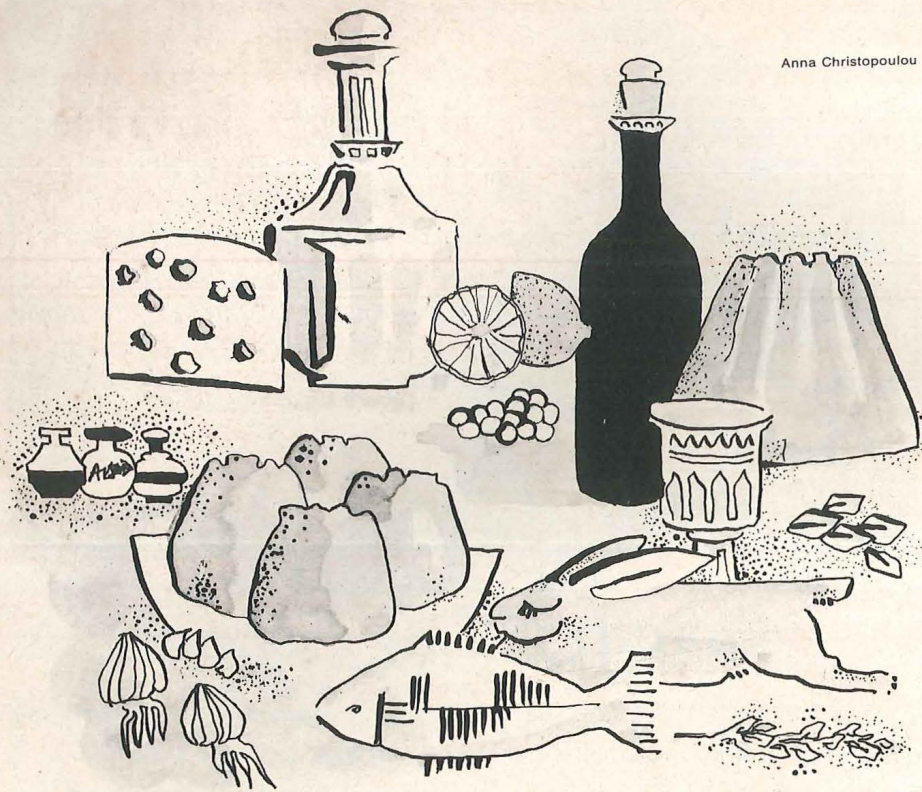
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food

SPIRITED COOKING

THE tradition of cooking with wine must be as ancient as wine itself — one of the earliest and certainly the noblest man-made beverage — and the delectable combination of fresh foods and superb wine has created classic dishes.

Undoubtedly there have been failures along the culinary road as folks, with innocent exuberance, tipped the demijohn into their casseroles and overwhelmed dishes with dissonant flavors. With perseverance mankind developed, and has continued to develop, remarkable specialties to serve for quiet dinners or more festive events.

There are, in fact, many choices of wines in every category — always the finest possible — to flavor the colorful spectrum of seasonal foods, and enough variety to indulge the most adventurous artists. Usually, the still wines (particularly dry ones) of French, German, Italian, Spanish, as well as Greek vineyards are ladled into long-simmering dishes. Long cooking allows the alcohol to dissipate while enhancing the character of the food.

Experts say white wines are best for white-fleshed meats, fish, rabbit, poultry, or red wines for red meats

and robust game dishes. Yet salmon, carp, eel and chicken with red wine are exemplary exceptions. Taste, compatibility and, unfortunately, the price as well, and not necessarily color are the criteria in choosing the 'right' wine.

On the other hand, fortified aperitifs such as sherry, marsala, and port are stirred into the concoction toward the end of cooking. Who can deny the excitement of broiled chicken livers flavored with sherry and wrapped with water chestnuts in bacon or the hedonistic appeal of zambaglione with marsala? Brandies and rums inspire the shy cook to perform with a flare — dousing with spirits the bananas or crepes and igniting the dish before the guests' admiring eyes. There are also liqueurs, the white alcohols (ouzo, masticha, kirsch, framboise) to perfume beverages, cakes and souffles.

How did this spirited cooking begin? While reading through mythology, Homer and other early writers, one can imagine how natural it must have been to dip into the mixing bowl (wine and water) and splash cupfuls into the pork or rabbit stew as well as into the beechwood drinking cups. A striking example is

Ovid's poignant tale of Baucis and Philemon, a poor but happy couple in the Phrygian mountains. Unaware of their visitors' identity, they invited the gods Jupiter and Mercury into their humble home when the strangers were spurned by wealthy neighbors. Cheerfully, Baucis prepared pork (probably like smoked bacon) with cabbage, served with olives, radishes and eggs roasted in the ashes. Philemon cheered the gods with wine from a demijohn which never emptied no matter how much they drank (Jupiter's "miracle"). As Ovid related the story he also portrays the wholesome simplicity of blending food, wine and hospitality.

By the fifth century B.C. Greek cooks were highly skilled in sprinkling wines into their creations (and poor folks into their beans). *Artolaganon*, a wheat wafer, for instance, contained "a little wine", pepper, milk, and a touch of oil or lard. Fish, especially, was happily laced with wine, particularly in casseroles and in stews cooked with slices of sausage, tripe and 'well-soused snout' seasoned with salt and silphium, a beloved spice that has since fallen into disuse. Casserole dishes in ancient times began with seasonings sprinkled into the bottom of the pot, slices of salt fish added and white wine poured over the fish, a bit of oil stirred in, and cooked "until soft as a marrow" before garnishing with silphium. The recipe is easily duplicated today by garnishing with oregano, rosemary or dill.

So, from the past there are new ideas for creating dishes. And, using various wines from your wine cellar, here are a few more to try: soup, fish, hare, and two desserts, apples with a fragrant muscatel, and for a richly-colored cake with moist but not too sweet texture, use a Greek mayrodaphne. May the demijohn (one for each type of wine) always be as full as Baucis' and Philemon's!

ONION SOUP WITH WINE

2 tablespoons butter
 2 tablespoons olive oil
 5-6 yellow onions, thinly sliced
 ½ teaspoon sugar (optional)
 3 tablespoons flour
 6 cups beef stock
 1 cup dry white wine
 Salt and freshly ground pepper
 6-8 slices toasted Greek, French or Italian bread

1¼ cups grated Swiss cheese (substitute graviera)
½ cup grated kefalotyri or parmesan cheese

In a heavy-bottomed soup pot or casserole, gradually heat butter and oil. Stir in the thinly-sliced onions, cover pan and cook over very low heat for 10 minutes. Stir in the sugar (to help caramelize the onions), cover pan and continue cooking on medium burner or in moderate oven for 20 minutes or until onions are deep, golden brown. Sprinkle flour and continue cooking and stirring for 2 minutes. Mix in the stock, wine and season with salt and pepper. Bring to a boil, lower heat and partially cover. Simmer 30 minutes, stirring frequently. Pour soup into individual ovenware soup tureens or one large tureen. Cover with toast. Scatter Swiss cheese on the toast, then sprinkle kefalotyri or parmesan. Bake in hot oven (425 F or 225 C) for 10 to 15 minutes until cheese bubbles. Serve immediately. Serves 4 to 5.

FILET ROULADES IN WINE

12 flounder or other filets (about 2¾ pounds or 1¼ kilos)
Lemon juice
1½ pounds or 650 grams spinach, stems removed, washed and drained or frozen spinach, defrosted and drained
2-3 tablespoons olive oil
½ cup green onion or yellow onion, chopped
3 cloves garlic, chopped
2 teaspoons dried rosemary, crushed
Salt and freshly ground pepper
2 bay leaves, crushed
9-10 water chestnuts, diced (optional)
1 cup dry white wine, more if necessary

Wash, drain and dry filets with paper towels. Spread in platter; squeeze lemon juice over them and allow to marinate while preparing spinach filling. If using fresh spinach wrap in kitchen towel to absorb water. Heat oil gently in a pan and saute onions and garlic until soft. Add the spinach and turn carefully until saturated with the oil and onions. Cook until tender, about 7 minutes. Crumble 1½ teaspoons rosemary over spinach; add water chestnuts, if using, for additional texture.

To stuff: lay filets gray side down and lightly salt and pepper them. Spoon filling on filets near one end. Roll up and secure with

toothpicks. Set on baking pan with toothpicks down. Crush bay leaves and remaining rosemary over the top. Pour wine over the stuffed filets and bake in moderately slow oven (325 F or 165 C) for 10 minutes. Spoon wine sauce over filets and continue baking 8 to 10 minutes until fish is white and flaky. Lift with spatula, arrange on platter, and cool in the sauce. Refrigerate. Bring to room temperature, remove toothpicks. Serves 10-12

JUGGED HARE

1 hare about 2 kilos or 4¼ pounds, liver and blood reserved
2½ cups dry red wine
1 small onion
1 stalk celery
3 tablespoons pork fat or vegetable oil
2 tablespoons flour
¼ cup brandy or cognac
Water, if necessary
1 tablespoon tomato puree or 1 tomato, chopped
2 cloves garlic
Herbs: 1 sprig each parsley, thyme and 1 bay leaf
Salt and freshly ground pepper
20 small white onions, peeled and slashed in stem end (see note below)
20 mushroom buttons
1/3 cup cream

Clean and cut hare into serving pieces. Place in bowl and pour red wine over hare and tuck onion and celery around the hare. Cover and marinate 2 days in the refrigerator. Drain hare; reserve marinade and discard celery and onion. Using paper towels, wipe hare dry. Heat fat or oil in heavy pan and saute hare until browned. Sprinkle flour and cook until golden. Pour brandy over hare; ignite. Add reserved wine marinade with enough additional water to cover the meat. Stir in the tomato, garlic, herbs, onions and season lightly with salt and pepper. Cover and simmer 40 minutes. Slice the reserved liver and add with blood and mushrooms to the hare. Continue simmering 10 minutes or until hare is tender. Remove herbs and stir in the cream; heat but do not boil. Arrange hare on warmed platter with onions and mushrooms. Pour sauce over the Jugged Hare. Serve warm with pureed chestnuts and a crisp salad. Serves 6-8.

Note: For Coq au Vin substitute chicken for the hare; less cooking time is needed. Usually, tomato is not added and the addition of cream is optional (chicken stock can be

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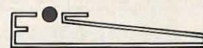
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used if a liquid is needed). Also, onions are slashed with a cross in the stem end (using tip of small knife) to keep onions intact while cooking.

BAKED APPLES WITH MUSCATEL

6 tart apples
1½ tablespoons brown or granulated sugar
½ teaspoon ground cinnamon (optional)
½ teaspoon grated lemon or orange rind
2 tablespoons raisins
1 cup water or orange juice
2/3 cup muscatel wine

Wash the apples and core stem end two-thirds down without cutting through the opposite end. Peel off and discard a strip of skin from the cored end. Place apples closely together in baking-serving casserole. In small bowl mix the sugar, cinnamon, if using, rind and raisins. Sprinkle the mixture into the apple centers. Pour water or juice around the apples in the pan. Bake in moderate oven (350 F or 176 C) for 45 minutes or until apples are tender. Immediately spoon muscatel wine over the apples. Serve warm or cold. Serves 6.

MAVRODAPHNE CAKE

½ cup sweet butter
¾ cup sugar
2 eggs
Grated rind from 1 large orange
¼ teaspoon ground cloves
2 cups flour
1 teaspoon baking soda
2 teaspoons baking powder
¾ teaspoon salt
¾ cup mavrodaphne or other semi-sweet wine, a few more tablespoons, if necessary
Confectioner's sugar or cinnamon-sugar for dusting

Cream butter until light and fluffy. Gradually add the sugar, eggs, grated rind and cloves, beating well after each addition. Sift together the flour, baking soda, powder, and salt. Add dry ingredients to the batter alternating with the wine. Beat in additional wine if the batter is too thick (it should leave a mark when a spoon is run through the batter). Turn into two buttered 7-inch loaf pans or one 8-inch tube pan. Bake in moderate oven (350 F or 176 C) for 35 to 45 minutes (depending on cake size) or until cake springs back when lightly touched. Dust with sugar, if desired. Cool on racks. Flavor improves the second day.

— VILMA LIACOURAS CHANTILES



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

Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
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Turk Hava Yollari, Filellinon 19	322-1035
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Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

Taxi Stations

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Agia Paraskevi-Stavros	659-4345
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Kalamaki	981-8103
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Psychiko	671-8191
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Karditsa	831-7181
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Marinas

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Zea	451-1480
Glyfada	894-1967

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Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
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Denmark, Kolonaki Sq. 15	713-012
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Ethiopia, Vas. Sofias 25	718-557
European Communities Office, Vas. Sofias 2	743-982/4
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Germany East, Vas. Pavlou 7	672-5160
Germany West, Loukianou 3	724-801
Hungary, Kalvou 10	671-4889
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Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-3113
Ireland, Vas. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 59	715-343
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
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Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

Ministries

Agriculture, Aharnon 2	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
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Education & Religion, Mitropoleos 15	323-0461
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Labour, Pireos 40	523-3121
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Ministry to the Presidency, Zalokosta 3	322-7958
Ministry to the Prime Minister, Zalokosta & Kriezotou	363-0911
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Kar. Servias 2 (Mon-Fri 2-9 pm,	
Sat & Sun 8am-8 pm)	322-2737
The Central Bank	
The Bank of Greece (Central Bank)	
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Foreign Banks (Mon-Fri 8-2 pm)	
Algemene Bank Nederland,	
Paparrigopoulou 3	323-8192
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Arab-Hellenic S.A.	
Panepistimiou 43	325-0823
Bank of America, Panepistimiou 39	325-1906
Bank of Nova Scotia,	
Panepistimiou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
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Panepistimiou 13	360-2311
Grindlays Bank, Kar. Servias 1	324-7015
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L'Institut Francais, Sina 29	362-4301
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Deree College (Athens Tower)	779-2247
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Attika Tennis Club, Filothei	681-2557
Ekali Club	813-2685
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Riding Club of Athens, Gerakas	659-3803
Singles International	778-8530
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Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 16	801-1566
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Athens Cosmopolitan-Lions Club	
(Mr. P. Baganis)	360-1311
European Economic Community (EEC),	
Karytsi Sq. 12	324-7711
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Xenofontos 5	323-7325
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Technical Chamber of Greece,	
Kar. Servias 4	322-2466
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*Pharmacies open 24 hours	107
*Pharmacies open 24 hours (suburbs)	102
(*Recorded messages in Greek)	

ATHENS TIME: GMT +2

Municipal Utilities

Electricity (24-hr. service)	324-5311
Gas (24-hr. service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr. service)	777-0866

Consumer Complaints

Athens	321-7056
Suburbs	250-171

Lost Property

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

Pets

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

Tourism

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

EMERGENCIES

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

television and radio

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

MONDAY

ERT 8:10 The Waltons
YENED 5:15 Camp Wilderness... 7:00 Julia Farr (movie)... 10:00 From the World of Cinema

TUESDAY

ERT 6:05 The Big Blue Marble... 9:35 Barney Miller (new humorous serial)
YENED 5:30 By the Sea (children's program)... 8:15 Documentary... 10:00 Movie. From 10-7, 11:10 Piracy in the Atlantic

WEDNESDAY

ERT 5:25 Baggy Pants and Super-Couple (animated cartoon) ... 6:00 The Battle of the Planets (children's educational series)
YENED 5:30 Oliver Twist... 7:30 Danger UXB... 10:30 Las Vegas... 11:30 Tales of the Unexpected

THURSDAY

ERT 6:00 Pipi Longstocking (children's serial)... 9:35 Crooked and Upsidedown (new serial, satire of difficulties of a modern couple)... 11:00 The Dossier Rockford (new police serial)
YENED 5:00 Fairy stories... 5:30 George... 8:00 The Sullivans... 10:00 Love for Lydia... 11:00 Secret Services



FRIDAY

ERT 7:15 Our Friends the Animals
YENED 5:00 Animated cartoons, Captain Caveman... 5:30 From Children to Children... 7:00 Bionic Woman... 8:15 Mod... 10:00 Poldark... 11:10 The Professionals

SATURDAY

ERT 3:00 Stowaway to the Moon... 7:45 Love Boat... 11:30 Movie
YENED 1:45 Peyton Place... 4:00 The Undersea World of Jacques Cousteau... 8:00 Osmont... 12:10 Thriller

SUNDAY

ERT 5:00 Maya the Bee.. 6:00 The Battle of the Planets 10:10 Movie
YENED 2:00 Classical Music... 4:15 Walt Disney movie for children... 7:00 Muppet Show... 11:00 Byzantine Night

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

Winter shop hours will commence October 1, but new hours were not available at time of going to press.

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.

KOSMOS

AUGUST 1

The Ministry of Finance announces that although there will be no further rise in energy prices this year, petrol will go up to 45 drachmas a liter in 1981 and there will be a forty percent increase in electricity. This means that the average Athenian family will be paying 15,000 drachmas more per annum for energy next year.

Police unsuccessfully search for the killers of Turkish diplomat Galip Osman who was shot in his car outside of his home in Pangrati yesterday. Also shot were his daughter, who has been declared clinically dead, his wife who is in critical condition, and his son who was slightly injured. It is believed that the killers are members of an Armenian terrorist group and may have already fled the country.

AUGUST 3

Concern grows for the fate of the Turkish sailboat *Rebel* which was last seen twenty miles south of Icaria while competing in the international Aegean Yachting Race.

It is announced that President Karamanlis will attend the opening of the U.S.-bound Alexander the Great Exhibition in Washington in November. If Alexander himself, as some have pointed out, plays a somewhat tenuous role in the exhibition, the presence of the Greek Chief of State should help fill the void.

AUGUST 5

A report issued by the Ministry of Social Services suggests that skin disorders which have afflicted swimmers bathing in the sea near Athens are not due to polluted water but to a variety of fungus which grows in unclean sand.

In an attempt to cut down noise in residential areas created by daredevil motorcyclists known as "Kamikazes", an Athenian court sentences several offenders to four months in prison without bail and a fee of two hundred drachmas a day.

AUGUST 6

Further excavations at Sindos in Thessaloniki reveal two more unplundered tombs, one of a woman con-

taining a golden necklace decorated with double axes and other precious jewelry, the second of a man, containing a hoard of bronze armaments, gold plates and a sword with a gold hilt.

Commencement of work on the important Rion-Antirion span connecting the Peloponnesus with the mainland has been held up as engineers have not decided whether to build a suspension or a pontoon bridge.

Sixty-three Greek and foreign defendants have been called to face trial in regard to archaeological thefts which took place in the Mesogeia area near Athens between 1976-1979.

AUGUST 11

Despite its vast size the ancient theater of Epidaurus is overbooked as 35,000 people purchase tickets for the two performances of Karolos Koun's production of the *Oresteia* with Melina Mercouri in the role of Clytemnestra.

Thieves break into the famous jewelry shop of Ilias Lalaounis and make off with over fifteen million drachmas' worth of gold and precious stones. The culprits entered the shop via the offices of the Greek National Tourist Organization on the floor above. Authorities believe the break-in was inspired by a film called *Theft in Athens* presented on the Armed Forces Television network last month.

AUGUST 14

The United Nations' Internal Labor Organization reveals that, among the countries of Europe, Greece had the highest rate of inflation in 1979 with a 24.7 percent rate of increase. Portugal came second with 22.4 percent.

The Anoyia Folk Festival in Crete opens with a production of the sixteenth-century Cretan musical tragedy *Erofili* presented at the new Nikos Xylouris theater, named after the great folk singer who died last February.

AUGUST 21

A poll (known as a *gallop* in

Greek) carried out by ICAP Hellas A.E. and published today in the weekly periodical *Tachydromos* shows the Opposition P.A.S.O.K. Party leading the now reigning New Democracy Party 27% to 25%. The third largest group (19%) refused to answer, and the fourth (13%) were undecided. The Communist Party of the Exterior polled 5% of the total and other parties registered 2% or less.

AUGUST 25

Six guns, several thousand bullets and two sacks containing illegally-held foreign currency are discovered in the home of the owner of the Paradise nudist camp in Mykonos.

The Goulandris Collection of Cycladic Art opens at the Museum of Western Art in Tokyo. In reciprocation, a major exhibition entitled "Three Centuries of Japanese Art" will open at the National Gallery here next spring.

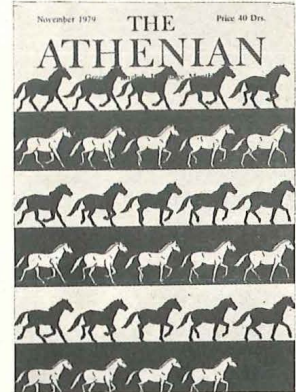
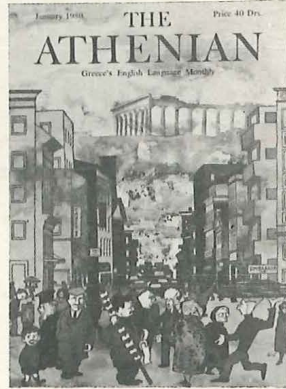
Another exchange exhibition, thanks again to the Goulandris Collection, which will be shown at the British Museum in 1983, is the Turner Show which will be at the National Gallery here next January. Organized by the British Council, it will include about seventy watercolors from the B.M. and five major oils from the Tate.

AUGUST 26

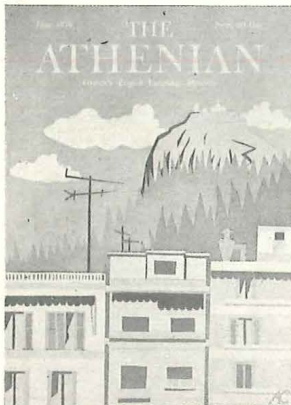
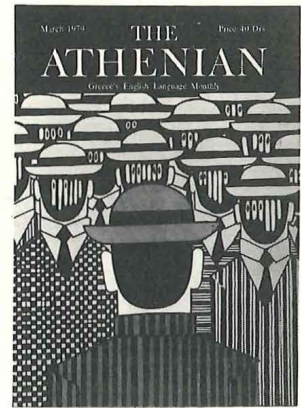
Only one in five Athenians uses public transport, according to a survey released by the Organization of Urban Transportation (OAS). As a means of persuading citizens to give up driving their cars in the city, the organization is issuing a ticket open to all public transportation at the cost of 700 drachmas a month. Meanwhile, the Ministry of Transport is considering moving bus terminals out of the city in order to cut down on urban pollution; and the Ministry of Planning and Environment is selecting appropriate sites in Attica for car dumps so that Athenians will not abandon their old cars on city streets.

AUGUST 27

The 18,000 ton cruise ship *Rassa Sayian* is gutted by fire while undergoing repairs at Perama near Piraeus. The vessel was insured at Lloyd's for a million pounds.



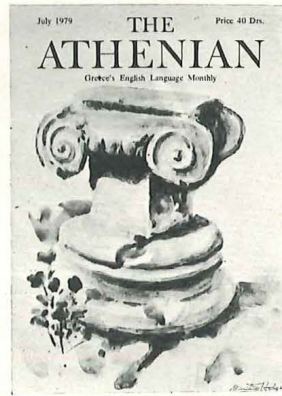
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