

May 1981

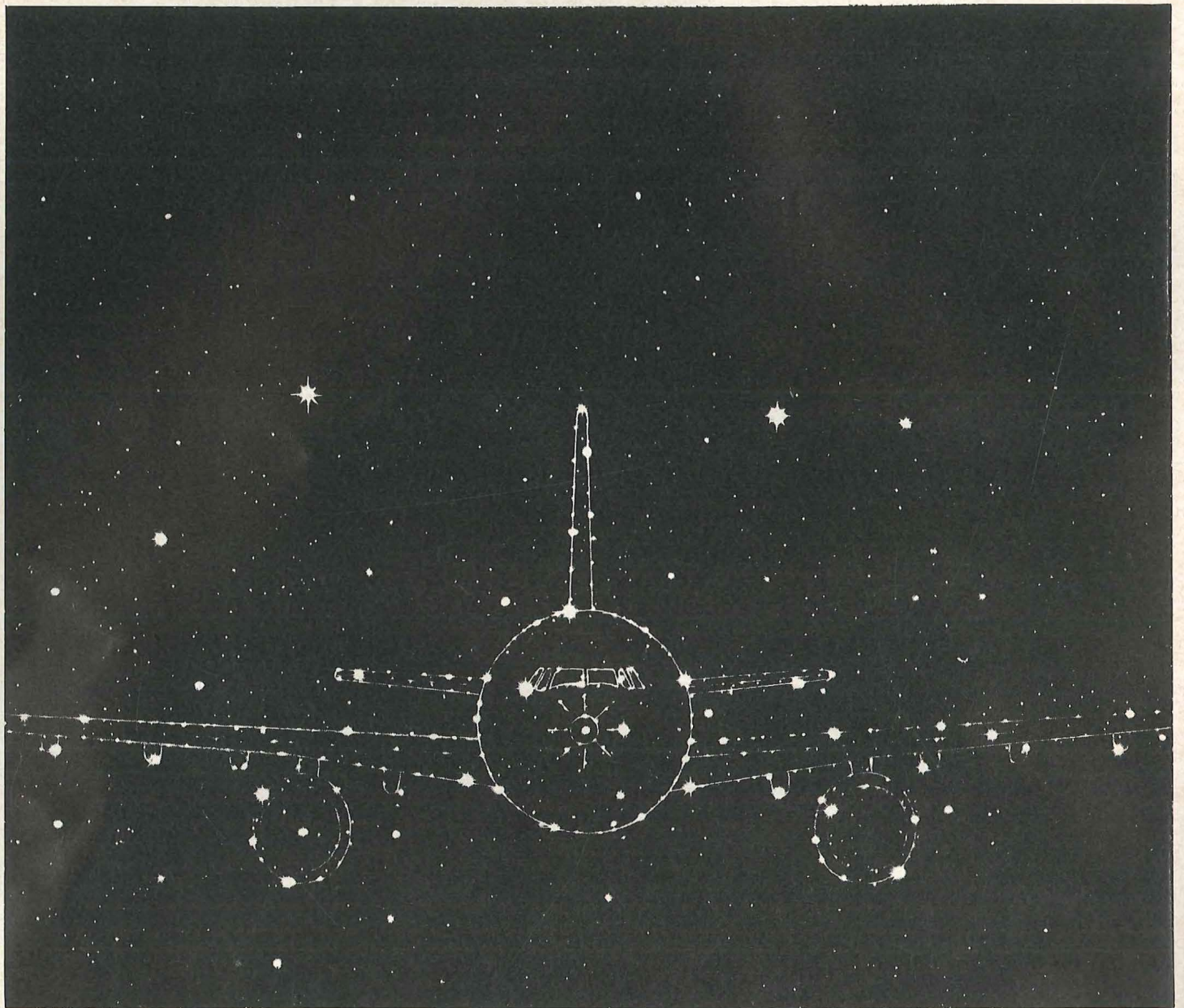
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ATHENIAN

Greece's English Language Monthly





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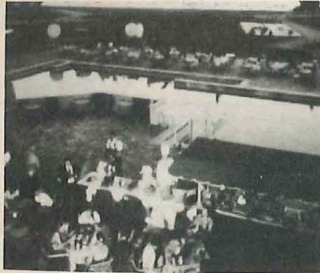
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AIRWAYS

beautiful days, unforgettable

... Last night we went to the EROS discotheque and afterwards had a drink at the Night Club... The music was fantastic... We were not dancing... We were floating... Tonight, some want to play cards... but with so many choices, I am lost...



... If you prefer French cooking, you'll go to "L'ORANGERIE". If you want an ouzo and "mezedes", you'll go to the "VILLAGE INN" taverna. Imagine, you have five different restaurants to choose from... as for wine... everywhere you go, you ask for the famous distinctive, high-quality PORTO CARRAS wine from the nearby vineyards.



... Well, listen to my proposals for the day. First of all, we'll see the International Riding Competition... I am sure you



agree, later on we'll watch our friends' tennis final on the floodlit green-set court (one of

the ten courts)... And of course, the loser will offer dinner for all, with lobster and sea-food... If you don't agree to this... I'll go alone...

Holidays without some kind of cultural activities mean nothing to us. Mother insists we go to the cinema... The children want to see the performance in the "APOLLON", outdoor theater, your brother prefers the painting exhibition and I definitely want to go to the concert in the superb "GINA BACHAUER HALL". Well... we don't seem to agree... but when you arrive, look around and I am sure you'll find us somewhere!



... Philip decided to learn how to play golf... I prefer wind-surfing... He has at his disposal an 18-hole golf course and a professional teacher and I have an excellent sailboard and the sea is just ideal.



... Actually, you really do not know what to do first... Truly, I believe you can not find anything similar in Greece or anywhere else... as for the prices... well this is another pleasant surprise among many waiting for you in PORTO CARRAS!

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THE ATHENIAN

Greece's English Language Monthly

Vol. VIII No. 91, May 1981
Spetsippou 23, Kolonaki, Athens 139, Greece
Telephone 724-204, 724-289

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PRINTED BY
E. Valassakis/K. Angelis O.E.
(E. Valassakis, Sina 38)

YEARLY SUBSCRIPTION RATES
Greece and Cyprus: 500 Drs.
All other countries: \$18
Air Mail Europe: \$20
Air Mail Australia: \$28
Air Mail rest of world: \$26

Exclusive U.K. Representatives
BDE International
Temple House, 43-48 New Street
Birmingham B2 4LH, England
Tel. 021-643-4577

The Athenian is owned and published by
Drossoula Elliott & Co., E.E.
"The Athenian"
Tatoiou 56, Kifissia, Greece

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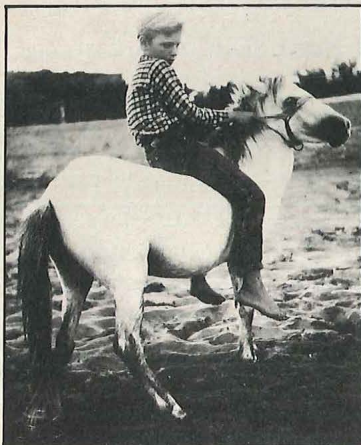
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publisher's note

The breed of small horses which still survive on the island of Skyros have long puzzled scholars. Joy Couleantianou became fascinated with these animals when she first came to Skyros in 1961. In "The Misfits of Skyros", she has updated material which formed the basis of her book "The Mysterious Horses of Skyros", published in 1970. In Part I, the author dwells on the paleontology of these horses and their possible connections with the horses of antiquity. In Part II she will deal with the problems of protecting today's survivors.

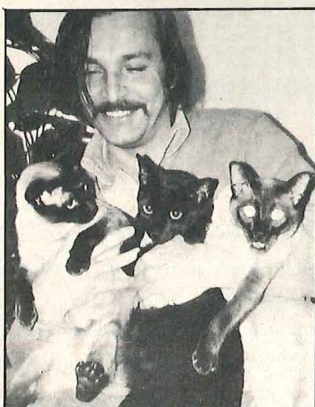
Each year ten American youngsters, leading two horses each harnessed to a cart, set off on a difficult winter's journey through the Peloponnesus. This annual odyssey, begun and led by Karl and Christina Olson, was initiated in the belief that young Americans need to seek a deeper understanding of themselves by travelling through a foreign country which has a long and rich heritage. "Carting Kids around Greece" is the result of a parallel odyssey in which Grace Edwards has tracked down the group on the snow-swept passes of the Peloponnesus in her ancient Volkswagen.

Writers of English need not concern themselves with the size of their potential readership, but those who write in Greek, a language known only to a few millions, are limited to a very small audience. This poses a fundamental and agonizing problem for Greek writers which author Katerina Plassara describes in "The Greek Writer's Dilemma".

The cover is by Nikos Stavroulakis who, for the past several years, has devoted himself primarily to founding and expanding the Jewish Museum of Athens.



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Italian Institute honors Greece

The Italian Institute is organizing a series of lectures, concerts and exhibitions in May and June to mark the occasion of Greece's entry into the EEC. Among the events is a concert by the world-renowned baroque ensemble "I Musici", an exhibition of 17th-19th-century etchings entitled "Views of Rome", and an exhibition entitled "Early Italy", which will bring together artifacts of Iron Age and Etruscan Italy from approximately 1,000 B.C. to the final Roman conquest some seven centuries later. There will also be a film program featuring the most significant Italian movies of the '60s and '70s. Details for all these events will be available in early May from the Italian Institute.

Canadian and British travelling exhibitions

Two travelling exhibitions of interest have found their way to Athens. One, entitled "Canadian Landscapes", organized by the Department of External Affairs of Canada, consists of recent works by some of Canada's outstanding artists. From silk screen to canvas, abstract expressionism to realism, the works were inspired by the vast landscapes of Canada.

From May 8 to 21 the British Council will present an exhibition entitled "Deck of Cards". In 1976, a London art gallery commissioned 54 leading British artists — including David Hockney, Allen Jones, Patrick Caulfield, and Anthony Green — to produce a representation of a playing card. The result is a catchy, amusing show which incidentally offers a quick survey of the work of some of the best-known names in British art from the past twenty years.

The "Moving Picture Mime Show"

The "Moving Picture Mime Show" will be carrying its act around Greece during the first half of May. What began as performances on the streets of Paris by three young British students of mime and movement, has turned into a widely-travelled show which had an extremely successful run at the Averof Theater in Athens last year. The company combines traditional mime techniques with speech, vocalized sound effects, and imagery from movies and cartoons in their programs.

New exhibits at the Goulandris

The Goulandris Museum of Natural History has installed a new Geological Wing, which opened to the public in late March. The building includes a large, well-lit gallery for the Museum's collection of minerals from all over the world; of particular interest are the rare specimens from the area of Lavrion. Also on display is a rock sample from the moon, on loan from NASA until June 15. The new Wing's auditorium is furnished with a six-screen audio-visual panel, which

projects simultaneously three films, "From Icarus to Apollo", about the first landing on the moon, "Walk in Space", "Explorations of Mars"; and three slide sequences of spacecraft equipment, planetary movement, and projected plans for human colonies on other planets. The Museum has also set up an extensive photographic exhibition entitled "New Horizons", covering many aspects of space exploration, as well as models of spacecraft including the Space Shuttle.

Also of great, and timely, interest is the display devoted to seismology, describing the evolution of the Mediterranean, with the aid of large relief maps which show the formation of the Hellenic Trench as well as models illustrating the phenomenon of plate tectonics.

International Horse Show

An International Horse Show, with top riders from Greece and a number of European countries, will take place at the Porto Carras Hotel Complex between May 20-24. Each of the participating countries, which include England, France, Belgium, Germany, Switzerland, Italy, Libya and Bulgaria, will enter three riders and six horses. Among the internationally known equestrians planning to attend are Nelson Pesca of Brazil, Hans Winckler of Germany, Patrick Carron of France, and Eric Wauters of Belgium. The Greek clubs will be entering between 10 to 15 riders, depending on the outcome of the National Championships which will take place in Thessaloniki between May 1 and 3.

Gallery notes

One of Greece's best-known artists, Nikos Hadjikyriakos-Ghikas, is currently showing his recent works at the Zoumboulakis Gallery in Kolonaki. Ghikas' long and distinguished career began in Paris in 1923, when he was just 17. Since then his art has gained international recognition. The present show includes oil, acrylic and gouache renditions of landscapes, gardens and foliage.

William Wright became interested in the art of West Africa fifteen years ago while serving in the Peace Corps in Upper Volta. Since then he has assembled in New York an important collection of pottery, sculptures, masks, marriage baskets and cire perdue bronze figures. Part of this collection will be exhibited at the Zygos Gallery for two weeks starting on May 15.

Special Olympics

In conjunction with the International Year for Disabled Persons, Greek agencies for the handicapped are organizing the first Special Olympics in Greece, slated for May 18 at the Stadium of Aghios Dimitrios (Athens). This marks Greece's first entry into the Special Olympics contests, which are observed annually, with a major international meet every four years.

this month

GALLERIES

Unless otherwise noted, galleries open Mon. through Fri. from around 10 am to 2 pm and re-open in the evening from around 6 to 9 or 10 pm. On Sat. they are usually open in the mornings only. Since some galleries prefer to keep dates somewhat flexible in order that exhibitions may be held over if required, it is best to call before setting out.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Group show of paintings by Greek artists, to May 6. Oils by British artist John Corbode, May 7-26. Aquarelles by Adolf van Leggelo May 27 - June 15.
- ASTOR, Kar. Servias 16, Tel. 325-5555. Call for details.
- ATHENS, Glykonos 4, Tel. 713-938. Group show of paintings and sculpture by leading Greek artists Tsarouchis, Engonopoulos, Karella, Makroulakis, Prekas and Zoglopoulos.
- ATHENS CENTER FOR PHOTOGRAPHY, Sina 52, Tel. 360-8825. Mon. - Fri., 5:30-9:30 pm. Call for details.
- JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-938. Paintings and sculpture by Pierpaulo Calzolari, to May 10. Call for details of following shows.
- CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Sculpture by Karahalios, May 4-22. Sculpture and drawings by Mara Karetos, May 25-June 8.
- DADA, Antinoros 17, Tel. 742-377. Paintings and drawings by Pavlos Kouyioumtzis, to May 5. German artist Klaus Basset's exhibition of "Art Made by Machines". Images produced by such instruments as the typewriter, presented in a variety of ways, May 11-30. Workshop on May 8-9, works resulting from this to be included in the exhibition.
- DESMOS, Akadimias 28, Tel. 360-9449. Mon. - Fri. 6-9 pm, or call for appointment weekdays 9:30 am-4:30 pm. Call for details.
- DIODENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Recent oils by Greek-Canadian Manos Rovithis, to May 3. Paintings by Romanian artist Dimitri Stiubei, ships and seascapes May 5-30.
- ENGONOPOULOS, Dinokratous 53, Tel. 723-888. Sculpture by Indian artist Prodig Saxena, May 4-26. Oils by Lily Kapetanaki, May 11-30. Oils by Roula Kapitli, May 25-June 6.
- GALLERY 3, Fokilidou 3, Tel. 362-8230. Ceramics by Voula Gounela to May 16.
- HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Paintings by Michalis Kioussis, May 4-15. Ceramics by Rania Abatzi Codona, May 19-29.
- HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Group show, paintings by surrealists Michel Boit, Aldine and Jean Pons, to May 6. Work of Nikos Desekopoulos, May 8-23. Paintings by Polish artist Helena Zadrejko, May 25-June 11.
- KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Aquarelles by Spyros Tzortzinis, May 4-21. Oils by Milonoyianni, May 22-June 6.
- MEDUSA, Xenokratous 7, Kolonaki, Tel. 744-552. Paintings, sculpture and sketches by Danil, Akrihakis, Exarchopoulos, Theophilak-topoulos, to May 2. Drawings and paintings by Dimitris Sakelion, May 5-23. Oils and acrylics by George Skiloyiannis, May 25-June 13.
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Oils by George Vakiritzis, to May 2. Paintings by Dimitris Mazis, May 4-20. Work of Agni Oudinotti and sketches by Yiannis Michaelides, May 22-June 4.
- ORA, Xenofontos 7, Tel. 323-0698. Paintings by Kougioumzis and Fotini Frangiou, to May 6. Paintings by Despo Magoni, engravings and paintings by Pandolfini, May 7-23. Oils by Georgos Hadzimichalis, May 25-June 10.
- POLYPLANO, Dimokritou 20, Tel. 362-9822. Call for details.
- SYMVOLI, Kodrou 15, Tel. 322-7259. Engravings and watercolors by Thomas Ohm, to May 2. Acrylics and collages by Tony, May 5-20. Following, until the end of Sept., will be an exhibition of various small works by many Greek artists.
- SYLLOGI, Vas. Sofias 4, Tel. 745-136. Oils by Georgos Lolosides, May 4-19. Painting and

- sculpture by Miltos Tsomides, May 20-June 6.
- TECHNOHOROS BERNIER, Kaftanzoglou and Ziller, Patissia, Tel. 735-657. Call for details.
- TO TRITO MATI, Loukianou 21b, Tel. 714-074. Paintings (mixed media) by young Greek artist, Alexis Arvylis, to mid-May. Presentation of a volume of wood-cuts done during WW II, and some small works based on them, by Spyros Vassiliou, May 18 to the end of the month.
- JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by various English artists.
- ZOUMBOULAKIS, Kolonaki Sq. 20, Tel. 360-8278. Works by Hadzikiyriakos-Ghikas, to mid-May. Sculpture by Gerassimos Sklavos follows, until mid-June.
- ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.
- ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Paintings by Theodoros Pandaleon and mosaics by Mavrides, to May 13. African art (bronzes, masks, small wooden statues) and batik paintings (on fabric) by Nastia Tsimberi, May 15-27. Paintings by Kikos Lanitis and oils by Popi Rigopoulou, May 29-June 13.

EXHIBITIONS

Addresses and phone numbers not listed below are found in the Organizer or under Museums. Exhibitions may be visited during the Institutes' and Museums' regular hours unless otherwise noted.

- ATHENS CENTER FOR THE CREATIVE ARTS — Chinese paper-cuts and other art objects, opens May 16, 7 pm and closes May 17, 5 pm. Part of the "China Weekend" organized by the Center, May 15-17.
- BRITISH COUNCIL — "The Deck of Cards", 54 leading British artists illustrate this theme. Includes works by David Hockney, Allen Jones, John Hoyland, Howard Hodgkin, Patrick Caulfield, Stephen Buckley, Anthony Green, Alan Davie and Patrick Heron. May 8.
- GOETHE INSTITUTE — In conjunction with the Gallery Dada, "Art Works Produced with the use of Machines", an exhibition of works by German artist Klaus Basset. Aspects of graphics produced by such instruments as the typewriter are presented in a variety of ways. Preceding the exhibition (which opens May 11-30) the artist will conduct a 2-day workshop (May 8, 9) on the subject, and works resulting from this will be incorporated in the show. At the Institute itself, *The Battle of Alexander* by 16th-century German painter Altdorf, will be on exhibition together with a series of photographs featuring enlargements of details of the work, May 7-June 5.
- NATIONAL GALLERY (Pinakothiki) — Sculpture by Christos Kapralos (his work of the last 20 years), to June. Exhibition of Japanese art, 17th to 19th-century Ukiyo-e prints from Tokyo, to July. In conjunction with the Canadian Embassy, "Canadian Landscapes". Opening this month, this exhibition consists of etchings, lithographs, collages, gouaches, oil pastels, drawings, watercolors, wood-cuts and stone-cuts by a wide variety of Canadian artists.
- ZAPPEION (next to the National Gardens), Tel. 322-4206 — Exhibition of paintings, May 4-30; Bakeries Exhibition, May 9-17; 3rd Exhibition of Italian Products, May 23-28, Mon.-Sat. 4:30-10:30 pm, Sun. 10 am-1:30 pm, 4:30-10:30 pm.
- LECTURES**
- "Feminism in Literature" — Sponsored by the Fulbright Foundation, presented by Dr. Bonnie Lyons (Prof. of Literature, Univ. of Texas) and Dr. Jane Barstow (Prof. of Literature, Hartford College for Women), Hellenic American Union, May 8, 8 pm.
- "Greece's Entry into the EEC: An Historical Perspective" — By Dr. Victor Papacosma (Prof. of Political Science, Kent State Univ.), Hellenic American Union, May 15, 8 pm.
- "GCE in the Future" — A review of continual expansion of the GCE Division at the TASIS Greece School will be presented in the school auditorium, May 12, 8 pm.

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NAME DAYS IN MAY

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 *ironia polla* (many years). Although this tradition is fading, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

- May 1 Zoe
 May 3 Thomas
 May 5 Irene, Irini (Rena)
 May 21 Constantine (Costas, Dinos)
 Helen (Eleni, Nitsa)

DATES TO REMEMBER

- May 3 Constitution Day, Japan
 May 5 Rejab (Islamic)
 May 9 VE-Day, UK
 May 10 Mother's Day, US, Canada
 May 17 Constitution Day, Norway
 May 18 Victoria Day, Canada
 May 19 Ataturk's Birthday, Turkey
 May 22 Lag B'Omer (Jewish)
 May 25 Memorial Day, USA
 Spring Bank Holiday, UK

PUBLIC HOLIDAYS

- May 1 May Day

HOLIDAY CLOSINGS

Indicated below are the dates in May when the following institutes and organizations will be closed: Athens Center, Goethe Institute and Hellenic American Union, until May 4; British Council, until May 1, and on May 25; Helianthos Yoga Union, until May 5.

- "Materials Design: Issues for the '80s" — Louis Alexander, well-known author of books for learners of English, speaks on an aspect of the subject. National Research Institute, Vas. Konstantinou 48, May 30, 10 am. Further details, Tel. 778-9709.
- CENTER FOR RESEARCH AND EXPERIMENT IN LANGUAGE (CEEL, Geneva) — Presents a practical introduction to the use of student-oriented materials in the language class. A 1-day seminar/workshop led by Nicolas Ferguson, director of CEEL, a non-profit organization for the experiment and evaluation of language teaching techniques. Zirideion School, Kifissias Ave., Maroussi (Lykeion Athenon), May 9, 9 am-8 pm. Fee 750 Drs. includes lunch. For details, Gilbert Horobin, 6 Lambrou Fotiadi, Metz, Tel. 921-6926, 923-3547.

DRAMA

- THE MOVING PICTURE MIME SHOW — Will be touring Greece in May under the aegis of the British Council. Call for details, Tel. 363-3211.
- PLAZA SUITE — Neil Simon's Broadway comedy presented by the Hellenic American Union Drama Club, Hellenic American Union, May 19 and 20, 8 pm.
- MIME, GEORGE PAPAMENTZOPOLIS — Presentation of a performance utilizing comic and tragic mime techniques. Hellenic American Union, May 26, 8 pm.
- THE PLAYERS — Alan Ayckbourn's comedy. *Bedroom Farce*, Hellenic American Union, May 28-31, 8 pm. Further details, Tel. 681-0534, 692-4853.

festivals

With the coming of spring Greece prepares for a long season of festivals and cultural events.

Listed here are some of those scheduled throughout the country in the next few months.

MAJOR FESTIVALS

Following is a list of festivals, performers and program items scheduled for the season. All are subject to change at this stage so do confirm before setting out. For details contact the National Tourist Organization, Kar. Servias (Syntagma), Tel. 322-2545. The Athens Festival Box Office is at Stadiou 4 and Voukourestiou 1 (in the arcade), Tel. 322-3111 Ext. 240 or 322-1459.

EXPRESSION '80/81 — Now in its 2nd season, this winter festival (*Ekfrasi*) is continuing into May and, perhaps, June. All performances are now at the Rialto Theater, Kipselis 54, and begin at 9 pm. Listed here are items scheduled for this month. For details not available at time of printing, contact the Athens Festival Box Office or the theater, Tel. 823-7003.

IMIKRATIKO THEATER OF EPIRUS, Greek drama, May 5, 6.

ATHENS STRING ENSEMBLE, conductor Spyros Tombras, May 7.

RUSSIA, music and song from the Soviet Union, May 8, 9, 10.

VOLOS THEATER GROUP, Greek drama, May 11.

THE GREEK TRIO, presenting a musical evening, May 12.

TRETEAUX DE PARIS, present a Greek play, Andonis Doriadis' *A Strange Afternoon*, in French translation, May 13, 14.

BOURINI THEATER GROUP, Greek drama by this amateur troupe from Lesbos, May 17.

THE SOCIETY FOR CONTEMPORARY MUSIC, musical evening, May 19, 20.

SWEDISH CHOIR, May 22.

IMIKRATIKO THEATER OF THE PELOPONNESUS, Chekhov's *The Cherry Orchard*, May 25, 26.

HEROD ATTICUS ODEON — Music and theater events prior to the Athens Festival, May 23-June 30. At the base of the Acropolis, the theater has its entrance on Dionysiou Areopagitou. Performances begin at 9 pm. Details from the Athens Festival Box Office.

EUROPEAN COMMUNITY CHOIRS, Handel's *Messiah*, conductor Jean Jakus, May 23, 24.

NORTHERN GREECE STATE THEATER, *Saint Joan* by G.B. Shaw, June 13, 14.

GREEK CHAMBER ORCHESTRA, conductor Tatsis Apostolidis, June 16.

POPULAR EXPERIMENTAL THEATER, Aristophanes' *Lysistrata*, June 19, 20, 21.

UNCHAINED THEATER, Euripides *Hecuba*, June 25, 26.

SUDWESTFUNK RADIO SYMPHONY ORCHESTRA OF BADEN-BADEN, Conducted by E. Smola, June 27, 28, 29, 30.

EPIDAUROS FESTIVAL — Ancient Greek drama in modern Greek translation at the Ancient Theater of Epidaurus, June 20-Sept 6. Details from the Athens Festival Box Office.

TEATRO ALLA SCALA DI MILANO, Verdi's *Requiem*, June 20.

AMPHI-THEATER, Euripides' *Rhesus*, June 27, 28.

NATIONAL THEATER OF GREECE, Euripides' *Iphigenia in Tauris*, July 4, 5; Sophocles' *Oedipus Rex*, July 11, 12; Aeschylus' *Seven Against Thebes*, July 18, 19; Euripides' *Phoenician Women*, July 25, 26; Sophocles' *Electra*, Aug. 1, 2; Aristophanes' *Ecclesiazusae*, Aug. 8, 9.

ART THEATER, Aristophanes' *Wasps*, Aug 15, 16; Euripides' *Bacchae*, Aug 22, 23.

NORTHERN GREECE STATE THEATER, Aristophanes' *Plutus*, Aug. 29, 30; Euripides' *Hecuba*, Sept. 5, 6.

LYCAVITTO THEATER — Classical and popular theater, music and dance, June 29-Sept. 1. Performances begin at 9 pm. Details from the Athens Festival Box Office.

ATHENS EXPERIMENTAL BALLETTHEATER, June 29, 30. EUGENIA SYRIOTI, gives a recital on July 1.

EXPERIMENTAL THEATER, Beaumarchais' *The Marriage of Figaro*, July 4, 5.

GREEK ARTISTS' THEATER, V. Rota's *I Grammatismoumeno* (The Learned), July 9, 10, 11.

ATHENS BALLETT CENTER, performances on July 13, 14.

HARVARD RADCLIFFE COLLEGIUM MUSICUM, July 20. OSCAR PETERSON TRIO, DIZZY GILLESPIE, SARAH VAUGHAN, jazz concerts, July 23, 24, 25, 26.

MIMIS PLESSAS CONCERTS, July 27, 28, 29.

HELLENIC CHORODRAMA OF RALLOU MANOU, dance performances, July 31, Aug. 1.

ROBERTA FLACK CONCERTS, Aug. 3, 4.

CYPRUS THEATER COMPANY, Aristophanes' *Plutus*, Aug. 7, 8, 9.

YIANNIS SPANOS CONCERTS, Aug. 10, 11, 12. MURRAY LOUIS DANCE COMPANY, Aug. 14, 15, 16.

MODERN THEATER, G. Theotokas, *The Game of Folly and Virtue*, Aug. 20, 21, 22.

AMALIA RODRIGUEZ CONCERTS, Aug. 24, 25.

ATHENS FESTIVAL — Ancient tragedy, opera, ballet and concerts by Greek and international groups. All performances are at the Herod Atticus Odeon and begin at 9 pm. July 5-Sept. 1.

GREEK NATIONAL OPERA, Verdi's *Nabucco*, July 5, 7, 9, 11.

OXFORD PRO-MUSICA ORCHESTRA, conductor Yiannis Daras, July 8, 10.

BERLINER ENSEMBLE, *The Threepenny Opera* by Brecht and Weill and Brecht's *Caucasian Chalk Circle*, July 14, 15, 16.

AMPHI-THEATER, Menander's *Epileptontes*, July 18, 19.

KARLSRUHE BALLETT COMPANY, July 20, 21.

ART THEATER, Aristophanes' *Acharnians*, July 24, 25, 26.

THE STATE ACADEMIC SYMPHONY ORCHESTRA OF THE USSR, conductors Y. Svetlanov and V. Verbitski, July 28, 29, 30.

ELSA VERGI TROUPE, Euripides' *Iphigenia in Tauris*, Aug. 1, 2.

ATHENS STATE ORCHESTRA, Aug. 1, 17, 24, 31.

THE CZECH PHILHARMONIC ORCHESTRA, conductor Vaclav Neumann, Aug. 6, 7.

EUROPEAN COMMUNITY YOUTH ORCHESTRA, conductor Daniel Barenboim, Aug. 8.

TONKUSTLER ORCHESTRA OF VIENNA, conductor Miltiadis Caridis, works by R. Strauss, Berg, Beethoven, Mozart, Schubert, Mahler, Aug. 9, 10.

ROYAL PHILHARMONIC ORCHESTRA AND BRIGHTON FESTIVAL CHORUS, conductor Alexander Gibson, Britten's *War Requiem*, Aug. 13, 14.

NATIONAL THEATER, Aristophanes' *Ecclesiazusae*, Aug. 21, 22, 23; Sophocles' *Philoctetes*, Aug. 28, 29, 30; Sikelianos' *Sibyl*, Sept. 4, 5, 6.

VIENNA OPERA BALLETT, Tchaikovsky's *Swan Lake* and *Sleeping Beauty*, soloist Rudolf Nureyev, Sept. 8, 9, 10, 11, 12, 13.

SALONICA STATE ORCHESTRA, conductor George Thymis, Sept. 14.

BAVARIAN STATE OPERA AND ORCHESTRA, Wagner's *Tannhäuser*; R. Strauss' *Ariadne on Naxos*; K. Orff's *Carmina Burana*, Sept. 19, 20, 21, 24, 25.

FESTIVAL OF GREEK SONG — Sept. in Thessaloniki.

INTERNATIONAL FILM FESTIVAL — Sept. 20-Oct. 4, Thessaloniki.

GREEK FILM FESTIVAL — Oct. 5-9, Thessaloniki.

LOCAL FESTIVALS

Panigiria (religious folk festivals) and other happenings and local festivals 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.

MAY DAY, LABOR DAY AND FEAST OF THE FLOWERS — On May 1, when people traditionally go into the country and collect flowers for wreaths which are hung over the front door. Garlic is sometimes woven into these wreaths as a precaution against evil. On Corfu a Maypole is carried in the streets. There is traditional dancing in Makrinita (Pelion), and festivals are held in the Athens suburbs of Kifissia, Nea Smyrni, Nea Philadelphia and Nea Halkidona.

FEAST OF NARCISSUS — Celebrated with wreath making and dancing in the fields of Karia, by Lake Mikri Prespa, near Florina. May 1.

DEPARTURE OF THE SPONGE DIVERS — Celebrated on Kalymnos, May 1.

ELEUSIS — Folk festivities with dancing by groups from Corfu, Lefkas, Epirus, Thrace and Crete. Just outside of Athens. May 11.

INTERNATIONAL FESTIVAL OF CRETE — Greek and international folkdancing groups perform in Chania and surrounding villages, May 20-29.

KARAIKAKIA — Theatrical performances, exhibitions and other festivities in honor of George Karaiskakis, hero of the Greek Revolution. In Karditsa (Thessaly), May 20-30.

ANASTENARIA — In Seres, Meliki (Veria) and Langadas (Thessaloniki) 3-day festivities surrounding the *anastenaria*, where villagers walk barefoot on burning coals. Though the tradition dates back to pagan times, icons of St. Constantine and St. Helena are held by the firewalkers. May 21-23.

CORFU — Parades, concerts and folk dances are some of the festivities involved in the commemoration of the island's union with Greece, May 21.

THE PALAEOLOGIA FESTIVAL — Includes a Requiem Mass in memory of the last of the Byzantine Emperors, Constantine Palaeologos, Mystra, May 29.

KIFFISSIA — Poetry, fiction and photography competitions and exhibitions of books, painting and sculpture, in the public park, May 31-June 6.

PANHELLENIC FESTIVAL OF FOLK DANCE — Florina, June.

ALEXANDROUPOLIS FLOWER EXHIBITION — Including parades of flowered floats, folk dancing and theatrical performances, in June.

ELIKEIA — Artistic and cultural events in Aegion, end of June, beginning of July.

WINE FESTIVALS

These evening-time Dionysian revelries include unlimited sampling of wines from vineyards all over Greece, as well as continuous music and dancing, including folk music and dancing in national costume. The admission price is very reasonable. You will find the festivals this year in such places as Alexandroupolis (July 4-Aug. 16), Dafni (Athens, July 11-Sept. 6), Dafnes (Iraklion, Crete) where there is also an exhibition of popular art (July 1-15), Rethymnon (July 15-30), and Nea Anchialos (Volos, end of Aug., beginning of Sept.).

MUSICAL EVENTS

BRITISH COUNCIL, Kolonaki Sq., Tel. 363-3211. Eugenia Syrioti (mezzo-soprano) and Aris Garoufalis (Prof. of Piano, Athens Conservatory) present a concert of Bergerettes (13th-century songs arranged for piano accompaniment by J.B. Weckerlin), "Plans for Summer" by Argyris Counadis (based on the poetry of Seferis), and folk songs by Benjamin Britten. May 14, 8 pm. Tickets available beforehand.

FRENCH INSTITUTE, Sina 29, Tel. 326-4301. Greek-Canadian pianist Katerina Vournasos and baritone Michel Ducharme present a musical evening under the joint aegis of the Institute and the Canadian Embassy, May 18, 8:30 pm.

GERMAN PROTESTANT CHURCH, Sina 68, Tel. 361-2713. Recital of works by Schütz, Bach, Handel and Reger, presented by Jolanda Klar (soprano) and Michalis Ladopoulos (organ), May 16, 8:30 pm. The Evening Liturgy on May 30 will be accompanied by baroque music for flute, viola da gamba and organ.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. The Stuttgarter Solisten plays at Estia, Chrisosthomou Smyrini, Nea Smyrni. May 12, 9 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. All events are scheduled to begin at 8 pm. Piano recitals by Victoria Victoratou (works by Mozart, Beethoven, Georgiades, Schumann, Gershwin) on May 7, and by Nikos Haralambis on May 12. Cornetist Antonios Kourouclis presents a program on May 18. Concert by the Sonia Casamanian Choral Group (American spirituals and 16th-century English and French songs), May 22.

JAZZ CONCERT, Pallas Cinema, Voukourestiou (between Stadiou and Panepistimiou). Jan Garbarek, Charlie Hayden, Edmondo Gismonti, May 10, 9:30 pm. For details, Tel. 711-868 or Pop 11, Skoufa 15, Tel. 363-0868.

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 322-1917. Recitals presented by Hellenic French Assoc., Weds. 7 pm: Violin recital by Tatsis Apostolidis, May 6; piano recital by Dora Bacopoulou, May 13; musical evening with Vassilis Stavrianos (violin), Lefteris Papastavros (violin) and Costa Kydomatis (piano) May 27.

TASIS/HIS AND LA VERNE UNIV. (Kifissia Concert Series), Tasis/HIS Auditorium, Xenias and Artemidos, Kefalari, Tel. 808-1426. Concert presented by Spyros Tombras (violin) and Hara Tombras (piano), May 20, 8:15 pm.

ROCK CONCERT: West German group, City (rock combined with elements of traditional German folk music), appear with guest artist Vlassos Bonatsos (presenting his new work for the first time in Greece after an absence of 2 years in the US) and the Greek group, Zante. Concerts in Athens (May 23 at Yipedon Apollonos), Thessaloniki (May 15), Larissa (May 16), Patras (May 20). Further information, Tel. 322-1415.

CLUBS AND SOCIETIES

Some of the activities listed are open to members only. Call for further information.

ALCOHOLICS ANONYMOUS, Tel. 989-5711. Meets at 7 pm, Wed. and Fri. at the German Church Guest House, Sina 66, and Tues. and Sun. at Ellinikon Airport Base Social Actions Building.

AMERICAN CLUB, Kastri Hotel, Tel. 801-2988, closed Mon. Limited hours on May 1. Bingo: Tues. 7 pm in the Independence Room, Wed. (AWOG Party Bridge) 10 am-1 pm. Mon. 7 pm in the Americana Room. Cartoons and films for children Sat. 11 am in the Independence Room. Darts Sun. afternoons and competitions Thurs. 8 pm, Cocktail Lounge; Greek language classes: Mon. and Thurs. 9 am, Wed. 7 pm. Happy Hour: Wed. and Sat. (free snacks, Sat. only), 6-8 pm in the Cocktail Lounge. Special Buffet every 1st and 2nd Sun. of the month, noon onwards in both dining rooms. Special Brunch every 3rd and 4th Sun. 8:30 am-noon in the Family Inn. Special Family Dinner Wed. 5-7:30 pm in the Family Inn. Karate Lessons (adults and children) Mon. and Thurs. 8-9:30 pm in the Independence Room, Kim Digenakis (Tel. 691-9309) for details. Young Life Club (Christian group) Tues. 7:30 pm in the Friendship Room. General Membership meeting, May 6, 7 pm. German Night Dinner,



THE IONIC CENTER

Chios, Greece

HELLENIC SEMINARS

5 - 18 JULY '81
History of Art
Music: The Song
Greek Cinema

FACULTY
Yiannis Tsarouhis
Manos Hadjidakis
J. Bakogianopoulos

LECTURES AND
ART PERFORMANCES
Stella Gadedi
Georgios Kouroupos
Nikos Koundouros
Pantelis Voulgaris

19 JULY - 1 AUGUST
Byzantine History
History: Mount Athos
Poetry: Elytis

Robert Browning
Nikos Svoronos
Mario Vitti

E. Glykatzi - Arweiler
Maria Farantouri

2 - 15 AUGUST
Linguistics: Theory
Contemporary Music

G. Babiniotis
Ianis Xenakis

Ianis Xenakis
Minos Volanakis

16 - 29 AUGUST
Philosophy: Socrates
Political Philosophy
Political Science

Gregoris Vlastos
Mimika Kranaki
John Brademas

Kostas Axelos
Manolis Andronikos
Yiannis Sakellarakis

THE IONIC CENTER, ATHENS OFFICE: 12 STRAT. SYNDESMOU, ATHENS TEL: 360-4448

Americana Room, May 15, 8 pm (reservations please). Lamb roast (on the spit) under the pines, May 17, call for details.

A-GLOW FELLOWSHIP, Tel. 808-3953, 801-1201. Invites women to join in non-denominational Christian fellowship at the American Club on the 2nd Tues. and 3rd Wed. of each month. Call for details.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 Tues.-Fri. 10:30 am-1 pm. International Dinner Dance, May 9. Call for details. Travel excursions planned for May: Meteora and Metsovo, May 16-17; Corinth and Nauplia, May 23-24. For more details, Tel. 672-4113, 651-4189.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Dinner meetings at Athens Chandris Hotel, 9 pm, May 4 and 25.

CROSS-CULTURAL ASSOC., Tel. 672-3382. Call for details of next meeting.

HELLENIC ANIMAL WELFARE SOCIETY, Tel. 644-4473, 643-5391. Bazaar, sale of used clothing, books and records, British Council, May 13 from 10 am.

LA LECHE LEAGUE INTERNATIONAL ("Good mothering through breast-feeding"), Tel. 802-8672, 0294-95600. Meets 10 am, 3rd Tues. each month. Call for details.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofandou 1, Pangrati. Meets every 1st Fri. and 3rd Thurs. of the month. A coffee bar serving drinks and snacks will be open from 8:30 pm on these evenings. Mayfair, fund-raising bazaar, May 8 and 9.

PROPELLER CLUB, Patission 9, Tel. 524-5912.

Regular luncheon meetings at the Terpsichore Room of the Athens Hilton, 1 pm. Mr. L. N. Bubrig (Pres., Board of Commissioners of the Port of New Orleans) speaks on "Coal: Energy Source of the Future, Its Problems, Potentials and Advantages", May 5. Mr. Maurice Greenberg (Pres., American International Group Inc.) speaks on "Private Initiative in an Ever-Changing Insurance Field", June 30.

ROTARY CLUB, Kriezotou 3, Tel. 362-3150. All meetings held at the Kings' Palace Hotel and begin at 8:45 pm. Mr. V. Petropoulos (Lecturer in Orthopedics, Univ. of Athens) speaks on his field of medicine, May 5. Prof. Rozakis (Pantios School of Athens, and International Social Services) speaks about refugee problems, May 12. Lawyer, Mr. A. Kondothanasis speaks on the dowry in Greece, past, present and future, May 19. Mr. A. Makridis speaks on "The Capture of Constantinople", May 26.

SUMMER STUDIES

THE AEGEAN SCHOOL, Paros, Cyclades. School of Fine Arts: year-round 8-week courses in painting, drawing, printmaking, photography, creative writing and art history, tuition \$500, contact Brett Taylor, ASFA, Paros. School of Classical Studies and Philosophy: a 6-week course focusing on the ancient Greek idea of civilization as the highest form of art (*techne*). Adventures in literature, seminars, on-site

explorations. June 27 - Aug. 5, tuition \$650. Further information, Dr. Philip L. Drew, Jr., Dept. of Philosophy, Humboldt State University, Arcata, California, 95521, USA, or ASCP, Paros.

AMERICAN COMMUNITY SCHOOLS OF ATHENS. Agia Paraskevi 129, Ano Halandri, Tel. 659-3200. Courses, clinics and workshops for recreation, reinforcement skills, enrichment, cross-cultural activities, offered for kindergarten through grade 12. June 22 - July 17.

ANATOLIA COLLEGE, Thessaloniki, Tel. 301-071, 301-077. The Summer Institute offers a 6-week course in Hellenic Studies (including Greek language), aimed at a deeper knowledge of Greece's heritage and contemporary setting, in archaeology, art, village life and history, July 1-Aug. 8. Tuition \$1350 is all-inclusive (except modest charges for optional excursions, SCUBA diving). Further information, ACSI, 130 Bowdoin St., Suite 1009, Boston, MA 02108, USA.

ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, Archimidou 48, Tel. 701-5242. Modern Greek language courses: 6-week intensive courses, 5 days per week, June 22 - July 31. Theater Workshop - Performing Company: based near Nauplia, a 4-week program where participants rehearse and perform a Greek play (in English translation) at the ancient theater of Argos, July 21 - Aug. 21. Further information, Dr. Arthur Beer, The Theater Company, Shiple Hall, 4001 W. McNichols, Detroit MI 48221, USA. Greek Studies: 1-month course focusing on classical, Byzantine and modern Greece from the historical, archaeological, literary and linguistic perspectives and including field trips to the ancient cities of Delphi, Olympia, Epidauros, Mycenae and Corinth, June 28 - July 24. Further information, Dr. Raoul Bertrand, Classics Dept., San Francisco State Univ., 1600 Holloway Ave., San Francisco, CA. For all summer courses credits may be gained at affiliated universities. Fees vary according to programs and to the accommodation needs of participants. Apart from formal courses a variety of cultural events (poetry readings, exhibits, dance and theater) are planned and are open to the public.

ATHENS COLLEGE. Stefanou Delta, Psychico, Tel. 671-4621. Intensive 1-month language courses in English, French and German for children (from 5th Demotic upwards), June 29 - July 31. Further information, John Conetas, Summer Program director, Athens College, P.O. Box 5, Psychico, Athens.

CAMPION SCHOOL (Ekali and Psychico), Dimitrios and Antheon, Ekali, Athens, Tel. (David Ireland) 813-2013 or 671-4455 (evenings). Courses in mathematics, science, tennis, swimming, gymnastics, music (piano, guitar, wind instruments) for young people. June 22 - July 17. One or more week-long outward-bound programs including windsurfing, canoeing and rock climbing will also run through this period. Further subjects may be added to this program if there is sufficient demand.

DEREE COLLEGE, Agia Paraskevi, Tel. 659-3250. Business and Liberal Arts courses, June 18 - July 15. Orientation June 15, advising June 16, registration June 17.

DEREE COLLEGE, DOWNTOWN CAMPUS. Athens Tower, Tel. 779-2247. Business Administration courses. Either June 4 - July 8, advising and registration June 2 and 3; or Aug. 31 - Sept. 28, advising and registration Aug. 27 and 28.

HELLENIC AMERICAN UNION, Massalia 22, Tel. 363-3178, 362-9886. 1-month Greek language classes, "Survival Greek", for beginners from June to Sept. inclusive. Registration May 28, classes begin June 3. Tuition 5576 Drs. plus 295 Drs. registration fee, for each monthly session.

INSTITUTE FOR BALKAN STUDIES, International Summer School, Tsimiski 45, Thessaloniki, Tel. (031)235-550. Courses in Greek language, history and culture, Aug. 1-31. Tuition \$600. Closing date for applications, May 31.

III IONIC CENTER, Chios. Athens Office, Strat. Syndesmou 12, Kolonaki, Tel. 360-4448. Hellenic Studies, twelve 2-week seminar/workshop courses, offered over four periods. History of Art, Music, Cinema (July 5-18), Byzantine History, History of Mount Athos, Modern Poetry (July 19 - Aug. 1), Linguistics,

Ancient Theater, Contemporary Music (Aug. 2-5), Philosophy, Political Philosophy, Political Science (Aug. 16-29). Faculty includes Yiannis Tsarouchis, Manos Hadjidakis, Robert Browning, Mario Vitti, N. Svoronos, Yiannis Xenakis, Gregory Vlastos, John Brademas, Nikos Koundouros, Manolis Andronikos, John Sakellarakis. Program also includes guest lectures, art exhibits, field trips on Chios, and evenings of dance and music. Application fee \$25, tuition \$150-\$250 per period. Accommodation may be arranged through the Center.

SCHILLER COLLEGE, Paros, Cyclades. Creative Writing Program offering Poetry, Prose-Fiction, Literary Prose, Greek Literature and Modern Greek Language for high school and college graduates, June 22 - Aug. 22. Tuition \$900. Contact Dr. J. A. Clark, Admissions, Schiller College, Friedrich-Edbert-Anlage 4, 6900 Heidelberg, West Germany.

SOUTHERN CONNECTICUT STATE COLLEGE. Two-part Greek Studies program involving seminars and lectures while travelling in places of historical and cultural significance, sightseeing and attendance at cultural events. Part 1, May 26 - June 11, focuses on culture, art history and ancient civilizations. Part 2, July 9 - Aug. 13, focuses on literature, language, art and history, also includes 3 weeks of study at Univ. of Patras and is of special interest to school teachers of Greek and Greek culture outside of Greece. College credits may be earned in both parts of the program. Contact Prof. P. Manthos, Study Abroad Committee, Southern Connecticut State College, 501 Crescent St., New Haven, Connecticut 06515, USA.

THE TRADITIONAL DANCE CENTER, 14, Kekropos, Tel. 324-0002, 251-0801. Summer courses in Greek folk-dancing to be held on Rhodes.

TEXTILE ARTS, Euboea. 14-day summer workshops on the island of Euboea. Courses in Greek weaving, spinning and dyeing, accredited by Univ. of California. Fees include accommodation and meals. Enquiries, Iperidou 5, at Nikis (Syntagma Sq.), Tel. 322-3335, 895-8797.

UNIV. OF LA VERNE, P.O. Box 105, Kifissia, Tel. 801-2377. Offers a variety of enrichment courses during the summer, including sculpture, painting, art classes and a history/travel course. Univ. of La Verne is a fully accredited institution.

RECREATIONAL

BEACHES

The following beaches are south of Athens and easily accessible by car or bus. For details of transport services contact the Tourist Police, Tel. 171, or the National Tourist Org., Kar. Servias, Tel. 322-2545. Details below apply from May 15.

ALIMOS, Tel. 982-7345. Near the Olympic airport. Open 8 am to 8 pm. Adults 25 Drs., children 15 Drs. Changing cabins, showers, umbrellas and snack bar.

ASTIR Glyfada, Tel. 894-6461. Open 9 am to 6 pm. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hairdresser.

ASTIR, Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Changing cabins, showers, umbrellas, canoes and water-ski school.

LAGONISSI, Tel. (0299) 83911. At the Xenia Lagonissi hotel bungalow resort on the road to Sounion. Open 9 am to 7 pm. Changing cabins, showers, umbrellas, restaurant and snack bar. The Sounion bus leaves from the junction of Leoforos Alexandras and Patisision every hour from 6:30 am, but be sure it stops at Lagonissi.

VARKIZA, Tel. 897-2402. Open 7 am to 8 pm. Adults 40 Drs., children 25 Drs. Changing cabins, showers and umbrellas. Private cabins may be rented for 480 Drs. a day. Bus 90 (Varkiza).

VOULA A, Tel. 895-3249. Open 8 am to 8 pm. Adults

30 Drs., children 15 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts.

VOULA B, Tel. 895-9590. Open 8 am to 8 pm. Adults 20 Drs., children 10 Drs. Changing cabins, showers, umbrellas, children's playground, volleyball, tennis and basketball courts.

VOULIAGMENI, Tel. 896-0906. Open 7 am to 8 pm. Adults 30 Drs., children 20 Drs. Changing cabins, showers and umbrellas. Canoes, tennis courts, snack bar.

THEATER

A selection of current productions. Some titles are the originals, some are translated from the Greek. 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. Caution: the winter theater season will be drawing to a close during May (to be replaced by a plethora of music revues) so it is best to call first.

ARMS AND THE MAN (Sokolatenios Stratiotis) — Marios Ploritis has translated the Shavian comedy starring Dimitri Papamichael, Despo Diamantidou and Katia Dandoulaki. George Michaelidis is the director and the costumes and sets are by Nikos Petropoulos. (*Dionysia*, Amerikis 10, Tel. 362-4020).

BENT — Yiannis Fertis and Petros Fyssoun in Martin Sherman's fine play about the life of two homosexuals in Nazi Germany (*Athina*, Derigny 10, Tel. 823-7330).

BETRAYAL (I Prodossia) — Harold Pinter's play in repertory. Alternates with George Armenis' *The Relatives* (To Soi). Karolos Koun is the director of both plays. (*Technis*, Stadiou 52, Tel. 322-8706).

BLUEBEARD'S EIGHTH WIFE (I ogdoi gyneka) — Alfred Savoir's play, adapted by Platon Mousscos stars Kasia Analyti, Kostas Rigopoulos and J. Evangelinidis. The director is Stamatis Hondroyannis and the set and costumes are by George Anemoyannis. (*Analyti*, Antoniadou and Patisision, Tel. 823-9739).

DA — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (*Broadway*, Agiou Meletiou and Patisision, Tel. 862-0231).

HOLocaust — Eduardo Manet's play translated by Platon Mousscos, with George Bellos who is also the director; Sets and costumes by Maria Sanikopoulou. (*KEA*, Kekropos and Yperidou, Plaka, Tel. 322-9889).

I DON'T PAY, I DON'T PAY — (Den plirono, den plirono) — Stefanos Lineos and Elli Fotiou continue their successful run of the Dario Fo comedy (*Alpha*, Patisision 37, Tel. 523-8742).

POTICHE (Ephirissi Goitia) — Barillet and Gredy's new comedy stars Tzeny Karezi, with Kostas Kazakos who is also the director. (*Minoa*, Patisision 91, Tel. 821-0048).

ROMANTIC COMEDY (Julia) — Alike Vouyouklaki stars in this current Broadway hit. Directed by Stamatis Fassoulis with sets and costumes by George Patsas. (*Alike* Amerikis 4, Tel. 324-4146).

TRAP TO A LONELYMAN (O chronos doulevi yia sas) — A mystery play by Robert Thomas with Voula Zoumboulaki and Dimitri Myrat who also directs. Alternating with *Memories*. (*Athinon*, Voukourestiou 10, Tel. 323-5524).

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 theaters. A summer season of re-runs begins about mid - May at indoor and outdoor theaters. Programs change Mon., Wed. and Fri. Indoor sessions begin between 5-6, 7-8, 9-10 pm, while in the outdoor theaters they usually start between 8-8:30 pm.

BAD TIMING (Kako Chronismos) — A romantic drama concerning an American psychoanalyst who becomes involved with a beautiful young American in Vienna. At first they are happy together, but she is adamant in maintaining her independence. When she dates others and reveals her previous marriage to an older Czech, however, his jealousy causes a rift in their relationship and he consoles himself with an old girlfriend. While still carrying a torch for

PORTO CARRAS

This hotel complex in Halkidiki is sponsoring a variety of sporting events in May: Golf Tournament, May 1-2; Veterans Tennis Tournament, May 4-10; International Riding Competition, May 20-24. For details, Porto Carras, Neos Marmaras, Sithonias, Halkidiki, Tel. 0375/71-381, or Athens office, Tel. 324-7212.

his former lover, he does not see her again until she is critically ill in hospital following a suicide attempt. Starring singer Art Garfunkel and Theresa Russell, directed by Nicolas Roeg.

LE CRIDU COEUR (Cry of the Heart) — Sixteen-year-old Alexandre has lost the use of his legs in an accident and is in a crisis of despair. He withdraws into himself, becoming a voyeur and manipulating his estranged parents (Stephane Audran and Maurice Ronet) so that they cater to his every whim. He attempts to find love and friendship and a place in the real world again, but the cruel slight of a girl upsets the delicate balance and he is bent on self-destruction.

GRIFFIN AND PHOENIX — Originally an American television movie. Now re-released in the theaters due to popular demand. Starring Jill Clayburg (*Unmarried Woman*) and Peter Falk, it is a story of love and death.

THE LAST MARRIED COUPLE (To Telefteo Pandremeno Zevgari) — A modern comedy dealing with the new sexual morality in America. Jeff (George Segal) and Mari (Natalie Wood) enjoy weekend football games with their married friends until, one by one, the other marriages disintegrate. The film deals with the couple's attempts to save their marriage in the face of considerable temptations. As in *Middle Age Crazy*, some of the couples go beyond fantasizing about sexual escapades and become involved in the world of "swingers" in southern California. Directed by Gilbert Cates.

LOVE AND MONEY (Erota yeia to Chrima) — Produced and directed by the brash and talented James Toback, this film deals with a love triangle which develops in the midst of a political revolution. The political and sexual power struggle involves Catherine (Ornella Muti), the striking wife of an older international tycoon (Klaus Kinski), who succumbs to the attentions of a young American (Ray Sharkey) employed by her husband.

FROM THE LIFE OF MARIONETTES (Marionettes) — Ingmar Bergman's latest film deals with a catastrophe: Peter Ergman (Robert Azorn) kills a chance acquaintance. It also deals with his marriage to Katerina (Christine Buchegger). Perfectly balanced on the surface, it also emerges as a catastrophe.

PRIVATE BENJAMIN — Goldie Hawn stars as Judy Benjamin, married to the man of her dreams for only six hours before he dies. Attempting to involve herself in a new life, she enlists, to discover that army life is not as comfortable as she had hoped. She is transferred to Europe and meets a French doctor. The choice becomes that of her career or an easy domestic life.

RICHARD'S THINGS — Liv Ullman is cast as a woman who experiences traumatic times when her husband dies suddenly. Upon discovering that he had been travelling with a woman at the time of his death, she tracks her down and confronts her. The relationship that develops between the two, and their interactions with the men in their lives, supply the main plot. With Amanda Redman, Tom Pigott-Smith and directed by Anthony Harvey.

LA CAGE AUX FOLLES II (To Klouvi me tis trelles) — This sequel to *Birds of a Feather* again stars Ugo Tognazzi and Michel Serrault in the further hilarious episodes of a most unusual couple who run a nightclub which features female impersonators. Directed by Edouard Molinaro.

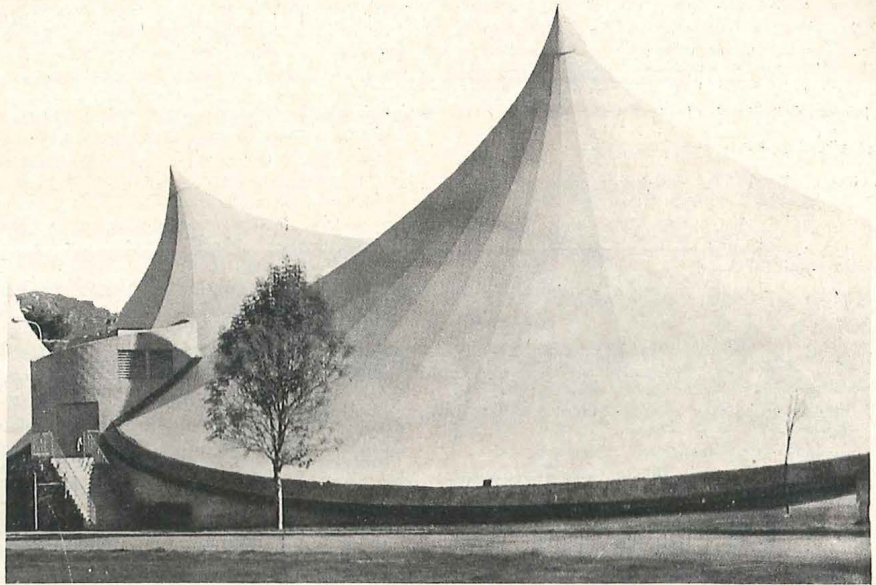
CHEECH AND CHONG'S MOVIE (Pandaimonio) — A comedy along the lines of *Up in Smoke*, featuring the team of Cheech and Chong in routines that focus on timely jokes mainly concerning marijuana and hallucinogens. Directed by Thomas Chong.

RE-RELEASES

HINDENBURG — True-life adventure movie about an accident with a zeppelin. Starring George C. Scott and Anne Bancroft, and directed by Robert Wise.

THE NIGHT PORTER (Thyroros tis Niktas) — In this classic story a former German S.S. officer (Dirk Bogarde) is working as a night porter in a famous Vienna hotel after WW II. Here he meets a woman (Charlotte Rampling), one of his victims in a concentration camp, whom he had loved but also tortured. Instead of

The University of La Verne



25 May - 1 August
Summer Term

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despising him she is attracted to him, and this attraction leads to their tragic end. Directed by Lilliana Kavani.

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulianou 42 (near Victoria Sq.) Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Sq.), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. All screenings by the latter are at the War Museum. (Vas. Sofias and Rizari) and begin at 8 pm. Membership is 400 Drachmas per year. No single admissions, but members may bring a friend and admission will be 30 Drachmas. Membership fees cannot be paid at the door. Call for program details.

FILMS AT THE INSTITUTES

ATHENS CENTER, Pangrati Cultural Center, Archimideou 48, Tel. 701-5242.

FILMS ON THE PEOPLE'S REPUBLIC OF CHINA — Part of a weekend devoted to the subject. May 15, 16, 17. Call for details.

BRITISH COUNCIL, Kolonaki Sq. 17, Tel. 363-3211.

LIFE ONEARTH — BBC natural history series, written and presented by David Attenborough, continues this month. Parts XII (Life in the Trees) and XIII (The Compulsive Communicators), May 4 and 5, 8 pm. Tickets available beforehand.

THE FIRST GREAT TRAIN ROBBERY — Stars Sean Connery, Donald Sutherland and Lesley-Ann Down. Directed by Michael Crichton on whose novel the film is based. May 7 and 11, 8 pm.

OH! WHAT A LOVELY WAR — Starring Ralph Richardson, John Gielgud and Laurence Olivier. Directed by Richard Attenborough. May 18 and 28, 7:30 pm.

THE TEMPEST — BBC production directed by John Gorrrie. Based on Shakespeare, starring David Nixon, Michael Hordon and Derek Godfrey. May 21, 7:30 pm.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111.

III DREIGROSCHENOPER (The Threepenny Opera) — The 1931 film version of the opera (first produced in 1928 in Berlin) by Kurt Weill with libretto by Bertolt Brecht. Starring Lotte Lenya. May 14, 8 pm.

THE GERMAN EXPERIMENTAL FILM OF THE '70s — The works of avant-garde film-makers Dore O., Bastian Clevé, W. and B. Hein, Klaus Wyborny, Heinz Emigholz and Werner Nekes. May 20, 21, 25, 26 and 29, 8 pm.

GREEK EXPERIMENTAL FILMS — The latest work of Penelope Georgiou (now resident in Austria), June 1, 8 pm; work by Sakis Mavrilis, June 2, 8 pm.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886.

AND THEN THERE WERE NONE — Made in 1974, based on the Agatha Christie thriller, and starring Barry Fitzgerald, Walter Huston and Roland Young. Auditorium, May 21, 8 pm.

MUSEUMS

Museum hours are liable to change at short notice. Officially the major ones open 9 am-3:30 pm and close on Tues. However, due to financial problems, lack of personnel and industrial disputes many of the smaller museums and archaeological sites are also closed Sun. and it is possible that this will become the rule. Summer opening times will be introduced in mid-May. Hours of the major museums may be extended to 7 pm, but details of exact dates and changes were not available at time of printing.

ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Mon. - Sat., 9 am - 3 pm. Closed Sun.

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 center of ancient Athens. Mon.-Sat. 9 am-3 pm. Closed Tues. and Sun.

BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. This neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Daily 8:30 am - 2 pm, Sun. 8:30 am-1:30 pm. Closed Tues.

BYZANTINE MUSEUM, Vass. 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. Mon. - Sat. 9 am - 3:30 pm. Closed Sun.

MUSEUM OF THE CITY OF ATHENS, Klafthmonos Sq. Housed in the Old Palace, built in 1823-3. Extensively renovated in keeping with its original form, it is one of the oldest buildings in Athens and home of the first king, Otto. Displays illustrate the Athens of that time and its development to the present, and include a scale model of the city in 1842-3, paintings and furniture and a library of old volumes. Most of the upper floor is furnished and decorated to replicate the style of the first royal residence, including furniture actually used by the Royal Family. Mon., Wed., Fri. 9 am-1:30 pm. Free on Wed.

MUSEUM OF GREEK FOLK ART, Kidathineou 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of 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. Tues.-Sun. 10 am-2 pm. Closed Mon.

MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION, Areos 1 (in a 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 from 9 am to 1:30 pm. Closed Tuesdays. Admission free.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, 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 (Kouroi), 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. Tues - Sat. 9 am - 3:15 pm, Sun. 10 am - 2 pm. Closed Mon.

NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th-century to the present. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dali. Tues.-Sat. 9am-4pm, Sun. 10 am-2 pm. Closed Mon.

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. Tues.-Sun. 9 am-1 pm. Closed Mon.

NAVAL MUSEUM, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Tues.-Sat. 9 am-12:30 pm, Sun. 10 am-1 pm. Closed Mon.

PAVLOS AND ALEXANDRA KANELOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel.

321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Tues.-Sun. 9 am-8 pm. Closed Mon.

THEATER 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. Mon.-Fri. 10 am-1 pm, Mon., Wed., Fri. 4-7 pm. Closed Sat. and Sun.

TRAIN MUSEUM, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnesus, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. Open Fri. evenings only 5-8 pm or by special arrangement (Tel. 524-0226, Mr. Christodoulis).

LIBRARIES

AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaritou 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. - Fri. 8:30 am - 2:30 pm, 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. - Fri. 9:30 am - 2 pm and Mon. - Thurs. 5:30 - 8:30 pm.

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 - Sat. 8:30 am - 2 pm.

BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. - Fri. 9:30 am - 1:30 pm, Mon. - Thurs. 5:30 - 8 pm.

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. Mon. - Fri. 9 am - 2 pm, Tues. and Wed. 3:30 - 6:30 pm.

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

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.-Fri. 9 am-4:30 pm, Sat. 9 am-1 pm.

GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. - Fri. 9 am-1 pm, 5-8 pm. Upon request the library will remain open until 8 pm for the exclusive use of students and archaeologist.

GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, records and cassettes in German. Mon. - Fri. 9 am - 2 pm and 5-8 pm. Closed Wed. evenings.

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

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

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofandou 1, Pangrati. Feminism, fiction, women's issues, psychology, back copies of Spare Rib. and Ms. Open 1st Fri. and 3rd Thurs. of each month, 9-11 pm.

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



our town

A Green Belt for Athens

ON April 13 the Minister of Planning and Environment George Plytas revealed the most extensive redevelopment plan in recent times for the areas surrounding antiquities of central Athens. The seven billion drachma project covering 275 acres will create a continuous, semi-circular green belt stretching from the National Gardens to the Keramikos Cemetery, a distance of over three kilometers.

The virtues of the plan are manifold: it will mean demolishing no important landmark, ancient or neo-classical; it will redirect through traffic efficiently; and it will allow scope for extensive development of urban landscaping. The major asset of the plan, however, is that it will integrate the ancient monuments and the paths and gardens around them which have been created in the past into a single, organic and continuous whole.

Until now most of the classical sites of Athens have existed in semi-isolation made more so by the steady increase of traffic along the avenues that divide them.

For example, Ardittos Hill into which the Stadium is cut, has been, in effect, closed to the public for years; the large area around the Temple of Olympian Zeus is rarely frequented because there is hardly any point where the avenues surrounding it can be safely crossed; and the ancient cemetery of Keramikos is cut off from the Agora and the The-sion area to which it archaeologically belongs by railroad tracks. Even the Acropolis appears today to be more like an island or an oasis in the center of the city rather than a major urban focal point.

Work on this extensive project will begin in September with the creation of a new and spacious square bridging the tracks in front of

the Keramikos Cemetery, an area which will be greatly expanded to include the property of the city Gas Works whose installations (a major factor in pollution) are being moved to Aspropyrgos. In the Olympeion area, a series of pedestrian underpasses, overpasses and a 450-meter tunnel under part of what is now Syngrou and Queen Amalias Avenues will integrate the archaeological sites to the east. Finally, in the central area, with the completion of a walkway around the Acropolis (already under construction), the transformation of Dionyssiou Areopagitou into a pedestrian way, the incorporation of the Makriyannis Barracks area with that part of the Plaka leading to Hadrian's Arch, the aims of the scheme will be fundamentally achieved. At the same time, a series of garages and parking lots for pullman buses has been worked into the plan, set strategically but at some distance from the Acropolis. And, finally, the funnelling off of through traffic by widening avenues south of Philoppapou and the Hill of the Nymphs, will largely help solve the practical considerations.

While long overdue, the plan is anything but a Utopian one fated to remain forever on a city planner's drawing board. The basic merit of the whole conception is that — while costly — it is economically and practically feasible and it should give this city, now suffering a crisis in confidence, new grounds for hope.

A Clouded Future

A BUSINESSMAN who travels regularly between Rome and the Middle East once anxiously asked the air stewardess what the meteorological meaning was of a sinister, bulbous bilious-colored phenomenon below that appeared to be approaching from the north. "Oh, it's noth-

ing," she replied, reassuringly, "it's always there. It's just Athens."

That was in 1977. Back then, the *nefos* was only appearing occasionally in cameo roles in the overall Athenian drama and often as the butt of jokes, but lately it has emerged as the star villain in what appears to be turning rapidly into a melodrama. It is a miasma of pollution, and the only pure thing about the *nefos* is that it is the word for "cloud" in *Katharevousa*. At first it came and went, appearing mainly in summer when the heat caused atmospheric pressures that trapped the polluting material in the Athens valley, confined as it is by mountains to the west, north and east. Since then, the *nefos* has been coming more than going at all seasons, settling ominously lower and more persistently over the city.

A spring rain in early April contained such a high content of sulphuric acid that it led one to believe that April showers might not bring May flowers this year because "it isn't raining rain, you know, it's raining vitriol." Since then public opinion, in regard to the official attitude towards the cloud, has itself grown increasingly vitriolic.

Having suffered peril from below — it is estimated that twenty-five thousand dwellings, including forty apartment blocks, will have to be pulled down because of seismic damage — Athenians are now primarily facing a peril from above.

Although they have reluctantly accepted living with earthquakes because they are unavoidable, they are not so willing to accept living indefinitely with the *nefos*. However permanently it appears to have settled onto the landscape, it is anything but a natural phenomenon, and officialdom's tendency to shrug the matter off as a situation Athenians will just put up with is not meeting with public favor.

The pollution content of the *nefos* is produced mainly by factories, poor quality heating fuel, and the exhausts of vehicles — the trucks, buses and private cars that clog the city's streets. Government reaction to public alarm has been largely confined to threats of limiting the circulation of automobiles. It has been proposed that the odd-even ban on weekend driving be extended to include workdays. It has been announced that if air pollution reaches a dangerously high level, all private vehicles will be banned from the center of town.

Private cars probably are responsible for about half the pollution overhanging the city. There are, however, other considerations which are upsetting private citizens. One phenomenon that arouses public ire daily is the clouds of noxious smoke emitted by the more decrepit vehicles of the public transportation system and by commercial trucks. There is also the question regarding the use of filters in factories in the Athens area. Officials have argued that industrial filters are costly and their installation will require consumers to pay more for the products of these factories. Another bone of contention is the quality of petrol which, at one more drachma per liter of super, now selling at forty drachmas, could be lead-free. Finally, the argument that private cars are responsible above all because the level of pollution drops dramatically on weekends when there is little traffic is not quite convincing because there is also less commercial traffic at this time and the factories are mainly closed. The most publicized aspect of the *nefos* is that it is eating away the marble monuments on the Acropolis and the second is that it is having an adverse effect on tourists' coming to Athens.

Far above all, however, it is a matter of national health, as it affects the lives of over one-third of the country's population. Other cities have solved, or greatly reduced, their air pollution and Athens must, too. It is as if the government had crossed Athens off as Greece's ailing, ugly duckling and it may be symptomatic of this that among the three hundred and twenty photographs that comprise the National Tourist Organization's beautiful publication *Greece '81*, Athens appears exactly once and in a photo which is

itself scrupulously edited. This is not only a deliberate case of putting on blinders; it is also untruthful. Athens may no longer be beautiful, but its setting, for the most part, still is. It is a pity that it cannot be seen more often and more clearly.

Ten Commandments

IF taxi passengers in Athens generally believe that they are being improperly treated, forced to share fares with others without being asked, being driven to their destination by a circuitous route, blasted by bouzouki music, suffocated by cigarette smoke, overcharged or short changed — in brief, if they feel that they are being "taken for a ride", they can take heart in a new code of behavior for taxi drivers published on April 15 by the government's official newspaper *The Gazette*. The code establishes that the drivers of these vehicles have specific obligations to the public. While some *taxitizides* do indeed follow them, keep spotless cabs, are friendly and helpful, and can make an ordinary ride into a positive pleasure, most do not, and it may come as a surprise to many riders that the driver is expected to comply with the following rules:

1. He shall be polite, courteous and always willing to serve.
2. He shall be always presentable and properly dressed while on duty.
3. He shall pick up and discharge the passenger's baggage to and from the curb.
4. He shall carry out the instructions of the passenger unless the latter is drunk or under the influence of drugs, and even do so under these circumstances if the passenger is in need so long as he does not endanger the operation of the vehicle.
5. He shall lower the flag saying 'Free' when the cab is engaged, except when road conditions are dangerous.
6. He shall be fully familiar with the areas in which he circulates.
7. He shall not annoy the passenger by playing the radio or cassettes, nor control the opening and closing of windows other than the one next to him, nor smoke except with the permission of the passenger.
8. He shall stop the meter at the request of the passenger if the latter should wish to shorten the trip originally requested.
9. He shall always carry sufficient quantities of change.
10. He shall

stop for the person who hails him unless he is on call or in case of urgency.

Counting Noses

THE census which took place on April 5 had been postponed for several weeks. In the wake of the earthquakes that struck in February and March, it was felt that so many people had fled their homes to live in tents that this might have an ill effect on the accuracy of the statistics being gathered. In spite of the postponement, there was still some doubt whether the census was as precise as it could have been. Some of the census-takers were greatly overworked and others were inexperienced. In a Kolonaki flat, for instance, a head of household was asked if he kept any sheep and goats; if so, where they were stalled; and, if he had a toilet, whether it was situated inside or outside the apartment. It was not only some of the questions, but the style in which they were phrased that caused either confusion or disfavor. Some people were taken aback by the word *archigos* which is not so much "the head of the house" as "the lord of the manor", causing resentment amongst liberated families. Some householders stayed at home for twenty-four hours and were never counted, while others, who were obliged to leave, were requested to have themselves counted in at certain census centers. The widest margin for error and misinterpretation probably lay among those Athenians who went to their weekend and summer homes in small villages. Village councils wanted to have their summer residents counted in along with the locals because by swelling their population they are able to ask for larger benefits from the government. As a result, more than the usual number of crowded buses were seen travelling along the country's highways on this particular Sunday. In this case, a fair number of persons must not have been accounted for at all. For the National Statistical Service, however, this should add another, unexpected piece of factual knowledge to its archives, namely, that a great many people, mainly Athenians, reside almost as long in vehicles as they do in their offices or at home.

New Legislation for the Handicapped

A more systematic approach to problems of the disabled in Greece is promised by recent legislation

ALTHOUGH there is no systematically attained figure for Greece, UN statistics, based on countries where more precise analyses have been carried out, suggest that as much as 10% of the Greek population is mentally or physically disabled. And in Greece, as in most countries, the degree of impairment may be dramatically enhanced by what one social worker here calls the "disabling attitude of society". An impairment becomes truly "disabling" when society does not make adequate allowances for it by normalizing the life of a handicapped person either through special education, vocational training, or adaptation of the physical environment to his needs.

The prospects for disabled children in Greece were considerably improved by the passage in late March of a wide-ranging law for their education, vocational training, rehabilitation and community care. It precedes in spirit, although not chronologically, an equally significant measure passed in 1979, providing for the vocational training and rehabilitation of the adult handicapped. Both the 1979 law and that passed on March 31 outline in detail a systematic approach to the problems of the handicapped, with the aim of integrating them as far as possible into the social and economic mainstream of Greek life.

The present law has been in the making since 1975, years which saw the mushrooming of schools for the disabled, above all in the private sector. Up to now, assistance to the disabled has been hampered by a lack of organization and coordination among the various services available. There are a number of government-established special schools under a director of special education in the Ministry of Education. At the same time, certain services — such as the Institute of the Deaf — fall under the jurisdiction of the Ministry of Social Welfare. Others are under the Minis-

try of Health. With the new law, all of these services will be brought under the aegis of the Ministry of Education.

To date, the pressure on government services or government-subsidized services has been tremendous. It is estimated by one official in the Ministry of Education that of approximately 150,000 children in need of special education and training, only 4,000 are actually being aided by either government-supported or private institutions. Most of the specialized services at present are located in Athens. In general, if parents suspect that their child is disabled in some way, they can have him diagnosed at one of the multi-diagnostic centers. Ideally, the child's impairment and degree of impairment are identified and the appropriate schooling and treatment recommended. But in the case of very young children, pre-school educational centers are only now being developed. Otherwise, the family has to wait until the child is seven, and by then, in the words of one educator, "it's too late": a child's single disability — as for example deafness — may have been translated into multiple disabilities because of his emotional or physical stunting.

Furthermore, establishing exactly what is appropriate treatment for each child is complicated by the general lack, hitherto, of specialized schools and specialized personnel. There has been an attempt to fill the gap in public services by the private sector, with mixed results. A number of the most successful and progressive institutions are privately-sponsored. A case in point is the Spastics Society, founded by the parent of a handicapped child in 1972. Since then, the Society has established training centers, offers assistance in finding employment, and gives financial and moral support for spastics and for their families. It has also been extremely successful in mobilizing public support

through various fund-raising activities, and, to a certain extent, in educating public opinion about this handicap.

While an organization such as the Spastics Society is an example of the best in private initiative, there are a number of privately run institutions which have been in need of stronger government control. Previous to the new law, the criteria for these schools were not firmly established (although all were subject to official checks) resulting in some cases in exploitation of the fears and desperation of parents. Such schools can charge around 10,000 drachmas per month for their services. If recognized by the state, social security pays 7-8000 of this, the parents 2000 or so. As one special educator points out, the fee is "not a lot of money if you're doing the job right, but a lot if you're not".

The lack of public education and parental counselling or support has in many cases created its own set of severe problems. The attitude of a parent can range from despair to shame, to fear, to anger when confronted with the multiple problems presented by a disabled child. It takes a great deal of work, both from within and without, for the parent to develop a more positive attitude towards his child's affliction, and to believe that his child is not necessarily doomed to a life of dependency, isolation and exclusion. At one level, there are those whose reactions of shame and guilt leads them to hide or isolate the child. Then there are those who from desperation, ignorance, or lack of trust spend their time and money trekking from one doctor to another, and even from one country to another, hoping for a miracle or at least a diagnosis which they can put their faith in. Furthermore, once a decision has been made as to the appropriate education and treatment, it means a continuing effort on behalf of the parents to supplement the treatment in their



Alex Liambey working with pre-school age deaf children

own attitude and support of the child. As Alex Liambey, who founded a family-based pre-school for deaf infants some three years ago, points out, it is tremendously difficult and critically important to educate the parents: "The school's efforts can only reach the child so far; after that, it is up to the parents."

But not only parents are in need of education. There is also a need for teaching the teachers of the handicapped. At present, there is an In-service Training Program at the Marasleion School for educating teachers to work with the mentally handicapped. But there is no equivalent for imparting the highly specific skills of teaching the deaf or blind, or those with learning disabilities, or other impairments. People who plan to work in government-sponsored schools learn by observation. They sit in on classes at the various institutions, and at the end of a given period they receive a teaching certificate. This kind of education-by-observation results in, as one educator puts it, a "terrible lack of theory". A number of people take it on themselves to reinforce the theoretical and practical side of their studies by going abroad to work and study, but obviously this solution is not open to all.

If Greece is to follow successfully the practice of mainstreaming the less severely handicapped by placing them in normal classrooms, then even the ordinary classroom teacher needs re-education. In this case, it is sometimes a question also of re-educating attitudes, so that teacher and fellow pupils alike focus on what the handicapped child can do, not what it can't. At present, there is little room within the Greek classroom for any deviation from the

average, so that children who cannot follow the lessons within the traditionally-established norm, for whatever reason, are often excluded from the learning process. At the same time, as one teacher pointed out, there are often cases in villages of unintentional mainstreaming, whereby a mildly handicapped child may be placed because of a lack of alternative facilities in public school and educated along with the rest of his peer group. For the child's complete integration, however, his teachers and fellow pupils must become fully conscious of his possibilities, not his disabilities.

The new law, which most observers consider both extremely comprehensive and progressive, has taken into account these many problems in its attempt to establish a firm basis for further action. It is, in the words of one education ministry official, a "framework on which we will build," with subsequent government decrees where further development is necessary. In its general definition of disabled children, the wording of the law was carefully selected to give the broadest latitude possible, and although it lists categories of impairments, it also extends aid to all those who exhibit any impairment which might restrict them from following a normal course of education and eventually attaining employment and the possibility of independence. As with a law passed in the United States in the early 1970s, providing for rights of the handicapped, the Greek measure aims at "appropriate education in the least restrictive environment". Wherever possible, it prefers that the handicapped be integrated into the mainstream, starting in early childhood with attendance at regular schools, or special classes within



Lisa Stathatos

schools for the lightly handicapped.

Also according to the new law, the government will expand its diagnostic services. Besides the present centers, the use of school psychological centers is to be developed, while for outlying areas the law prescribes mobile units which are to include a doctor, psychologist, social worker, and special educator. The pressing need for specialized personnel is covered by provisions for special classes at already established institutions; furthermore, people will be encouraged to go abroad if need be for further training and experience. The staffs of already existing schools, private or public, must meet certain specified qualifications within a given period after the passage of the law.

Although the new measures have met with enthusiasm among most people involved in special education, some have adopted a wait-and-see attitude. They cite the time, effort and funds needed to effect the changes, and as one social worker notes, both private and public services for the handicapped have to overcome, even with the new law, certain problems of organization, coordination and inter-service competition which blocks cooperation. Commenting on the law, educators Nick Mantarakis of Psychico College and Jane Thomas of American Community Schools, who are preparing a status paper on the handicapped child in Greece, point out that "everything is covered", but it will take time and public support to build up a network of schools and teachers as well as public and parental support and understanding.

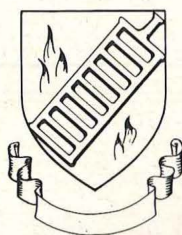
Public education is one of the main aims of the International Year of Disabled Persons, declared by the UN for 1980-81. Its principle theme

and main aim is "full participation for disabled people" in their various societies. Within Greece, a National Committee for the IYDP, under the auspices of the Ministry of Social Services, established local guidelines for the Year. Besides an Executive Committee, headed by the director of the National Rehabilitation Service, sixteen sub-committees were created to deal with specific problems of handicapped people in Greece. Of the approximately 160 members, a third are disabled themselves or parents of disabled children. The committees are approaching the problems of the handicapped from various standpoints: social as well as technical problems of rehabilitation, special education and vocational training, education of professional and volunteer personnel, possible adaptations to the physical environment for the handicapped person, and examination of prevention of certain kinds of disabilities in relation to diet and disease. One of the committees has been assigned to collect and classify the disparate services available to the handicapped in Greece, both government and private. Finally, there are several committees involved in the basic task of educating the public and publicizing the scope and eventually the results of the IYDP efforts as well as the situation of the disabled in general.

Out of the recommendations of these subcommittees a number will be selected by the Executive Committee for promotion, and if possible, implementation. Many of the subjects they cover have already been dealt with, in spirit at least, by the laws of 1979 and 1981; their recommendations could provide suggestions for more effective realization of the laws. But it may be the publicity around these UN-declared "Years" which will prove to be the most significant contribution to the situation of the handicapped in Greece. One ministry official who saw the Year of the Child (1979) "come and go, without any significant effects here", professes himself cynical about the substantive successes of an IYDP — but he acknowledges that perhaps a generally unaware public will become sensitized to the problems involved and more supportive both of those afflicted and of programs to aid them.

—C.V.

ST. LAWRENCE COLLEGE



Legally operating in Greece according to the Common Market regulations (Articles 52-58 of the Treaty of Rome).

The Chairman and Governing Body of St. Lawrence College, the new British Public School, Prep. School and Kindergarten has appointed as headmaster Mr. R.J.O Meyer O.B.E., M.A. (Cantab), founder and for 35 years headmaster of the famous Millfield School, Somerset, England and for 7 years headmaster of Campion School, Athens.

The headmaster has selected an outstanding team of highly qualified and successful teachers to assist him and the Governing body in their aim of establishing in Greece a school worthy of its famous setting — a school which will try to combine all that is best in the Hellenic heritage and culture with the benefits of several hundred years of British educational developments.

ALL school subjects will be available through G.C.E. 'O' level, S.A.T.S. etc to 'A' levels and Oxbridge/Ivy League scholarship standards in grades 12/13 (= British VIth forms).

Modern or Classical Greek and English will of course be compulsory subjects but at least 8 other languages (including Arabic) will be taught. Scholarship Mathematics and Science will be treated as subjects of the utmost importance at the top with literacy and numeracy essentials throughout. Indeed special departments have been set up under trained experts for all levels of E.F.L. and for general remedial education.

An out of school programme will be developed to cover the production of plays, visits to places of outstanding interest and of course sport skills up to the very highest point of excellence. This year's productions will be Euripides' 'Hippolytus', 'Alice in Wonderland' and 'Oliver'.

The aims of the school will be:

1. To develop to the fullest possible extent the all round potentialities of each individual pupil — very much on the well known Millfield pattern.
2. To ensure that ALL members of the school are given every possible opportunity of learning to appreciate the glorious past and fast developing present of the host country.
3. To attempt in some small measure to repay part of the enormous debt we all owe to Greece.

Information from R.J.O. Meyer, 8 Diamantidou Street, Paleo Psychico, Tel. 671 3496 and 747 502.

NOTE: 1) St. Lawrence is the Centre in Greece of the Associated Board of the Royal Schools of Music. Instruction in most instruments and in Music Theory.

2) A persistent demand for a branch of St. Lawrence College, the BRITISH international school (KG to upper VIth) to be developed in the Glyfada area has led the Governing body to consider the proposition seriously.

A decision will have to be made before the end of May so enquires of interested parents should be made as early as possible.

The Misfits of Skyros

The little horses examined through paleontology and archaeology

By Joy Coulientianou

AEGEAN archipelago. Skyros island: the southernmost peak of the sunken mountain chain which forms the islands of the northern Sporades. Here *still* lives a race of tiny fine-boned horses, growing from three to three-and-a-half feet — or from nine to eleven hands. Half-wild horses of very ancient origin, they are certainly classical, probably prehistoric, perhaps even lost in geological time. . .

The Parthenon Horse?

Before entering Prehistory — and Antiquity — a bit of recent prehistory. During the 1950s, in Paris, my husband, with his sculptor's (Greek) feeling for form, often spoke of the startling resemblance of the Skyros horses to those sculptured on the frieze of the Parthenon. On my first visit to the island in the summer of 1961 I, too, was struck by this resemblance when I saw the boys racing the horses along the beach: I was convinced it was the same horse. (Later I was told that this was the opinion of the archaeologist Ioannes Papadimitriou.) Both have the same beauty and the same 'faults'. The head is somewhat large with wide, intelligent eyes and big nostrils, and the neck very strong and thick in proportion to the shoulders and chest, which are steep and narrow. The head seems, in both, to be of one piece with the very muscular neck, which is thick where they are joined and of a triangular form. Even in the living horse the head and neck seem carved out of one block, as it were, and have a long rich mane of a color always darker than the coat, mingled with silver hairs. The

body is rectangular; the legs fine, strong and wiry with powerful articulations. The belly, however, is too big, the back sways slightly, the quarters are sloping, like cow-hocks, and the tail is low-set, like a donkey's, very thick, reaching to the ground.

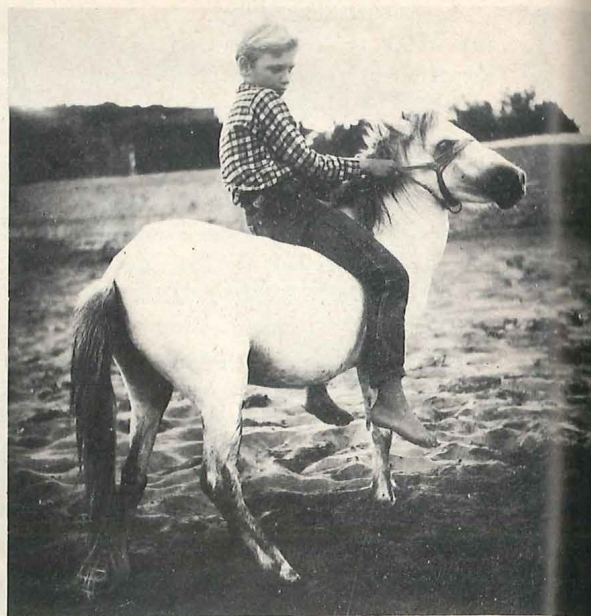
Then there is the size. The proportions of the Parthenon horses to the men are puzzling because the men seem taller than the steeds. We think of a horse worthy of being a sculptor's model as tall and proportioned like our thoroughbred. This does not seem to have been so during the Classical period — nor before — nor perhaps afterwards until the Romans. The Greek horse was a small animal with a rather heavy body. It is more difficult to judge the man-horse proportion of the frieze when the men are standing. One is unable to tell exactly where the man is in relation to the horse. But when mounted, the rider's legs hang down below the belly of the horse at about the same distance as on the Skyros horse, although these horses can differ twenty centimeters in height. But the men on the frieze are fully-developed young men and the boys riding the horses now in Skyros are usually, but not necessarily, adolescents or young men not having attained full manhood.

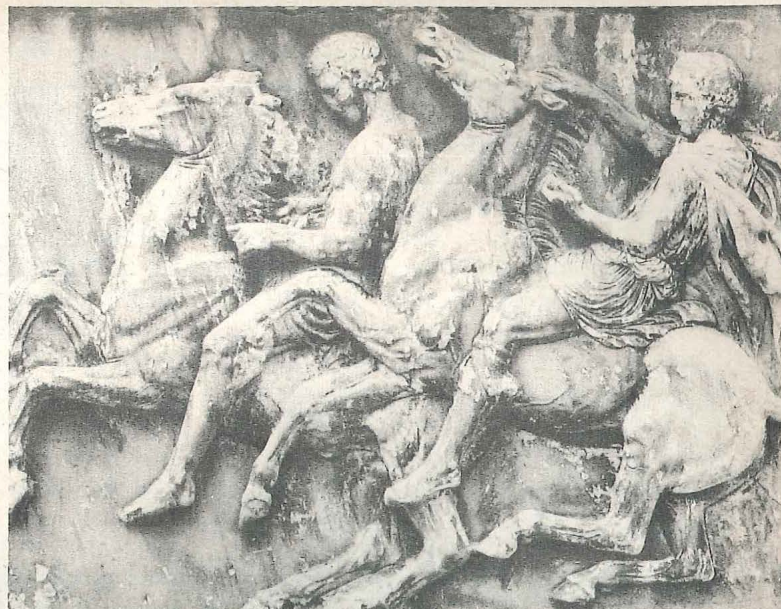
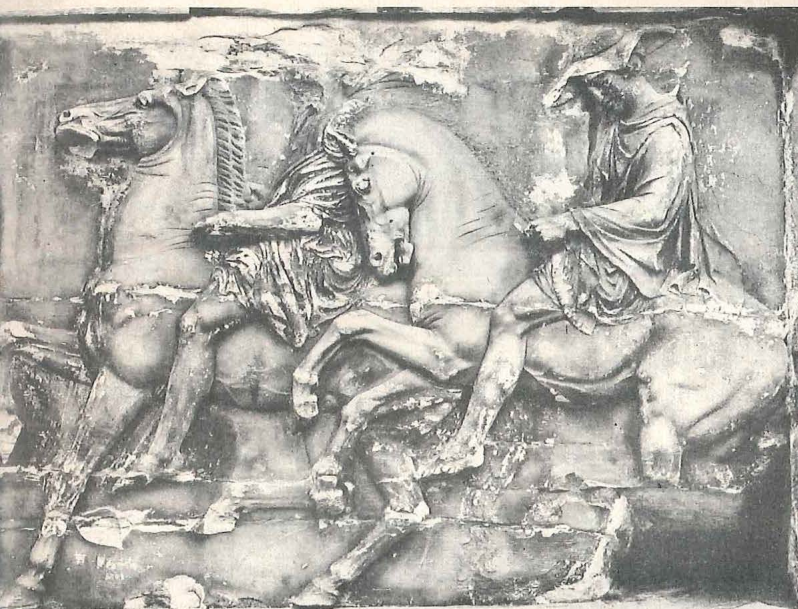
There is also the question of Art. There are certainly 'deformations' because the frieze is a work of art, a low relief thirty-nine feet above floor level hidden by the architraves of the outer colonnade and with limited lighting; but when one considers that Phidias marks the point where perfection of form and 'real-

ity' are one, then the horse represented on the frieze is undoubtedly very much like a breed of horses known in Greece during the fifth century B.C.

In the Times Literary Supplement of June 6 and 20, and July 4 and 18, 1975, there are, respectively, a review by Peter Levi of *The Parthenon Frieze* by Martin Robertson and Alison Frantz, a letter from Mary Renault about the size of the horses, an answer from a correspondent John Stanley, and then answers to this answer from both Levi and Renault. I particularly like Levi's quotation of Yeats, which refers to the frieze: "Horses, and horses of the sea, white horses," and of course Levi's paragraph beginning, "Why are the Parthenon horses so small? Is it only convention? Or can they really be like the ponies that survive on Skyros, as Joy Coulientianou has argued in a persuasive monograph?" In her letter Mary Renault answers, "The second question seems to be answered by Arrian, who describes (V,13) the negotiation of a dangerous flood channel during Alexander's crossing of the Hydaspes: 'The water at the deepest part was over the breasts of the men on foot; the horses could keep only their heads above the river.' Macedonian cavalry chargers, of which the best must have been picked for such an enterprise, were often derived from the high-grade strains of Thessaly. They are likely, therefore, to have been somewhat bigger, rather than smaller, than those of Attica."

In his answer to this Mr. John Stanley, complaining about what he calls the typical example of a lack of recognition of formal artistic prob-





lems so common among literary people, continues, "The horses of the Parthenon have to be of a size to accommodate a horse and rider within the height of the frieze — but standing human figures must also reasonably fill the space. Hence the reduction in the scale of the horse, which is neither a convention nor a realistic representation but a clever solution of a formal problem of composition which should be immediately obvious to any writer who claims to be competent to discuss a masterpiece of visual art." To this letter both Levi and Mary Renault reply. Levi:

The size of the horses on the Parthenon frieze still seems to me to be a reasonable subject for naive questions (July 4) which is what I said it was. It is not possible to know whether their size is a purely artistic solution without knowing the actual size of Athenian cavalry horses. Of this I remain uncertain.

If it was just a question of filling the available height of the frieze whether with men or with riders, was this also the only reason why the gods, being seated, were superhuman in scale?

And Mary Renault:

Your correspondent John Stanley (July 4) seems to have missed the point of the Parthenon horse discussion. The actual height of Greek horses must surely be determined, before deciding whether the sculptors of the Frieze needed to reduce their scale in the interests of composition.

It is indeed probable that

Ptolemy Soter, after building a library and writing a history book, did consider himself a "literary person". But it is even more likely that the experience of wading up to his chest in the Hydaspes, leading a horse submerged, according to his own account, nearly up to its lower jaw, gave him more than an academic interest in the matter.

A Small Horse or a Hipparion?

If the horses of the Parthenon frieze and the Skyros horse are one and the same breed, then what are these horses doing on Skyros? There is a legend that this race is the survival of a small, three-toed horse about the size of a zebra, called Hipparion, which once wandered in great herds over the earth, thousands of whose fossils have been found in Pikermi, near Athens, on the islands of Euboea, Samos and Rhodes, and recently in Macedonia. (This is why the Skyros horses are sometimes referred to as 'Hippiaria'.) One day during the late sixties Ioannes Melentis, Professor of Geology and Paleontology at the University of Thessaloniki, then Assistant Professor at the University of Athens, showed me the fossil of the Hipparion in the paleontological museum of the latter. When I saw the delicate leg bones I thought again of the legend of the Skyros horse and asked him:

"What are the reasons for thinking that there might be a rapport between the Hipparion and the Skyros horse?"

"The small body and that only. We don't know yet. We need more bones, skulls, whole skeletons for

comparison."

"But if it is proven that the Skyros horse is a descendant of the Hipparion this would indeed be an extraordinary case of special evolution. What must you look for in the bones of the living horses to find a rapport with the fossils?"

"First, the forms of the teeth; the 'island' (*protoconus*) and the folds in the enamel of the molars. But one must examine the teeth of the horses of all ages because the islands and the folds in the enamel change with age and examining just one horse might lead to a misjudgment in either direction. Also one must be sure that the horse is of pure Skyros breed. The second thing we must look for are atrophied remains — vestiges — of the two extra toes. And there are other morphological features of the Hipparion, of a specialized nature. For the Hipparion is not a horse as we think of it today; it is not even the direct ancestor of the horse; but the two have a common origin and a rapport in their evolution, especially in the change from three toes to one. The question is whether the Skyros horse is a small Equus or a Hipparion — a new species of one or the other."

When I asked him if there could be a geological explanation for the survival of the Hipparion on Skyros he said, yes, that they could have been isolated there on the peak after some geological catastrophe. Skyros is not far from Euboea and Pikermi; Samos and Rhodes are Aegean islands, and the Hippiaria lived in these places at a time when they were part of the Aegiid, a vast land now covered by the waters of the Aegean. . .

Could the same catastrophe be responsible for the gathering of the Hipparia on the Skyros peak, where they escaped the fate — flood or volcanic fire — of the Pikermi and Euboea and Samos Hipparia?

The Peak. Approaching by sea from Euboea, Skyros seems divided in two until one nears the port of Linaria. And, in effect, the northwest part of the island is relatively flat and fertile, with many springs; the southeast part mountainous and stony. This whole southern part is called *to Vouno* — the Mountain — by the islanders, not because it is high but because it is all stone. The horses pass the winter there, from the first rains of fall until the mountain dries up in the late spring. They obviously love it there on the mountain and one wonders if they *could* have been isolated on the peak some millions of years ago — perhaps when Skyros broke off from Euboea — and have evolved there by themselves.

Mycenean?

The modern custom of races taking place on holy days and after religious festivals suggests something much older — the Panathenaic procession of Classical Athens. To be so prominent in the Panathenaic procession would mean that this breed of horse was known outside of Skyros during the fifth century. Had they been brought to Attica from Skyros, or did they come to Skyros from Attica? The island became a municipality of Athens during the fifth century and was colonized from a place in the mountains above Mara-

thon called Rhamnous. There exists a coincidence in place if not in time. Papadimitriou found near Marathon, at the outer end of the *dromos* which sloped downward to the burial chamber of a late Mycenaean tholos tomb, the skeletons of two tiny horses lying symmetrically on their sides in a shallow pit, undoubtedly sacrificed as part of the funeral rites. This custom seems to have existed, too — among other places — in Minoan Crete and on the island of Cyprus during the Archaic period. In each case the horses are of a species smaller than the horses of today. Not only was there definitely a rapport in the fifth century between the region of Marathon and Skyros, but there are also many finds from the Mycenaean period on Skyros. As for the horses found at Marathon and their possible connection with the Skyros breed there should be a scientific comparison of bones but how — since the bones seem to have vanished from Marathon?

In May 1970 the discovery was announced of another skeleton of a horse inside a tomb in Marathon. In an article by the late Spyridon Marinatos, the horse is said to belong to the Przewalski class, an opinion maintained too by Professor Melentis, who carried out the detailed study of the find. In addition, Melentis has also studied the skeleton of the horse from Archanes in Crete.

A Tarpan?

It is true that the Skyros horse very closely resembles the original Tarpan that once roamed in vast

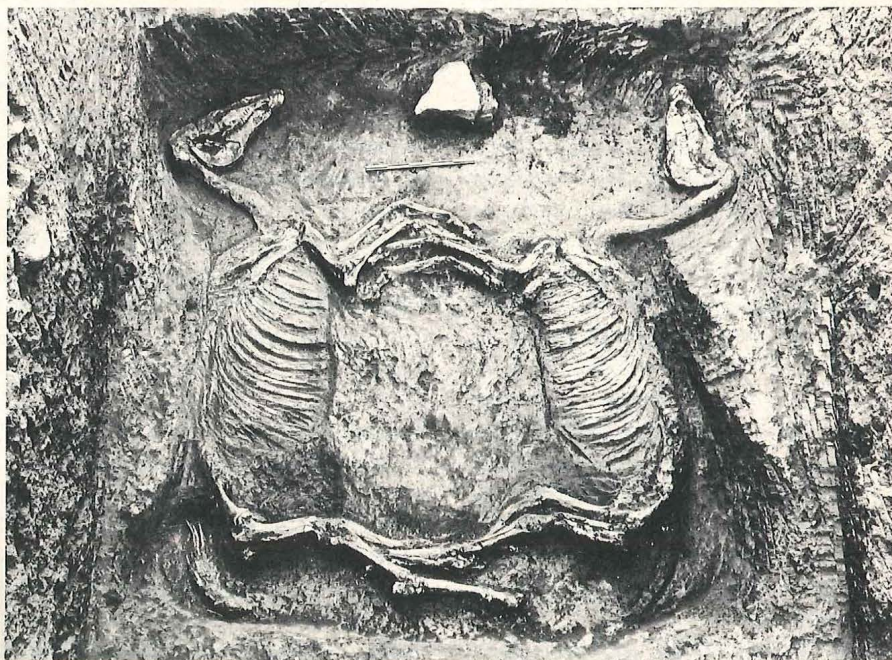
herds from the steppes of southern Russia throughout western Europe: rather long ears, narrow steep shoulders and sloping quarters; the dark mane and the spinal stripe. And from the results of his research on a skull of a Skyros horse the Dutch hippologist Dystra *may* have been right that this horse is derived by way of evolution from that wild horse of the western steppes, extinct since the middle of the nineteenth century.

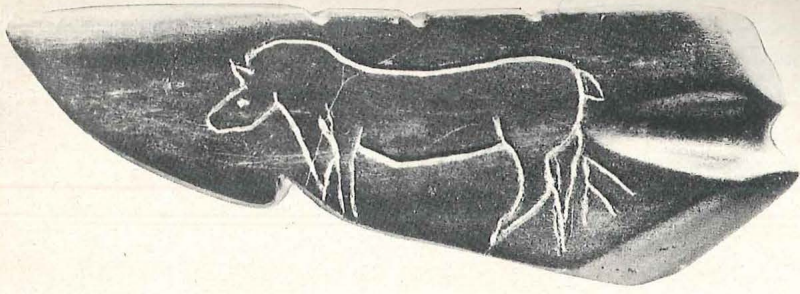
But the Tarpans were pacing horses. Mr. Dinos Maroudis thought he saw some signs of pacing — moving the legs on one side simultaneously — but I could not, after watching every day over a period of time. If it is true that the color of the Tarpan was brown and mouse-gray, with an upright mane, then here it differs from the Skyros horse, whose colors are white, dun and various shades of chestnut and bay, with a long mane. But the question of the Tarpan is most controversial as is the idea that the Skyrian horses are descended from two species (Tarpan and Przewalski) and not one.

Paleolithic?

The origin of the Skyros breed creates new problems about the origin of the Greek horse, usually considered to have been brought into Greece from the east sometime after 2,000 B.C. But the latest horse fossils found in Megalopolis in the Peloponnese present few differences from modern horses and Professor Melentis considers that horses were not brought into Greece but are indigen-

Skull of Hipparion from Pikermi in Paleontological Museum at the University of Athens; horse skeletons in late Mycenaean burial near Marathon.





Paleolithic schist arrowhead from Mount Pelion in Volos Museum (actual length 8 cm); excavation of horse bones on Skyros, 1970

ous. Moreover, a discovery by the late archaeologist Dimitri Theochares, announced in April 1967, pushes back considerably the date at which the horse *may* have entered Greece, if it does not change entirely the history of the horse here. The find comes from Mount Pelion, where the tribes of Centaurs lived: a schist arrowhead with an engraving of a horse. A second find is his discovery in a cave of Pelion of the first cave-paintings in Greece. Among the animals there depicted are horses.

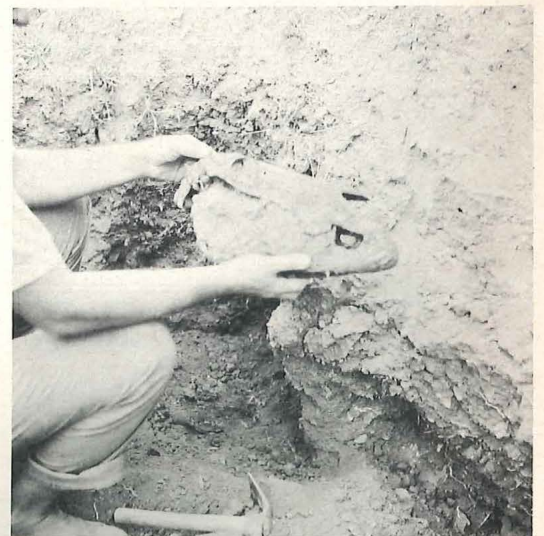
The myths of the Greeks, so full of horses and the metamorphoses of gods and men into horses, seem, according to Robert Graves, to point back to primitive rites performed by horse-totem tribesmen in Stone Age Greece and to historical events when the invading Achaeans conquered these mountain tribes, ending the horse-cult orgies. In these orgies — one supposes — men or women dressed as horses and wore ritual horse masks. There were probably sacrificial horse feasts as well. And these early horse-cult rituals may be the origin of the legend that the Centaurs were half-horse, half-man.

What is fascinating, too, is the possibility of a link between the Skyros horse and the 'Caspian', an ancient breed of miniature horses rediscovered in April 1965 on the shores of the Caspian sea in northern Iran which resemble the representations of small horses in the Second and First Millennia in Persia. The Skyros resembles the Caspian in many ways: both are about the same height but the Caspian is of finer build with a small head, different croup and a higher-set tail, among other things; much more like miniature Arabs. Melentis was in contact with the people in Iran and they sent him a list of the elements in the bones to look out for. What is desirable, too, is a series of chromosome, blood enzyme and haemoglobin tests of the Skyros to compare with the Caspian — and with

'normal' horses. Recently Melentis has informed me that a morphological rapport does in fact exist between the small-horses of Skyros and those of Persia.

In the summer of 1969, a few days before the local races, when the boys were training the horses along the shore road, one of the horses was hit by a car coming in the opposite direction. I saw the horse afterwards, waiting at dusk to be shot in the fields at the side of the road, still perfect except for a front hoof, shattered by the windshield. It was one of the most characteristic of the breed. Because of this, Professor Melentis disinterred the horse in the summer of 1970. We had already arranged for the owner of the horse — a farmer and workman — to help him with the digging. We went to the burial place and, first of all, found that the stones had been removed. The digging began and after half an hour no bones had been found at all. Panic. We were sure that someone had stolen the whole skeleton. Then quite deep, those digging came upon some rib-bones and little by little they unearthed all of the skeleton except *two legs*. Melentis spread all the bones out in place, and the whole horse was there except for those two legs. Who had the legs? The owner of the horse remembered that the vet who had 'put down' the horse had returned the next year and asked about getting a leg. He said he had refused to help him; he suggested that the only thing to do now was to get the address of the vet and write him asking that he send us the legs if he had them. No answer. If it was not the vet, then things would become very delicate indeed. . .

This did not, however, stop the examination of the bones of the horse. It was particularly difficult — and disagreeable — not enough time had gone by. They had to wear kerchiefs as masks and there was the



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constant danger of ptomaine. The first thing Melentis did when he had cleaned some of the earth from the skull was to look at the teeth. There was no 'island' in the molars; the folds were joined: then it was not a Hipparion. (He modified this opinion later upon further examination.) Once he got the bones back to his house, Melentis had a hard time cleaning them, being forced to leave them in peroxide for a long time, finally getting them, all clean and white, into their different categories and boxes.

In September of 1973 I received a note from Professor Melentis saying that he had completed the odontological and osteological study of the Skyros horse and that the different odontological characteristics of this horse classified it in the species *Equus Cabalus* while certain osteological characteristics 'remind' one of those of the Hipparion. It is a question of an evolved form of Hipparion inside the branch of the present-day horse! Recently, in January of this year, he sent me a note confirming that what he had written in 1973 on the small horses continued to be valid. Along with this note he included the *Report on the Study of Mammalian Fauna (Carnivora - Proboscidea, Perissodactyla) of Axios Valley (Macedonia - Greece)* by George D. Koufos, his assistant at the Laboratory of Geology and Paleontology, University of Thessaloniki. From the species found in this area, five species of Hipparion are reported for the first time in Greece. The study of the Hipparia, which are abundant, seems to yield important conclusions concerning the stratification of the area and the distribution of the genus in southern Europe. Surely the study will throw light on the development not only of the miniature horses of the world but of the horse in general.

At the same time, Melentis wrote that, after his studies, the skeletal and osteological characteristics of the Skyros horse resemble very much the corresponding characteristics of the horses of ancient Greece. And, in his opinion, the reliefs and representations of horses created by the sculptors of ancient Greece resemble the small horses of Skyros.

Whether the Skyros horse is an Hipparion or Tarpan, whether the

breed existed in Paleolithic, Mycenaean or Classical times, none of the ancient writers have mentioned them as a separate breed. Were they known as such to the ancient Greeks? Or are they perhaps a type of northern pony brought by Greek traders into the island of the Aegean during the Roman epoch or the Middle Ages and have survived only on this island? Similar types of small horses have existed, it seems, in other islands of the Aegean; in Euboea and in Skopelos among others. And Francois Sieur de la Boullaye-le-Gouz wrote about Mytilini in 1653, "Dans cette Isle se trouvent des chevaux sauvages forts petits mais vigoureux au possible, et estimes dans l'Asia."

From where did they originate and when did they first appear on the island? The study of the little horse — comparison of their skeletons with those of wild Equidae, extinct and living — might help to solve the very complex questions of the origin of the domestic breeds, the origin of the Greek horse and its relation to the Tarpan or Przewalski — and to the ancient Near East — its date of entry or, if no longer a question of entry, the date of domestication. How fascinating if the conditions which have influenced the delicate structural features of the Skyros horse, the fine limbs, head, etc. could throw more light on the evolution of the size, the teeth and the feet of the horse — even the reduction and specialization of the toes; on the rapport between the evolution of forms and the changing environment. Did the Skyros horse become smaller because of the mountainous nature of the island or was it kept small for the same reason? Why, when mixed with mainland breeds for improvement — that is, increase in size — does it have all of the characteristics of the pure Skyros breed after the third or four generation? And how — if its origin is Hipparion — could it breed at all with the Equus unless the difference between the Hipparion and the Equus is much smaller than supposed and they are in a direct line?

And think of the immense spaces of time between Pikermi (13,000,000 years ago), Megalopolis (100,000 years ago), the Paleolithic horse of Pelion, of Mycenae, the horse of the Parthenon and the Skyros horse. ■



Carting Kids around Greece

Learning through comparison and contrast

ON Good Friday evening a few years ago as we waited in a village south of Argos for the Epiphios to pass, the proprietor of the pizza palace came out and, indicating inside, said, "There're some Americans in there who came from Texas by horse and buggy." He was wrong on all counts, except that they were Americans.

These were the parents and adult friends of children who had participated in the arduous program carried out each year by Karl and Christina Olson. They had undertaken a ten-day cart tour of rural Greece in order to taste something of what their children and the children of their friends had experienced in ten-week tours. Asked whether they didn't regret not seeing more of Greece in their ten days, they replied, "We've seen more, much more than we would have on a bus tour or even by private car. Because we've been *in* Greece."

The Olsons had been bringing "children" to the village for some years. As one misses the obvious, a few tents had not attracted our notice. Later that evening in the main tent, as she carelessly tossed the materials for *loukoumades* into a large cauldron, Chris described some of their adventures, as well as the purpose of the whole enterprise.

She resembles a gypsy, thinks she may have gypsy ancestry and enjoys being taken for one. With their many activities in addition to the tours leaving them virtually no spare time, she describes herself as feeling like an over-stuffed closet, out of which spills a mass of things when it is opened. She seems never to run out of energy. This is Chris.

Do the young feel the need of a father-figure, a protector and supporter? They have it in Karl. Tall, unmistakably Scandinavian in background, he carries well an outsize, blond, see-through, walrus mustache that fits his personality.

If they must be arbitrarily categorized, Chris epitomizes the moving force; Karl, the stabilizing. Still

they mix and trade roles as occasion demands — a team of two.

They met in Earlham College and later combined interests and talents, their love of nature and of young people and concern for what becomes of them in the U.S. today. At the age of 18, as a part of her college studies, Chris came to Greece for a year, living in a Greek village as a working member of a subsistence family, studying in Athens and learning weaving in Brallos. She later traveled with gypsies in horse-drawn carts. Karl spent his college summers leading children into the American wilderness by foot and by canoe. Marrying in 1970, they established themselves in what they describe as one of the poorest sections of the country today, buying a farm at Freedom, Maine, where they conduct wilderness camps each summer.

In 1971 Karl and Chris together explored Greece and conceived the idea of bringing young people on cart tours to share the experience, launching their first group in the summer of 1973. Through the years the concept has justified itself, been modified and improved. Now, each February sees a group of ten American youngsters, aged from 12-16, setting off on a winter's exploration of rural Greece. Leading two horses, each harnessed to a rugged wooden-wheeled farm cart, with orange pennants flying as an alert, they set off from Argos, where the horses and carts are stabled with Greek friends during the remainder of the year. They proceed southward, walking with the carts when the road is hilly or mountainous, sometimes riding when it is level. Their speed, like that of a tortoise, can be unexpectedly fast in its steady progression — up to 50 kilometers a day. Dependent upon the good will of rural Greeks, they learn to work together through hard times and good, seeking a deeper, more compassionate understanding of themselves and the world. Each day becomes a lesson in understanding natural laws and human needs, best learned, they find, when living out-of-doors and pursuing a difficult ven-

ture.

Making an early morning start, they continue into mid-afternoon, frequently choosing to set up camp near a church or monastery, which provides the space for tents, and always water.

"When we settle for the night, the duties are divided up. Everybody should know ahead of time what he or she is supposed to be doing. They're divided up into crews of three or four who are responsible for one meal a day; one other is responsible for getting firewood; one, in addition to his cooking duties, takes care of the horses; and one for each cart, knowing where things are. We usually leave the carts covered. When we're really trying to make time, we move each day, but once we reach a destination where we can shop or where there's a ruin to investigate, we stop for a few days, as at Mistra or Tripolis."

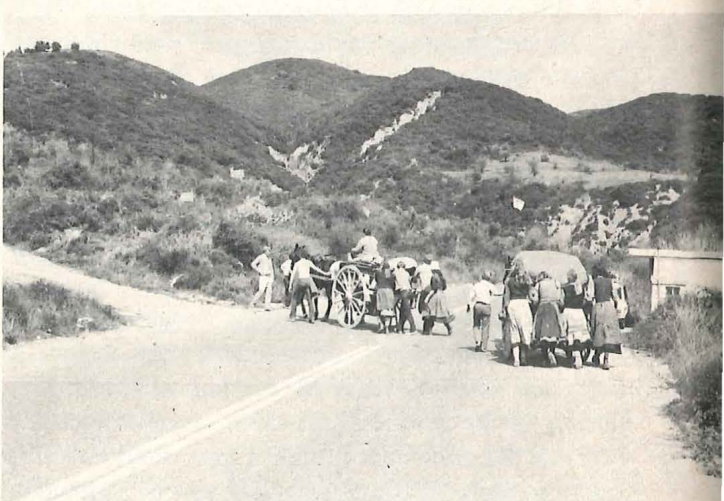
The program is rigorous, involving much hard work and what most of us would consider hardships. "It's the problems we encounter that bring us close together." Idealistic-realistic might properly describe the combination of tough discipline with freedom, and always concern for each individual. At one of our encounters, the group was undergoing "a crisis of curiosity", or rather, the lack of it. Not to notice things around you, not to inquire and learn is something of a major crime in this educational system. Everything along the way is material for investigation. Fortresses and other points of interest are explored, unfamiliar ways of farming are inquired after. And they enjoy most the small ancient sites that they happen onto, more than the famous Mycenae. Outgoing and friendly, they establish contact everywhere. Serendipity plays a major role in the adventure, which provides a flexible planned route open to diversions.

Admittedly, this mode of travel may seem like something of a throwback. To take ten American children each year and carry them to the soil and the natural rhythms of a foreign country — one may well question what they can absorb and carry away with them, of an almost totally alien culture. What justification can possibly be given for doing things the hard way, returning to the horse and cart and moving around with no apparent aim for ten weeks, now that even the gypsies have abandoned this transportation, for trucks? But this experiment is totally unlike other attempts to reach back — the assuming of ancient costumes, naturism, utopian communities, because it is very closely related to life today and to the American scene.

As with everything they do, an interview with Karl and Chris is a joint affair:

What aims do you set? What purpose can you give for taking these young people around Greece in carts?

Well, we feel that to know your own culture you have to experience another, because you learn things by contrast and comparison, and the kids have to be in a situation where they are forced to use their wits and make decisions in order to develop their creative ingenuity and learn to become responsible. If you never



give a kid a hard job and never put him in a situation where he has to pull something off, he's not going to become responsible. You don't develop muscles without working out and this is a mental strength that you only develop by coping. So we take our kids out of their home environment, away from all the people who tell them they can't do this and can't do that and really give them the space in which to do it, and insist that they do it.

And the excuse for using carts is that the kids are responsible for the transportation...

Yes, that's part of it, but also using carts keeps us outdoors; it's healthier and it also gives us a reason to talk to people. If you have broken wheels or sick horses, you have reasons to contact people and stop along the road. You see what's planted in the fields and what's along the way, all kinds of things. It also turns us into a curiosity and everybody seeks us out. When we pull into a town and ask if we can camp somewhere, they find we can entertain their children. It's also that when you're doing something that unusual, people stop and ask you why you're doing it. It gives the kids a reason to think about why they're doing it, and it gives them something to talk about with people.

You've said that one purpose was to develop leaders, and I questioned this because not everybody is going to become a leader.

Well, we do rotate the leadership so that each one has to take charge for a day, and after ten days his turn will come again.

What do you do with those that just aren't meant to be leaders?

We just squeeze them. We give them a really hard time when it's their turn to be leader for a day and they're doing nothing, just being wishy-washy.

But why should everyone be a leader? There are leaders and there are followers.

OK, but the world has so many followers at this point we just can't afford to be producing followers. Followers can stay back in the United States. They don't need to spend the money and they don't need to waste our time. In other words, we've taken kids that definitely were not leaders, and it's just a question of giving them the space and letting them see that not to be a leader at a certain point is a kind of affluence; like you say, well, the world is so wealthy in leaders that I can sit back and follow. And in the world, the way it is right now, none of us have that option. It's like if you don't want to see it go down, you really can't sit back and say that. So it's not realistic. Not one of our kids can be a follower, because they're being given too many opportunities. Most of them have parents who really, really love them. Most of them will go to college. Most of them do really well in school and they can't afford to be followers. We can't afford to have them be followers. The United States needs leadership and it needs it in people that age who are going to take over in the next few years.

One girl, on her first day of leadership, ended up in the sea. She was so awful. She just stood in the road and said, "Well, I don't know what to do," and the others got so frantic with her they just picked her up and chucked her in the water. Another was so wishy-washy I just kept thinking, "My God, what are

we going to do when it's his turn to be leader?" And yet when his time came — well, he had already seen Brooke go in the sea — and he really got his act together. He had watched the kids that worked and the kids that didn't work. What is leadership except hard work and a person's being willing to put himself out? It's not that difficult.

It's ingenuity, too.

Yeh, I think it's ingenuity, but the thing is, we're not that demanding, especially at first, that they have to be ingenious. All they have to do is get us on the road, get us lunch, get us set up for the night, and get us back on the road. We're not demanding that they have good judgment. We demand that they have the gall to tell other people what to do, and to take the gaff, to take the blame for whatever mistakes are made.

Kids that go to school in the U.S. now are being brainwashed and dulled into a mediocrity from which very few of them can emerge as leaders. Anyone who has good ideas in the school or who wants to change the situation is just going to be squashed by the teachers and the principal because they don't want to be bothered. A school may have 1800 children; a teacher sees 250 in a day and they don't care; it's too much. They're overworked and exhausted; they just can't do it. The children are programmed — for this course and that course. Just the very fact that they're being programmed is like saying, "You give me your mind and I'll adjust it for you and give it back to you." That's not cool. That's not education. What's needed is to take a kid and say, "You have to be captain of your own ship; you have to make something of yourself, because this world's got enough banana brains, so you've got to become something more than a smiling zero." That's like something they've never heard before.

So if there's a kid in the school that says, "Hey, I don't like the fact that we have ten minutes for lunch and there's no time to sit down together," and whatever, this and that, "I want to change it," the school says, "Tough, that's the way it works, just go away." You know, "I'm sorry, but just go away, don't bother me." This has changed since the '60s. I think what has changed is that the kids aren't doing a thing any more. Because there's no point, because it wouldn't work now. Something died after the '60s. I don't know whether it died or whether the schools are so much bigger, so much more computerized that the kids don't believe they could make a difference by sitting in. That wouldn't occur to them now.

To criticize and do nothing about it is hardly fair, but at the same time you have to criticize because it's the only way you can get perspective on it. It's terrible; it's the pits. For example, on the rare occasion when a principal will refuse to let a kid take off to come to Greece, on some flimsy excuse like the paperwork, it's like super double-duty retardation. What chance do these kids have in school if that's what their leader is?

What reactions do you get after they go back?

I think a lot of them date their development as a real person from their time in Greece. Not just because of us, but because of that whole experience of being turned loose and having to run their own lives and really learning something and knowing what it is to

learn something, the feeling of knowing something you didn't know before, that you are more than what you were.

But then they go back into the system.

They go back into the system and some of them get lost — I'd say, probably about a third of them. And yet they might emerge again. Five or six years later this kid writes to us that we haven't ever heard from and says, "You know, this is what I'm doing now, and that was the turning point of my life." He might not have known it for three or four years.

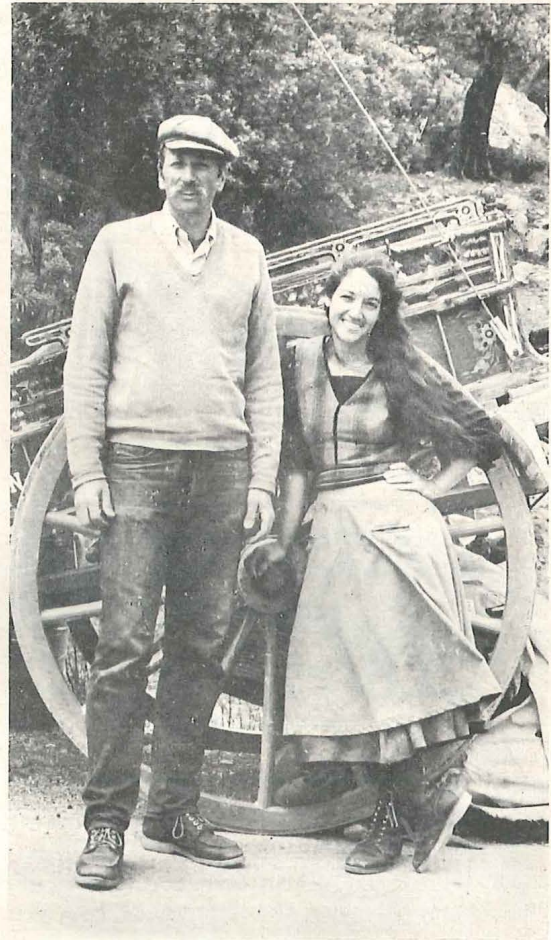
Do the villagers understand that what you're doing is a form of education?

They do once we know them, and refer to it as a school without a building. People who are really ignorant don't understand it because they can't bridge that gap. To them all education has to be in schools, but people who are educated at all, even self-educated, even have an open mind, see it as really educational. Which doesn't mean we've ever met a Greek who would let his child do it. They don't understand why an American would let his kid do it. But we're not teaching Greek kids.

Speaking of group problems:

On the eve of our leaving for Greece this year, Deek [a former participant] said, "Give this group room for a moderate screwup and then take them over the toughest road in the Peloponnesus." A few years ago we had a group that, in the first couple of weeks got into some trouble with drinking too much wine and being pretty dangerous with themselves, like they took a lot of risks and Karl and I almost called off the trip. We told them that we wouldn't cross the mountains, because that's the hardest part for us. Whatever way you go, there's a chance of being snowed in. So we told them we wouldn't go over the mountains with kids we couldn't trust, because there's too much hardship, too much need for working together. So we gave them the options of drawing up a contract that would assure us of their unqualified cooperation, or going back to Argos and living there for the entire duration, or going home. But we would not go on without a contract. We sat down and negotiated a contract that wouldn't let them leave the tent at night, that wouldn't let them go to town without us. It was ridiculous; it was exactly the opposite of what we're trying to convey. (Karl: Yeh, you can call it a contract and you can call it negotiating, but we had the power...) We said, we can only trust you if you are in front of us, so what are we going to do? The agreement was we'd keep this contract for two weeks and then we'd review it and go off in the mountains. They all willingly signed; they would have done anything at that point to have us not call off the trip. So we went over this road and got into incredibly hard weather, and we really almost lost it at one point going through the mountains.

We were going over the pass just before we got to Mari. The leader was a 5'8" girl who weighed a hundred pounds. She was leading the first horse, and when the wind came through a sort of a saddle in the mountains, just as she was coming around the corner, it literally blew her off her feet and almost over the edge with the horse because she was holding onto its reins. At that point if the horse reared or started to back up, the cart would go over the precipice...

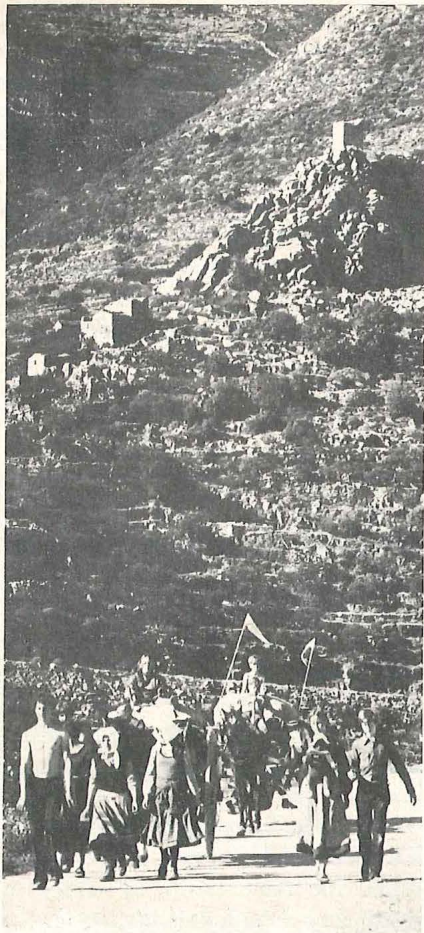


The kids hadn't believed us because we had beautiful weather from Argos south. They never really believed that it was going to get tough. On our application we ask, "Are you ready to be wet, cold and miserable?" and they came to Greece and it was 65 degrees and sunny and they thought — yeh, wet, cold and miserable — check! — but that night when we came into Mari at dusk and everybody was on the verge of hypothermia and everybody was soaked, just drenched and cold and hungry, one of the older boys said, "This is how bad it gets, Chris? Right? It doesn't get any worse?" And he wanted to be sure. But from that time on, boy, that group really got its act together.

Do you ever have cases where they just can't keep up with it, don't have the stamina?

Some have had the physical stamina but not the emotional stamina. No, the group progresses in a way that everyone can keep up. If a kid gets emotionally exhausted, he'll give in emotionally, get sick and insist that we carry him on the cart. But it's not a macho trip and we're not forcing kids to their limits; we're not into that. It's like we have a schnooky little twelve-year-old who weighs 85 pounds and he gets tuckered before everybody else. We let him ride or we take care of him when we stop and we stop early.

A whole group may never get that fighting edge. It's usually when we don't give them that space, the freedom to really blow it once and then pull themselves together. What Deek means is — don't let them get killed... Like one group literally took the first cart in front of a train. It was smooth. I heard the Athens evening special, the express that goes at 80 miles an hour, coming around the curve and I went "whoa". I grabbed the horse and spun her around and the bars



came down across the cart. The cart almost got trapped because what happened was the guy who runs the bars was so busy watching the carts he wasn't paying attention and then he closed them with the cart on the tracks. The kid had the presence of mind to lift the bars and slip the cart under them. The horse was under the bars. Oh, I mean, nightmare city. But again, that was a moderate screwup and the kids did come together, but they went on to a lot of other moderate screwups.

I think last winter we had no time when the trip was on the verge. A lot of them — although they want to do it — have been steered into it by their friends and families, as well as their own desire, and it's come easy to them. They haven't earned their own way, for example, and it isn't until the trip is on the line that they realize how terribly much they do want to travel through Greece by horse and cart and make a success of it. And they realize that to come home after two weeks empty-handed would be such a colossal catastrophe — they're not up to it and they'd do anything at that point to pull themselves through and it's that "do anything" in which you give your all, and once you make it a habit you become a really productive, creative person, and that's what we're asking of each kid — to develop his productivity to the maximum.

How do you select these young people?

In choosing students to participate in our projects, we attempt to find boys and girls who want to accomplish something difficult. We seek those who are willing to put themselves in the way of adventure, who are interested in making the most of their individual strengths and talents. Our programs are addressed to those from small-town middle America. We try to

keep our tuition within reach of an ordinary family.

All of our students are on leave from public or private school. Within the guidelines set by their own teachers, they earn school credit by working on individual projects during the trip. We encourage each one to choose a topic which will involve him or her in the life or history of the Greeks. These projects will not only be shared with the entire group in Greece but with their classmates when they return home. We are willing to help in the choosing of projects and in their development by arranging living situations with families, jobs with craftsmen, or aiding in the selection of primary source material.

What are some of the topics of projects?

Well, a lot of kids have done comparisons of youth in the U.S. and Greece. One girl did a project on the role of women that was so bad we didn't let her write it. Unless you can teach a kid to think, you can't teach her to interpret what she sees. Somehow we failed to get her to question things, not just from her own point of view, but to question them on a much wider scale. She came to conclusions that just didn't make sense because she was evaluating how a Greek woman was being treated by the standards of Tucson, Arizona, which doesn't work. She wasn't evaluating what makes a Greek woman happy, but what makes a Tucson, Arizona woman happy, and that's two different things. She was constantly talking about how degrading the life of a Greek woman is. She couldn't see that it was fulfilling at all. Maybe she learned more from failing at that project.

One did soil sampling. He took tests of soil along the way, compared how the soil was appropriate to the crops or not, and he found in many cases that it was really out of balance for the crop they were trying to grow. He established contacts with farmers. He also found that there wasn't much understanding of organic farming, how to mix things in to bring up the acidity or lower the acidity.

Jeff did transportation, particularly for farm families and he worked out the whole economy, like how you buy a car in villages. He was fascinated by the little three-wheeled trucks.

Quite a few have chosen food — a comparison of Greek food and eating habits with American. One was on the process, economy and history of yogurt. Several have written on the gypsies. Rob took pictures of rural Greece and did a really wonderful job of encapsulating the scenes, of people working in the fields, village scenes and ancient sites. Others have studied folkways and customs, surrounding birth, holidays, the church, marriage, and death.

What was really a good project was one on dress. Amy had come prepared to do a project on ethnic dress and she expected to see costumes and find out what regional costumes were which and that's what her school expected. But what happened was that she interpreted modern Greek dress and compared it with modern American dress and it brought up things that were amazing insights into the two cultures. She discovered that in Greece the teenage boys dress for the boys and the girls dress for the boys.

How could she tell?

By watching them, by sitting in the plateias and watching who's really dressed. And it was the boys. In

the States it's the girls, and they dress not to please boys but other girls. Well, here in Greece we would all sit in the plateias at night and watch the action going on. It was boys dressing for other boys, looking to see how they were dressed, and the girls were looking to see how the boys were dressed. In the States women watch how other women are dressed. It was really interesting once we got into it to see the difference. Everybody's trying to convey something by the way they dress, and the more Amy looked at it the more she began to see who was trying to convey what. So that was a neat project.

Do they pick out their projects before they come?

They are supposed to talk to their schools. About half of them work it out beforehand. But for a kid who's never been to Greece to decide on a project is really unrealistic. Their schools sometimes insist that they choose something.

Sometimes a kid like John would just take a historical incident and do a paper on it. Like the Battle of Syracuse. And that's a good project too. Some have taken historical places, like a ruin, and summarized the history of that one spot. But that tends to be matter-of-fact; they don't really get much from it. The only thing they learn from it is how to write, because most of these kids come without knowing how to write. This year we're going to work especially on teaching writing in their journals. We've never done this before but every year the kids coming out of American public schools are so much less disciplined; they have less ability to portray in writing what they want to say. Not to mention that they can't do a sentence without messing it all over the page. So this year, right from the start we're going to be working on journals as a form of communication and they're going to have to put things in sentence and paragraph form, and it's going to have to be legible. They need structure, and every year it becomes more of a need. If they write a paper, the chances of your being able to read it, the chances of its being in English, are about one to ten.

What do you do in the evenings?

We give Greek lessons every night, and we try to teach them to use primary sources — to rely on Herodotus and Thucydides, and if we're reading plays, to read the originals and interpret them themselves, not feel it has to go through a broker. And we read myths and legends and articles, on subjects from pesticides to archaeology. If the weather gets really miserable, we read something very light, like Mrs. Pollifax. Mrs. Pollifax is the story of a little old woman who becomes a spy. It portrays an elderly woman deciding that she really wants to live her life to the extreme. All her life she's been in garden clubs and done volunteer work in the local hospital, but as she gets older she discovers that she has never really lived and she starts taking karate lessons. She has always been incredibly ordinary, but she is an observer and she uses this ability to observe and her ability to get along with people in human situations and to interpret these situations in such a way that she can pull off these fantastic missions.

What it teaches the kids is that you don't exceed at something by your brawn, or necessarily by your brains. You exceed partly by your charm, partly by

your ability to interpret situations correctly and partly by your ability to act at the right time and to not act at the wrong time. And to do things that are unexpected — never to let yourself be expected. And so there are these wonderful places in Mrs. Pollifax when she comes suddenly to a realization that this scene which is so beautiful to her is beautiful only because she is wet, cold and miserable, that this poignant situation is more poignant because she hasn't eaten in three days or because she's just been run over by a truck. It's super. It lets the kids see that they're having a once-in-a-lifetime experience that they'll never be able to recapture so they have to make the most of it. It sets them loose and it gets them out.

What about the way you dress?

We have the girls wear wide wool skirts with aprons over them, and bloomers, which they make themselves, because we're not here to challenge the values of Greece. If we wore pants, even though no one would be particularly offended, we'd still be challenging, and we're here to observe. We also want our girls dressed in a really modest, toned-down way so that they're not attracting attention. They can climb in skirts with bloomers underneath. They can collect things, like small firewood, in the aprons. It means that we can be accepted by gypsies as well as by Greeks. The boys wear vests and wool pants and shirts. It's practical because it's layers of wool, and you can adjust the temperature by taking off layers, and the vest makes them look a little nicer.

A certain percentage of people take us for gypsies, but I'd say 80% take us for some kind of foreigners, usually European. About half of the older people really appreciate the way we're dressed because they think it looks nice and fits the way they understand. The other half don't understand why we don't wear what they call pretty clothes; they think of village things as being ugly and funky.

What do you have in mind in picking your routes?

Do you discuss them with the group?

We give the kids options. The problem in coming in the middle of winter is that our options are very limited. We try to pick routes that will give us a variety of historical places and really remote villages and seacoast, just to give them an assortment of terrain and types of people. Now it's been so many years, we inevitably go back to certain places where we know the people, but each year we try to go to some new places where we've never been before, like last year we took that route into the Mani and that was fantastic.

You said last year that you might have to give up the carts and resort to mules and donkeys.

We're really considering it. It's becoming a real gamble on the road. It's only a question of time until we have a run-in with a car, and it's not going to be fun. We try to get away to the untravelled roads where the cars move slowly. We do stay off the road as much as possible and have big signs and flags. But it limits our choice of routes. Some people drive really crazy, and if they run into us we're still going to get blamed.

Meanwhile, until the change-over, they will be seen on the road, orange pennants flying, a moving fixture in the late winter landscape of the Peloponnesus every year.

—G.E.

The Greek Writer's Dilemma

Interviews with three literary figures living here and abroad

And within us, little by little, the knowledge was being kneaded that whatever there is of good in Greece leaves, goes abroad, gets educated, blossoms in a foreign culture; and whatever stays in Greece wilts, rots, shrivels up and comes to nothing.

Penelope Delta
(*First Recollections*)

STRATIS HAVIARAS was born in 1935 in the refugee village of Nea Kios near Argos. In 1944 the Nazis executed his father and took his mother prisoner to Germany. The two children, young Stratis and his infant sister, remained with relatives and neighbors. Later, the mother returned and collected them. Poverty, however, forced her to send twelve-year-old Stratis, who was now the 'man' of the house, into construction work. In those difficult times of hard labor, humiliation and penury, of fruitless efforts to get a meager education, Stratis began to write. He did it just like that, by whim, because he had not yet learned that there was any other, more serious, reason for writ-

ing. And he had to write in secret so as to avoid ridicule.

Nevertheless, in 1963 he published his first collection of poems, *I Kyria me tin pixida (The Lady with a Compass)* in Athens. Four more volumes of poetry followed. A few encouraging words were published in the newspapers, a few copies were sold, and that was all. In 1967 he packed his bags and left for America. At this point everything suddenly changed. He managed to start his studies — he was over thirty — and found a job at the library of Harvard University. He began publishing a magazine devoted to poetry; he met important writers who were passing through Harvard, and gradually started writing in English. In 1976 his first book in English was published, a collection of poetry entitled *Crossing the River Twice*. Three years later Simon and Schuster published his first novel, *When the Tree Sings*. The book was a great success, widely praised in the press, was nominated for the National Book Award, and was subsequently translated into seven languages. The Greek edition, which the author wrote himself, was published in 1980. Haviaras continues to live in the States where he is

director of the Poetry Section of the Library at Harvard and is currently working on his next novel.

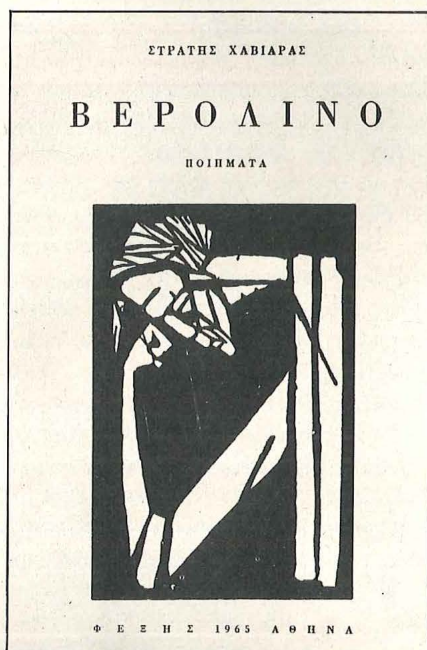
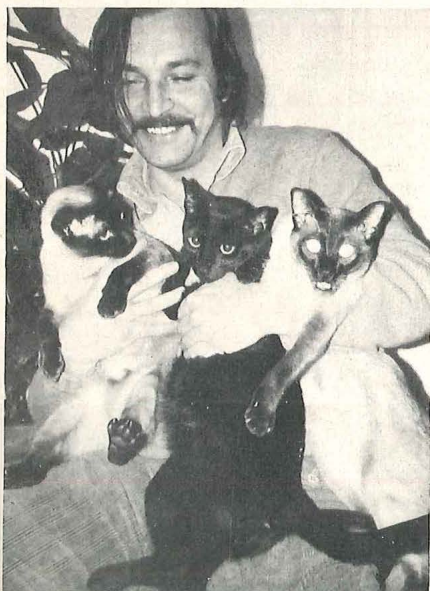
MICHALIS GANAS was born in 1944 in Tsamanta, a village in Epirus, and studied law at the University of Athens. Poems and parts of his longer prose pieces have been published in Athenian literary magazines, and two collections of poetry, *Akathistos Deipnos* (1978) and *Mavra Litharia* (1980) — books which have received very favorable comments in the press. Today he is a clerk in a bookstore in Athens.

Here we have two people of indisputable talent by the common consent of reviewers and men of arts and letters. Although Ganas is nine years younger than Haviaras, and conditions in general are far better in Greece today, the problems that both have faced seem to be similar in their unchanging desperation. One of them was able to escape and succeeded in mastering a language other than his mother tongue. Whatever the obstacles were, he managed to overcome them and achieve success. He can now speak out in the knowledge that there exist people who will listen to him, and he may have a clear conscience, for what else is the function of art but to offer as much as it can to as many as possible?

The other never thought of following such an arduous path. It fell to him to hear the praises of a few friends whom he respects and to have his writings read by a thousand, or at most two thousand, Greeks. From one point of view, he too may, in his own way, have a clear conscience, for staying back "to defend the fatherland and the speech of the Greeks" — a bit like the old Lacedemonians.

The problem is not who is right, as there is no right or wrong in either case. The point is that one should not have to face such dilemmas. What is a talented person to do who has chanced to be born in a small country like Greece and to speak a language that is known to only a few

Stratis Haviaras





Michalis Ganas

millions on earth? Furthermore, his already limited public is further diminished by a low level of culture and official indifference. What sort of a fate is this — having to choose between being asphyxiated in your own natural habitat or uprooting yourself painfully and going abroad, knowing at the same time that you can never deny your origins or forget the bitterness of your leave-taking? “This land,” Stratis Haviaras writes at the opening of his book, “a narrow strip between rocks and sea, can afford only so many of us. It has no trees, no water — only an illusion of trees and water.” But one cannot live merely with illusions...

We asked Michalis Ganas: “What is your opinion of this phenomenon which we might call ‘spiritual emigration’? A large percentage of talented people: artists, writers, etc. find refuge abroad where they often succeed in making a career which they could not have had here. Why is this happening?”

“This emigration is the fate of the modern Greek. From the Danubian principalities and Constantinople to America and Germany we draw the map of the world, cultivating virtues and faults. Greece, as you know, is a poor country which does not look after either her working classes or her cultural potential, as if she has more of both than she needs.

“We hear and read a lot about how other countries encourage the arts, materially and morally. We live, however, in the midst of a widespread indifference to anything cultural. We have radio and television which remind us only from Nobel to Nobel that there is such a thing as

Greek literature. There exists a standard in our country which glorifies financial success, encourages the pursuit of careers that have social weight and considers the artist laughable. Naturally, the result is that many artists leave for other countries, especially those that offer possibilities for winning scholarships, state support and a broader public. And something else — a ‘safety zone’ divides these artists from Greece and allows them to see things more clearly and to avoid that weakness for the picturesque from which a lot of Greek writers suffer.”

“But what happens to these writers? Do you think that you could function as a writer yourself after such a transplantation?”

“The problem is how you would react when cut off from the placenta of your language and all that makes up Greek reality not so much as a physical entity but as an enveloping atmosphere. Personally, I would be unable to overcome this obstacle. The world, of course, is becoming more and more of ‘an enormous hotel’ and individual characteristics are dissolving, giving place to a way of life which is growing more or less uniform. Every people, however, like every writer, has a past and a tradition behind it. It often happens that foreign artistic movements influence writers of a different culture, but they never bear fruit worth mentioning if they are not at the same time grafted onto the trunk of the local artistic tradition. If you have Solomos and Papadiamantis in the marrow of your bones, it is difficult to express yourself in French.”

Ganas is categorical — it can’t be done. Certainly he can never do it. But while it is inadmissible to ask a writer to deny himself the language which is his natural means of expression so that he can attain the success he deserves, it is equally inadmissible to ask him to condemn himself to a fruitless monologue, to become a voice crying in the wilderness which virtually becomes an act of self-elimination.

In a recent interview in America, Stratis Haviaras said, “At first I planned to come back [to Greece], but it took the Junta seven years to fall, and by that time I would have had to face all the same problems there which I faced when I came here. It took me years to adjust, years to find a job, and then I began

writing English. If I were to go back to Greece, I would have to look for a job again, readjust, and take up my writing where I left off. I have become tired of beginning again every five or ten years. That’s what I have been doing all my life, and that’s why I say, ‘Well, now I’m forty years old. This time I’ll stay here. I like the way I live here. I like my job. There’s no reason to go back.’”

Haviaras seems to believe that he has made it. The success of his book forces us to agree. The road leading there does not seem to have been an easy one. Whatever he writes is full of Greek memories with a bitter flavor. His Greece, the Greece of today returns again and again obstinately throughout his work and becomes the fare (a little exotic, perhaps) for a broad public that might otherwise have never even guessed that it existed. And for the writer, this is his victory. Yet when it came to the Greek edition, Haviaras felt the need of rewriting the work in Greek. So can we ever talk of “cutting the umbilical cord”?

WE were talking with George Kanarakis, a Greek philologist who teaches at Mitchell College in Sydney, Australia. He has set out to collect the scattered work of writers of the Diaspora who have continued writing in Greek, and to bring them back to the homeland — at least some samples of their work. To this end he is now preparing two anthologies, of prose and poetry.

“So there are Greeks scattered here and there, but particularly in Australia, who continue writing in Greek? We didn’t know that.”

“It was a surprise to me, too. That’s why I decided to do these two anthologies, so that a few emigrant writers would become known in Greece.”

“Aren’t their chances of success limited?”

“Yes, from a commercial point of view.”

“And from the point of view of recognition?”

“That, too, perhaps. But they become known in Greek communities.”

“What keeps them going, and why don’t they write in English?”

“I believe they are mainly motivated by writing the language they feel most secure in. But there are other reasons. Some want to offer

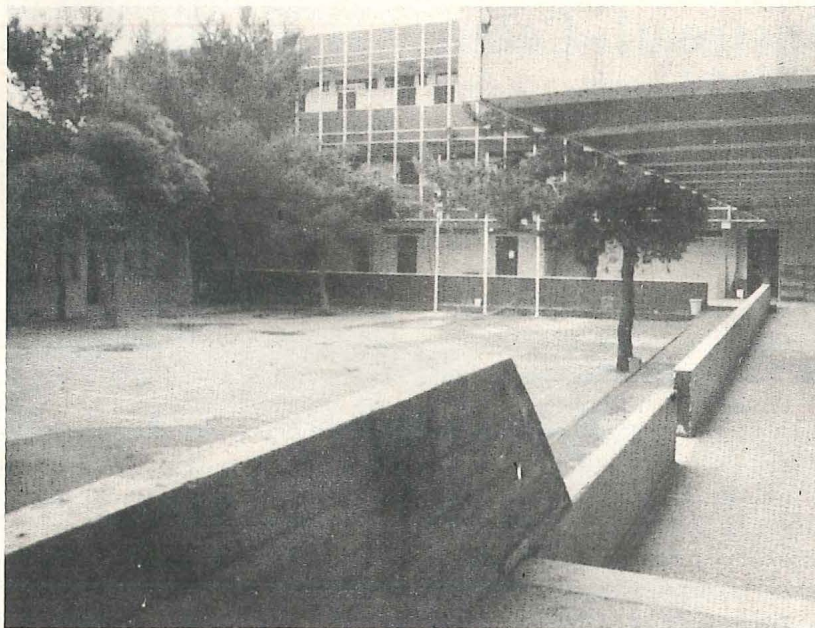
Greek literature to the communities in which they live. There is, if you like, a heroic element in this. First of all, just by deciding to emigrate, one is taking a gigantic step into the void. One gives up a lot and is forced to make sacrifices. And after settling down, one realizes he is not at home. He feels constantly on the defensive. Then there are the conditions. I have in mind the Greek who writes a beautiful poem on top of the refrigerator of his shop during a break, or in a factory, or when he comes home, overworked and exhausted. These are not the poets and prose writers who sit at their desks and 'do' literature. For me their contribution has a heroic element which is valuable and this is what has moved me."

Heroism, then. That is, if you are in Greece and expect to express yourself in your own language, you need heroism to learn to talk without being heard and to waste yourself in unworthy battles for survival, since this land "can afford only so many of us." If you take the path of the emigrant writer, which in itself is entering the void and have the madness as well to insist on keeping your own language — it is double heroism, being at the same time placed "outside" and not being heard (except by a very few). By writing in Greek, you are further cutting yourself off from the place where you will be living for the rest of your life. If, on the other hand, you understand your mission differently, and you believe it is of prime importance in art to speak to the greatest number of people, then you again need heroism — to adjust to an environment that may not be friendly, to dress up your vital life experiences (which do not change) in new clothes — this cannot be an easy task.

But let us not forget the purpose of the artist. Even if he suffers the fate of being born in a small country, it is not the aim of an artist to become a hero. So, perhaps he has the right to demand better conditions for the reception of his work. Perhaps it would not be illogical for him to want to present his work in an environment less indifferent. Perhaps it would not be unreasonable for him to demand that the causes of such a severe fate be investigated and struggled against.

translated by S.E.

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Nineteenth-Century Hellenism in Britain

Richard Jenkyns
 THE VICTORIANS AND ANCIENT GREECE
Harvard University Press: Cambridge, Mass., 1980. 386 pages.

WHAT is most remarkable about this book, apart from its intrinsic excellence, is that nobody has ever thought of writing it before. High Victorian culture in England and Scotland was permeated through and through by a romantic Hellenism, in equal parts mental and sentimental. Demonstrating just why and how this happened, Richard Jenkyns, now a don at Oxford, throws new light on many eminent Victorians and in the process is as entertaining as he is lucid and learned.

The revival in Britain of an interest in Greek antiquity, as distinct from linguistic studies, dates from the publication in 1762 by two architects, James Stuart and Nicholas Revett, of *The Antiquities of Athens*, an account of their travels. Stuart had already built a Doric temple in Hagley Park, the first building of the Greek revival in Europe, and in 1778 Revett built a Classical church at Ayot St. Lawrence.

In the first years of the new century a confluence of German scholarship and English romanticism, particularly exemplified by Byron and Shelley, set the mainstream of revived Hellenism on course. Shelley largely derived from Greek literature both his ecstatic nature worship and his romantic obsession with a sort of metaphysical concept of liberty. The world's great age was to begin anew and the golden years return. Sailing at Lerici he would hold the tiller in one hand and a volume of Plato in the other with unhappy consequences for the mainsheet.

Soon, John Stuart Mill, the apostle of liberty, was to argue that "the battle of Marathon, even as an event in English history, is more important than the battle of Hastings." Among Victorian Prime Ministers, Gladstone composed five books and numerous articles on Homer, writing

in 1886 that he was reading *The Iliad* "for the twenty-fifth or thirtieth time, and every time richer and more glorious than before"; Lord John Russell translated a book of the *Odyssey* and Lord Derby the whole of the *Iliad* into blank verse. Macaulay, in mourning for his sister, read a Greek play in the original every Sunday and Oscar Wilde in Reading gaol regularly read his Greek testament under the impression that the Galilean peasants were generally bilingual and that Christ invariably spoke in Greek. There was a persistent belief that the Dorians were Greece's Highlanders, with a consequential eruption of Doric buildings all over Edinburgh. The Pygmalion story and the whiteness of antique marble determined the type of beauty appropriate to a Victorian lady, so that otherwise blameless characters in Victorian fiction like Lucy Robarts in *Bramley Parsonage* or Mary Garth in *Middlemarch* were criticized for being "brown" (without benefit of suntan oil). Hopes were expressed that despite the rigors of the British climate women's fashions might be made to approximate Hellenic models. Thus Wilde: "Over a substratum of pure wool, such as is supplied by Doctor Jaeger, some modification of Greek costume is perfectly applicable to our climate and our century." When in the nineties a monument was set up to the stern Evangelical Earl of Shaftesbury it emerged as the statue of Eros in Piccadilly Circus, the epicenter of modern hippiedom.

Richard Jenkyns is for the most part acutely perceptive in his analysis of the influence of Plato on Victorian morals and politics in an age before Freud and Popper. Over a wide field, he demonstrates with illuminating wit the extent to which the Victorians ransacked ancient Greek literature and society to reinforce their own intellectual and moral prejudices. Gladstone describes Plato and Aristotle as "earnest, manful seekers after truth" and convinces himself of a relationship

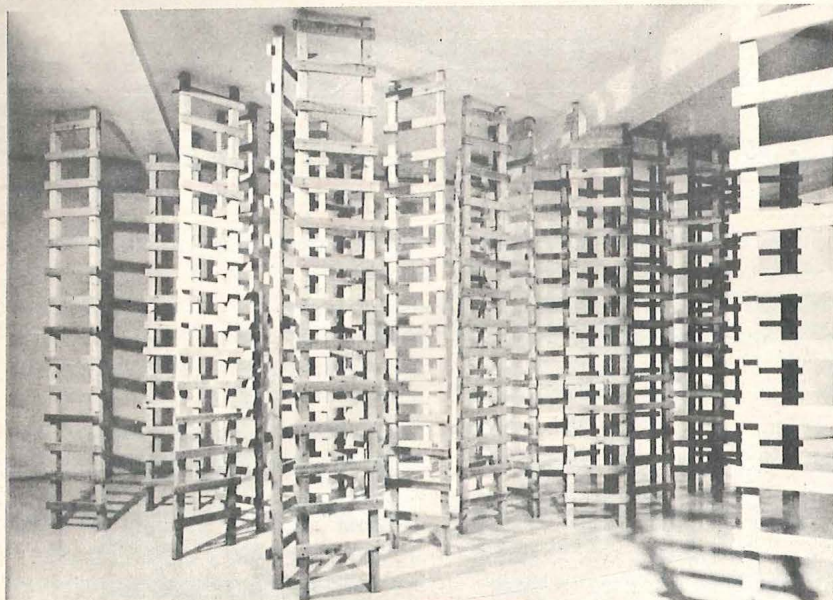
between the Holy Trinity and a somewhat arbitrarily chosen triad of Jupiter, Neptune and Plato; Tom Brown at Oxford reflects that "Alcibiades must have been very like some of our gentlemen-commoners with the addition of brains"; and Walter Pater is evidently happy to find that the expression on the face of Myron's Discobolus is "beautiful, but not altogether virile". Jenkyns has great fun with the painters, especially Lord Leighton and Alma-Tadema, now once again cutting a considerable figure in the showrooms. Alma-Tadema, we learn, was much given to fancy dress balls, Whistler observing him on one occasion barefoot, flower-bedecked and wearing a toga and spectacles.

Jenkyns' demolition of Walter Pater is devastating — "He shrinks from precision like an aesthete from an aspidistra" — but he misses Matthew Arnold's redeeming irony. Curiously, he fails altogether to come to terms with Robert Browning, one of the few eminent Victorians who refused to fall under the spell of Hellas —

"The dead Greek lore lies
 buried in the urn
 Where who seeks fire seeks
 ashes."

Since the days of Lytton Strachey, the Victorians have made a comeback. Jenkyns is a far more honest writer than Strachey, but has something of the same irreverence. For some time, nobody has dared to be even so mildly rude as he is about George Eliot. As he puts it in a characteristic epigram — "A posture of genuflexion induces cramp if it is kept up too long." In his enthusiasm he stretches towards the end of the book far beyond the chronological confines of his subject. He has a lot more to say and his readers will look forward to it, since both social history and literary criticism are the better for being witty as well as learned.

—T.E.B. HOWARTH



"Ladders"

ACHILLES APERGHIS, one of Greece's leading abstract bronze sculptors, abandoned traditional sculpture in 1976 when he exhibited his 'Rooms' at the Espace Cardin in Paris. His recent exhibition at the Desmos Gallery shows him now firmly established in the area of environmental and object art.

At the exhibition, Aperghis' environment consisted of numerous pinewood step-ladders constructed by the sculptor himself which extended from floor to ceiling. Placed more or less in the center of the gallery, these 'Ladders' formed an environmental group through which the spectators could easily circulate. In the gallery mezzanine, the sculptor exhibited much smaller versions of the same theme: that is, groups of very small 'Ladders' in cast bronze. As a consequence, Aperghis' belated move into 'new' fields appeared affected because the same work, despite the difference in dimensions, was as adequately executed in bronze as it was in wood. By contrast, the greater proportions of the 'environment' exhibited in the main gallery, and the material used, accorded to it a sense of reality as the work extended into the area of life rather than to that of the traditional aesthetically executed object, clearly represented by the small bronze ladders in the mezzanine. By the concurrent exhibition of the two differing groups, a paradoxical situation was created. The very duplication of the theme in traditional materials and in techniques and the greatly reduced scale neutralized the impact, the signi-

ficance and the essence of the life-size environment of wooden 'Ladders'. The small bronze ones were only aesthetically effective and their existence without purpose.

The 'Ladder' was first taken up as a theme by Aperghis in 1978. Their significance in reaching up to nowhere was obvious and simplistic. It is an allusion to the absurdity of life as expressed in existentialist philosophy. The sculptor failed to amplify or to develop this idea in his 'environment', however; it was merely suggested.

As a result of Aperghis' exhibition, I was prompted to examine the situation of art in present-day Greece. The first element that springs to mind is the pace at which important mainstream movements radiate out from the centers of art to the regional areas. The 'environment' by Aperghis could well have been executed fifteen or twenty years ago by an environmental or object artist. Yet, in Greece at that time artists were still too fully immersed in the abstract expressionist adventure to even consider object or environmental art. They had to bring abstraction full circle before venturing on into other areas. Contemporary Greek art is imitative of, and leans heavily on, the mainstream while lagging some fifteen or twenty years behind it. This is a phenomenon observable in most regional art. The one positive aspect of this 'imitation' must be seen in the conscious attempt to keep up with the mainstream. So if we are to judge Aperghis' art by these criteria, seen

The Ladders of Aperghis

in its regional context and despite the derivative form of his 'environment', it emerges as plausible since it appears to be a way of propagating the mainstream movements beyond the centers.

In our age of mass communication and travel, which has resulted in an ever-increasing uniformity in western culture, this manner of propagation appears both slow and ineffectual. As new ideas spread rapidly, why then should not new ideas in art reach us more quickly considering the countless possibilities of seeing or reading about new movements almost as soon as they come into existence? On closer examination, however, it appears that it is not merely a question of adopting new styles. It is a question of whether these movements are expressive of, and pertain to, the place of execution; that is, their context. If it were thus merely a question of 'copying' a trend, obviously the temporal gap would be greatly decreased. Furthermore, if mainstream art is considered to be the authentic expression of a given place at a given time as it blossoms in the more advanced societies, each new style of expression thereby implies a parallel level of progress in both social and artistic spheres. Seen in this light, since the style of expression is relevant to a place and to its existing problems, it appears natural that regional art should lag behind the mainstream movements as much.

—CATHERINE CAFOPOULOS

Children of a Lesser God

WE are indebted to the brilliant actress Elli Lambeti for presenting the unusual play *Children of a Lesser God* by Mark Mendorf, a new American playwright as yet unknown in Greece. This play, which won the 1980 Tony, Drama Desk and Outer Critics Circle awards in New York, is an honest, challenging attempt to penetrate into the inner world of the deaf and to reveal their real feelings towards those human beings who are privileged to possess all their senses. If it is quite natural that the deaf resent the apparent but superficial superiority of the privileged, it is quite unnatural — or rather, inexcusable — that the privileged do not have enough patience to suffer the rebellious stubbornness of the deaf and not enough understanding to realize that pity is as inhuman as indifference. Indifference generates bitterness; and pity, rebelliousness. Like any other physical abnormality, moreover, deafness creates an inferiority complex, except in such cases whereby gifted persons develop equally strong feelings of superiority. Such complexes vanish only when the handicapped feel that they are truly considered as equals.

From the play's background, we learn that Sarah was born deaf. Her mother considered her birth to be a calamity that had befallen the family. Convinced that her daughter was feeble-minded, she decided to send

her to an asylum for deaf youngsters. Her father cried all night with Sarah in his arms and then left the house, disappearing for good. Sarah chose to work in the asylum as a charwoman in order to be independent of her mother. She learned to use the language of signs quickly and expertly, but she refused wildly to learn the spoken language. Having built up an exclusive world within herself, one that could be expressed only by the symbolic signs of her hands and the expressions of her face, Sarah considered it debasing to speak only the words she was taught to repeat. All the same, she was eager to communicate by signs or make love with "normal" people who won her sympathy. James, who taught the spoken language to his deaf students, was firmly determined to make Sarah speak. In his vain efforts, he fell in love with her. She, too, fell in love with him, but this was not enough to make her change her mind. They married, and it is clear that each wanted to draw the other into his own inner world. The crisis came when they discovered through the depth of their love that each must share the inner world of the other.

One is justified in asking at first whether this story might not have been better told in a book, but the answer is an unhesitating "No". As Sarah says in her beautiful, silent monologue: "My eyes are my ears

and my voice is my hands." These cannot be shown in a book. On stage, however, a major problem exists. The audience, not knowing the sign language of the deaf, cannot fully appreciate Sarah's facial and body expressions without being able to hear the meaning that she is trying to convey. In a film, the technique of using Lambeti's voice in the background might have been employed, but on stage the need of perfect synchronization of voice and acting would be nearly impossible to achieve. Yet Lambeti did choose the accomplished filmmaker Pantelis Voulgaris to direct the play, and he, by asking Lefteris Voyadjis in the part of James to translate Sarah's signs in such a way as if he were trying to understand her, provided a solution to the problem. The key to this was to persuade the audience to look at Sarah while only listening to James's words. By this technique, thanks to the versatile performance of Voyadjis, a fine film scene became an excellent stage scene. The audience was thus allowed to enjoy the rich power of silent expression that the rare talent of Elli Lambeti is able to convey. Voyadjis, who was called upon during most of the play to translate Sarah's text as well as to act and react in his own part, gave a bravura performance without giving the least outward impression that this was so. Miranda Economidou in the part of the mother, George Bartis as director of the asylum, Aspasia Kralli as a legal advisor, and Aris Restos as a rebellious inmate were all fine in the supporting roles. Anna Gerali, whose delightful acting proves that she is much better on stage than television, deserves special mention. Dionyssis Fotopoulos' scenic arrangement was as elemental and silent as the inner world of the deaf, and the cast had the invaluable help of Christina Antzaka who taught and supervised the sign language. If the original English text is as simple as the Greek one, then the Matassis translation was perfect.

—PLATON MOUSSEOS



Elli Lambeti in "Children of a Lesser God"



Recent Musical Events

Soprano Recitals

LAST month saw two appearances within ten days by sopranos who are, in their own way, as good as any this reviewer has heard anywhere. Anthea van den Driesen is a young singer from Australia whose ancestors were Dutch colonials in Ceylon. Her slight build and delicate Eurasian beauty are a disarming front for a powerhouse of a voice that could well belong to a woman twice her size. Her range is that of a high mezzo, which means she can sing just about anything and get away with it — and this is exactly what she did in a full program ranging from early Italian songs through light arias from Mozart and Rossini, grand opera arias from Verdi and Bizet, concluding with two very convincingly sung selections from *Porgy and Bess*. Her concert on March 18th was the fifth of this season's Kifissia series, and its only purely vocal recital. Miss van den Driesen chose her program well, as the wide range of songs ably demonstrated her very extensive talent and artistic scope. To begin with, she has a remarkably beautiful voice, and for its surprising size, pure and free in its production. Although she has appeared professionally for only a few years, she has clearly gained a great deal of experience. Her stage presence is commanding and her self-confidence of the sort that all sopranos ought to have but usually don't. Her window-rattling fortissimos were ably balanced by refined piano passages, and there was never a hint of strain or distress. The accompaniment by Diamantis Diamantopoulos was firm yet flexible, allowing Miss van den Driesen all the freedom she could want and which she took advantage of.

Jenny Hill-Raftopoulou's recital at the British Council on March 26th was likewise a delight. Miss Hill has been singing professionally for nearly two decades and this experience gives her exceptional presence which sets her audience completely at ease. Hers is a lyric soprano sound of such

laser-like brilliance that it rings clear even in the dead dry acoustics of the Council auditorium. The first half of the program consisted of songs and arias by Mozart, and some very familiar lieder by Schubert and not-so-familiar lieder by Wolf.

The second half of the program gave us three engaging Shakespeare songs by the English composer Roger Quilter, two Verdi arias from *Othello* and *Falstaff*, a truly magical bit of floss in "Come now a Roundel" from Britten's *Midsummer Night's Dream*, and a wonderful conclusion in "Ophelia's Mad Scene" from the French composer Ambroise Thomas' little-known opera *Hamlet*. All were expertly sung with fine style and flawless musical interpretation. Equally delightful to watch and listen to was Miss Hill's accompanist, Valda Plucknett. Many of the evening's selections had exceptionally difficult piano parts that were played with gratifying ease and flair. She very obviously loved the frequently thankless job of accompanying, and did it as well as the reviewer has heard in many years.

—ROBERT BRENTON BETTS

Concerts and Opera Notes

AFTER the seemingly interminable disputes that had disturbed, and largely silenced, the Athens State Orchestra for the better part of two years, a season of Monday evening concerts resumed at the Olympia Theater in late February. On March 30 and April 6 the orchestra was conducted by Dimitri Horafas who was General Director of the National Opera in 1974-80. The April 6 concert opened with Dvorak's *Sixth Symphony*, a somewhat monochrome work whose dance forms often get lost in elaborate orchestration. The composer's rhythmic vitality is better expressed in the fresh originality of his string quartets. The *Symphony* was followed by Mendelssohn's *Violin Concerto*.

The soloist was the orchestra's concert master, Tatsis Apostolidis, whose dextrous fingering and subtlety of touch perfectly captured the shimmering lyricism of this light but polished work. The concert concluded with Albert Roussel's ballet suite, *Bacchus and Ariadne*. This interesting, little-heard piece opens with an extended prelude for string legato, moves through sections for woodwind and percussion, and ends with a brilliantly brassy and syncopated crescendo. Like his contemporary, Richard Strauss, Roussel often employs a combination of late, tumid romanticism with modern dissonances. To this, however, Roussel adds an orchestration which preserves an overall, classically French, balance. Given the work's variety, energy and thrust, it is surprising that it has not been more frequently choreographed. As a brilliantly executed tour de force, it not only demonstrated that the Athens State Orchestra has truly come together again but provided Horafas with an opportunity to display his gift for dramatic, subtle, precise and emotionally intense conducting.

On April 2, the Lyriki Skini revived its successful 1980 production of *Norma*, excellently staged by Spyros Evangelatos. The orchestra was under the energetic command of Choo Hoey who charged through the silly overture and the banal opening chorus with commendable dash. The conductor, however, had some difficulty reining in the orchestra as it approached "Casta Diva", the opera's first triple hurdle, with the result that the prelude and cavatina of *bel canto's* most famous aria came out sounding startlingly like "Row, Row, Row Your Boat". The orchestra recovered quickly and proceeded to the finish with vigor and skill, underlining the relentless dramatic unity which is the hallmark of this remarkable production.

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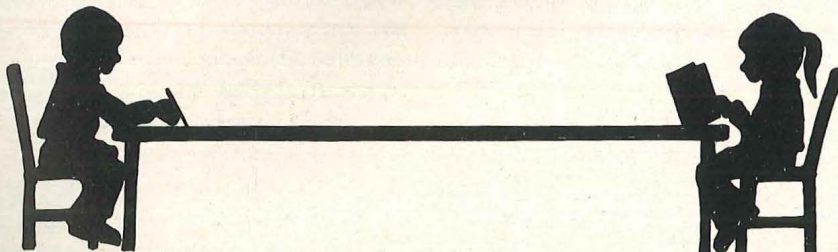
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ever, a voice well beyond its prime which has worn close to threadbare in places. Although Kiki Morfoniou herself has been singing Adalgisa for over two decades, her voice remains astonishingly young and she must be one of the finest Adalgisas singing today. Thanos Petrakis repeated his last year's performance as Pollione which is one of his best roles, and Dimitri Kavrakos was in especially fine form as Oroviso. It is curious that the *Lyriki Skini*, which sometimes shies at lesser obstacles, has been able to achieve such fine performances of *Norma* in the last two seasons — a work which has had its share of notable "refusals" in far more prominent opera houses.

The subject of *Pique Dame* is chance, and therefore it is wholly appropriate that the structure of this opera should appear so haphazard. To begin with, Tchaikovsky's brother provided a libretto which missed the point of Pushkin's original story. And then the composer did not plant his arias neatly in rows, but sowed them broadcast with the result that his melodies sprout up almost anywhere, sometimes singly and sometimes in patches, which gives his operas much of their freshness and surprise.

The *Lyriki Skini*'s premiere of *Pique Dame* this season took place in March, and the production followed the opera's characteristic randomness though it may have been enhanced by under-rehearsal. In any case, the implausible coincidences described in the plot were effectively carried through by the singers, who gave indications of never having set eyes on each other until they appeared on stage. That a love affair carried on by a hero who sings Russian and a heroine who sings Greek should end in a misunderstanding gave a logical end to the matter quite absent in the original libretto. The opera was well sung. Stojan Stojanov was effectively passionate and obsessive in the role of Herman; Kiki Morfoniou melting and introspective as the Countess; and Barbara Gavakou distracted, intense and in brilliant voice as Lisa, that extraordinary heroine who aroused the composer's most personal musical idiom when he happened to think of her (which was not very often).

—S.E.

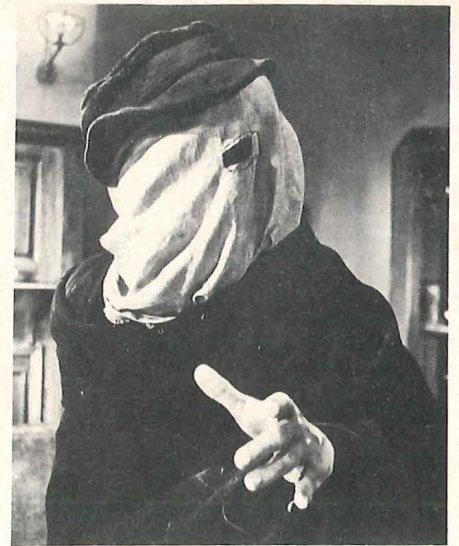
Summer Re-runs

AS the film season in Athens comes to an end, film distributors are praying for an early summer. The recent earthquakes and subsequent tremors have been disastrous for film schedules and attendance as well. Summer schedules, normally quite tenuous, have been further confused by this situation. Audiences were sparse, and people were afraid to sit through movies in the older theaters of Athens. Consequently, distributors were reluctant to open films which were risky in box-office terms. Distributors now hope that the shift to outdoor theaters with the fare of "oldies but goodies" plus this year's film highlights will lure people back to the cinema.

In reviewing the past season, which began in October, there seem to have been times when the cinema scene was a cultural desert; yet in April the selection of interesting films was overwhelming, with the late arrivals and the backlog of films which were delayed until after the presentation of the Academy Awards all being released at once. Yet there is no need to panic now; if you missed some of the more popular films, you should have a second chance to view them during the summer, in the limited setting of the outdoor theater.

After a somewhat mediocre

season, what are some of the brighter efforts which we can expect to see playing this summer? The year was not strong in entertainment value and the scarcity of really good comedies illustrated this. It seems modern audiences have been trained by film critics and theorists to believe that only serious, thought-provoking films are worthwhile. There were some fine examples of this type including *The Tin Drum*, an adaptation of the Gunther Grass novel; Ingmar Bergman's *From the Life of Marionettes* and David Lynch's *The Elephant Man*. The latter was a movie of real fascination which could have been sentimental, but was saved by the restrained performances by a distinguished cast including Anthony Hopkins (as the kind physician who saved him from the Freak Show), Anne Bancroft, Sir John Gielgud, Dame Wendy Hiller and especially that of John Hurt as the grotesquely deformed man who actually lived in Victorian England. In the original stage play, the lead actors in New York and Athens productions performed without makeup, using posture and facial expression to indicate deformity. The film version utilized a highly elaborate and realistic makeup job, but of more interest was Hurt's ability to convey through voice and gesture, despite his frightening appearance, the sensitiv-



John Hurt in "Elephant Man"

ity of this gentle and highly intelligent man. Hurt's portrayal of the childlike joy of the Elephant Man upon receiving a gift from friends or upon going to the theater for the first time is exquisitely touching.

Serious, substantial films such as these can be quite satisfying, but now and then a comedy is in order. The audience usually wants a comedy that is engaging, relaxing and of course funny enough to produce laughter. The comedies of this season generally fell short of this goal. *Blues Brothers*, and *Used Cars* contained some funny scenes but both indulged in ridiculously exaggerated and drawn-out car-chase scenes and pile-ups. It is time that directors concentrated more on clever scriptwriting rather than trite visual effects. *Airplane (Flying High, in Greece)* relied mostly on complications of plot in this spoof about airplane disaster movies in general and *Zero Hour* in particular. Although hammy, it was entertaining in an unsophisticated way. *Stardust Memories* was Woody Allen's latest film and a truly clever and well-developed comedy. The critics sharpened their claws and tore into this movie with unnecessary vengeance. It may not have the charm of *Annie Hall* or the depth of *Manhattan* but it has its own merit. This is Allen's version of Fellini's *8 and 1/2* and it contains some very personal insights as well as witty dialogue. The world of a celebrity is seen through Allen's eyes and the fans are given the appearance of curious onlookers peering into a goldfish bowl with the aid of a fish-eye lens. Who could hate a movie in which the fans when introduced to

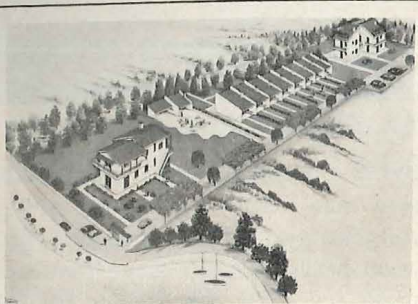


Crowd scene from "Flash Gordon"

Anna Grigorea

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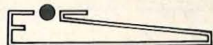
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their idol come out with such lines as "I have just finished writing the definitive cinematic study of Gummo Marx," or in soliciting personal items from a celebrity for a charity auction, "Someone told me you wear a truss. An old truss would be just wonderful!"? Although the translator did a good job with the subtitles, Allen's movies are thick with quick exchanges of one-liners. Even then an American audience has a difficult time following and an audience reading subtitles inevitably misses a great deal. This is a pity because Allen's scripts are rich with intricate humor.

Thrillers abounded this past season and ranged from the really crude levels of movies such as *Friday the 13th* to skillfully made versions such as Stanley Kubrick's *The Shining*. The most visually appealing was Brian DePalma's *Dressed to Kill* with an intriguing ballet-like seduction scene in an art museum and a perfectly lovable prostitute who invests her wages in the stock market. Unfortunately, it was marred by sexist undertones and a somewhat confused and unbelievable plot. Psychiatrists were very concerned about the effects on already anxious patients of seeing a psychiatrist portrayed as a transvestite murderer. Perhaps they can reclaim some of their patients who might have been frightened away by having them see *Ordinary People* in which the psychiatrist is a stable and likable person.

Science fiction films were generally a letdown. Two sequels of popular films, *The Empire Strikes Back* (a second *Star Wars* episode) and *Superman II*, lacked the appeal of the originals, as sequels often do. Visual effects in both were exciting, but the romantic plot of *The Empire Strikes Back* seemed feeble and Carrie Fisher's nasal whine was tiring. Furthermore, the idea of Superman and Lois Lane engaging in anything more than heavy hand-holding is anathema for comic strips and destroys the suspense and tension built up in the first movie. *Empire* is saved by the imaginative special effects, especially the creation of Yoda, a wonderful gnarled little creature with long donkey-like ears who makes one forgive all the other shortcomings of the film. *Flash Gordon* was more successful at engendering a feeling of fun in this up-

dated version of the 1950s television serial, with the hero as a brawny and naive football quarterback, an exceptionally alluring Princess and a deliciously evil Ming. A lively rock score added to the energy, and the elaborately choreographed scenes in flashy futuristic costumes reminded one of an overblown Radio City Music Hall Rockettes number. *Close Encounters of the Third Kind: Special Edition* is an example of science fiction at its best, engaging and awe-inspiring. All of the original film is here plus an extra treat: a new ending has been added in which we are actually taken inside the marvelous spaceship.

There were some notable performances this year such as the late Peter Sellers in his next-to-last role of Mr. Chance, the simple-minded gardener in *Being There*, an adaptation of Jerry Kozinski's novel. Sellers is at his finest in this whimsical satire, exhibiting the restraint and precise timing of a great comedian, qualities which had been hidden under a grosser, more physical manner of performing in his movies of the last few years. Gena Rowlands was a tough but lovable ex-gun moll in *Gloria* and Richard Gere was a coolly detached professional hustler in *American Gigolo*. The subject of the latter was interesting and the treatment very effective, but the movie was flawed by an implausible plot. The introduction of a murder charge and the subsequent developments were extraneous and unlikely, marring the effectiveness of this unusual character study.

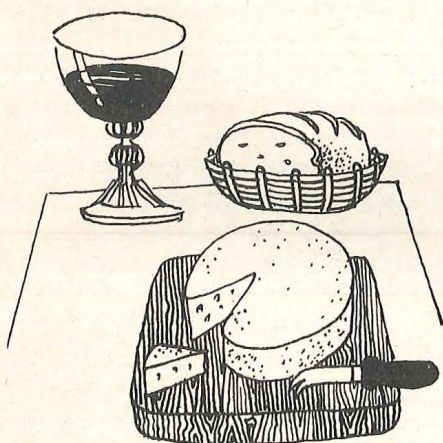
The most believable and enjoyable performances were given by a pair, a boy and a horse, in the movie *Black Stallion*. The film exemplifies what a powerful and exhilarating experience movie-viewing can be, and it achieves this with a simple plot without sex or violence. The first half-hour of the film is especially captivating with no dialogue but with unforgettably beautiful images providing a narrative of the boy and the magnificent animal being shipwrecked and marooned on an island. The skittish, hesitant interplay leading to the development of a glorious friendship is spellbinding. Don't pass this by because it is a "children's" movie. It is indeed that, but the charm is there for all ages.

—BARBARA STENZEL

Domestic Cheeses

CHEESE production has dropped sharply. There is less milk, as shepherds and workers have left their villages to find work in other places. Imported cheese will soon be feeding Greece," predicted Takis Regas, a cheese retailer for more than twenty years.

The words hung ominously in the air like the opening lines of a Greek tragedy. The setting was a small cheese shop near the busy Athinas market on a lovely Saturday morning. Athenians flock to specialty shops on Athinas and Sophocleous Streets in preparation for their Sunday meal. All seemed well. Greek cheese was still on the national



menu. The activities around the retailer seemed to belie his words, as he sliced off chunks of *feta* and other favorites for the customers thronging his shop. Headcheeses were heaped on counters, and mounds of soft *mizithra* enticed the eye. Barrels and cheese containers lined the walls and stockrooms. Shoppers excitedly called out their orders. Could this cheese expert be mistaken?

Other retailers, unfortunately, concurred as they commented sadly on the plight of the cheese industry. And there is no doubting their knowledge. Cheese sellers, like most food retailers, know their business and can trace cheese ancestry, method, type of milk and family pedigree. Experts point out, too, that the invasion of imported "Greek" cheese (which in some instances receive rave reviews)

is in full swing. Imports have been seen in Athens and reported previously in this column (March, 1978). Today, shoppers can select *feta* from Denmark, Holland, Bulgaria and elsewhere, *kefalotyri* made in Holland and *graviera* produced in Hungary.

The ominous outlook for domestic cheese, a staple since the Bronze Age, seems too bleak to contemplate. Can cheese, a bulwark against hunger enjoyed by Minoans, Homer, Plato, and poets through the ages, be doomed?

Cheese has always been a culturally favored food intermingled with Greek life and language. Almost anyone brought up in a village or town talks with pride about the native method of making cheese, which is as natural for them to make as bread, its wholesome accompaniment. And with a glass of wine, an olive or two topped off with seasonal fruit — it makes a rewarding meal. In some villages, shepherds prepare cheese for the entire community and nearby towns. Like the sea and mountains, the sight of sheep grazing near a shepherd or shepherdess spinning with a *roka* and the sound of goat bells are indigenous elements of the landscape. Must this deeply-rooted custom disappear?

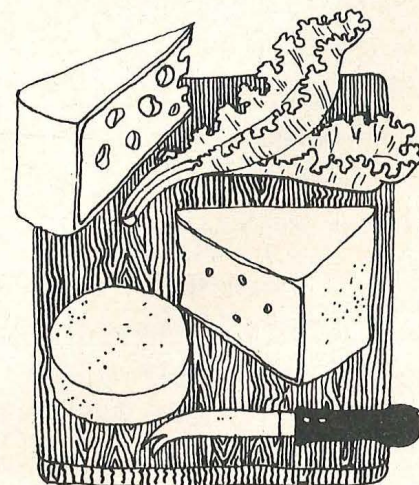
In Athens, cheese-shopping currently hurts the wallet more than the spirit. While weighing up chunks of piquant *graviera*, pungent *kefalotyri* or mellow *kasseri*, the retailer, in traditional manner, offers customers white or golden cheese nuggets to munch, then computes costs and hands out the bill. After paying the cashier and picking up the wrapped cheese, the shopper walks off, alternately soothed by the bite of cheese and rocked by its staggering price! The economics are painfully obvious since the demand is higher than ever and the supply dwindling. In specialty shops and supermarkets surveyed, cheese sells from 156 to 389 drachmas per kilo (in 1973 a shopper could carry home a kilo of *feta* for 35 drachmas). Fur-

ther, domestic *feta* is not always price-competitive against the foreign-made "Greek" types. Quality is another matter. Local consumers insist that a certain region creates the "best" *feta* and relish the distinctive varieties of flavor. In fact, the characteristic differences seem to be an integral part of the scenario — satisfying to the Greek love of drama and intrigue. "Is this week's *feta* from Trikkala tastier than Kalavryta's and will *graviera* from Crete outshine the recent sampling from Arta?"

European and Scandinavian cheeses now share billing in the display cases (with outrageous price-tags from 200 and 300+ drachmas per kilo, reaching more than 700 for French Roquefort and less expensive versions from Denmark, Germany and Romania). Edam, Gouda and Emmentaler are found in many cheese shops, usually made in several countries besides Holland. So the sophisticated and affluent customer can enjoy the boutique status of cheese.

Concentrating on the Greek product, we find as we peer into cheese shops that their remarkable attributes and uses seem more endearing when we consider the short supply:

Feta — White, crumbly, salty curd cheese made from sheep's or goat's milk. Most famous and distinctive, adored in Greece, highest in demand and traditionally about



Anna Christopoulou

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eighty percent of domestic production. Wonderful in salads, casseroles, savory pies and appetizers and melts deliciously in *trahana* soup or a grilled sandwich. Save the little crumbs that inevitably drop off when slicing *feta*, excellent to pop into an omelet or the mouth. Refrigerated in brine, *feta* keeps indefinitely.

Kasseri — Rich yellow and firm with small holes, made from sheep's or goat's milk, smooth in texture and mild in flavor with a slightly smoky, sometimes mysterious, aftertaste. Usually served sliced along with the meal, but used increasingly in pizza and other "new" baked specialties. Try grating on the large-holed grater and strew cheese ribbons over a raw, mixed green salad after tossing with dressing.

Kefalotyri — Light yellow, very hard and salty grating curd cheese made from sheep's or goat's milk. This is the classic grating cheese for village specialties like homemade noodles and spaghetti tossed with freshly melted, bubbly butter. Zesty in *pastitsio*, especially when its sharpness blends with the mild-mannered *mizithra*. Cheese enthusiasts serve it sliced; others fry it with a dash of lemon juice for a *saganaki* appetizer (a splash of brandy, ignited, supplies more gusto). *Kefalotyri* stores well indefinitely, seems to improve with age; grate freshly each time for maximum flavor.

Graviera — Yellow, slightly salted, gruyere-type curd cheese made from sheep's, goat's, or cow's milk. (*Graviera* is among the most expensive Greek cheeses available, ranging between 258 to 385 drachmas per kilo in the stores checked). Seres makes a tangier *graviera* than Trikkala, Crete, Metsovon or Arta, one cheese retailer said. *Graviera* is a fine table cheese or may be grated, cubed or melted in a sauce or fondue.

Mizithra — White whey cheese made from sheep's and goat's milk after the curd is drained. *Mizithra* is probably second to *feta* in the esteem of provincial people who grew up with its incomparable fresh taste. There are two types:

Soft, fresh and unsalted *mizithra* is used for mixtures of sweet or savory cheese pies, or just for eating; the lightly salted (or heavily salted) semihard grating *mizithra* is superb for the myriad specialties — *moussaka*, *pastitsio*, au gratin dishes — particularly when mixed with some *kefalotyri*. Also called *manouri* and *apahi mizithra* ("no fat" *mizithra* — a clear assessment of its fat content compared to curd cheeses, but slightly fattier than *anthotyro*). The grating type lasts indefinitely, but fresh *mizithra* should be eaten within a few days.

Anthotyro — White, slightly gray, speckled whey cheese made from sheep's or goat's milk after curd has been drained. Slightly coarser texture than *mizithra*, it sticks to the roof of the mouth. Usually made on Crete, *anthotyro* is especially flavorful when combined with minced onions, dill and parsley or other herbs, or for dessert with honey, preserves or fruit.

Ladotyro — Light cream-colored, salty and oily curd cheese usually in a round shape, made from sheep's milk, identified with Mytilini. A retired shepherd from Ayiasos, Mytilini, now living in Athens, described how *ladotyri* is made. "Like *feta*, *ladotyri* is made from the 'first milk'. To form a curd, when the milk is fresh, *mayia* (yeast) is added to the milk; when the milk thickens it is drained for many days in a special container, then salted three times with fine salt. The cheese is again drained to release all liquid. Hot whey is poured over the cheese, drained again. *Ladotyri* is stored in olive oil."

These simple, honest and straightforward cheeses remain significant Greek soulfood. At the same time, the cheese industry crisis deepens relentlessly. Perhaps there will be a miraculous solution to support the cheese production (hopefully, not the conversion to a manufacturing-type production where animals are confined indoors in a "factory") for the idea of Greece without its own cheese, without sheep and goats, in the countryside is incomprehensible.

—VILMA LIACOURAS CHANTILES

Reversing its formerly permissive stand in regard to nude bathing, the National Tourist Organization this summer will be publicizing the legal measures by which violators of public decency may be prosecuted. Last year EOT paid court fines for indigent foreigners arrested on these charges. This year "the new morality" is strongly backed by the Church and extreme religious groups such as those which harassed nudist groups at Ermioni last summer.

Parliament approved a draft law on March 30 designating Patmos a holy island. The law will strictly control further tourist and commercial development.

The R.A.F.'s nine-aircraft acrobatic squadron, the Red Arrows, presented a half-hour's show over Tatoi Military Airport on April 1. The flying corps was returning from a tour of Middle Eastern countries.

Beginning in July, license plates will no longer be confiscated from illegally parked cars. The Ministry of Transportation has been installing a more sophisticated computer system so that license numbers can be more easily traced in registration files. Henceforth, violators will have their summonses sent to them through the mails.

The demand for camping equipment greatly increased after the recent earthquake, resulting in incidents of profiteering. While the government maintained that it was fully equipping the needy, officials warned that retailers who increase the cost of tents would be severely fined.

Scholar and author Peter Levi, anthropologist Alke Kyriakidou-Nestoros and Costas Carras, founder of the Elliniki Etairia were among the lecturers at a symposium entitled "3,000 years of Greek identity - Myth or Reality", which took place at Imperial College, London, under the sponsorship of the National Trust for Greece.

In mid-March Eleni Barbati of Halandri filed suit against the owners of twenty-eight buses operating on

the public transportation system. She maintains that the pollution caused by these ill-maintained vehicles is criminally hazardous to public health.

Defense Minister Evangelos Averof announced on March 21 that tanks and aircraft would not take part in the March 25 Independence Day military parade as an energy-saving measure. Others believed that the measure was taken because the vibrations made by passing tanks and planes might further weaken buildings damaged by earthquakes.

A two-day-old boy was kidnapped from the Mitera Maternity Clinic on March 22. It was the first incidence of the kind ever to take place in Athens. As the father, a worker in a shoe manufacturing plant, was of modest means, the clinic offered a 300,000 drachma reward for the recovery of the infant. Thirty-six hours later a taxi driver, who had stopped at a Kolonaki cafe, was astonished to find an abandoned baby in his cab. He rushed back into the cafe, and called the police, but when he returned the baby was gone. In the interval, a woman passing noticed the baby and took it into an apart-

ment next door. In the resulting confusion, it was thought that a dispute over the reward might arise, but in fact no one claimed any sum and the infant was returned to its mother at the clinic.

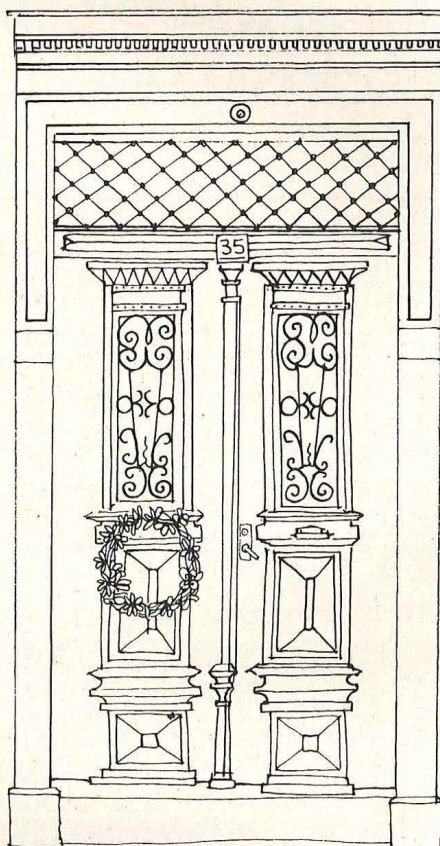
Sophia Papandreou, mother of P.A.S.O.K. leader, Andreas Papandreou, celebrated her ninety-sixth birthday on April 2. Her father, the ardent Polish philhellene Sigmund Mineiko, fought for the Greek cause in Epirus. She met her future husband, former Prime Minister George Papandreou, in 1903 while studying at the University of Athens.

Attended by President Karamanlis and leaders of government and opposition parties, the official state mass, celebrating the 160th anniversary of Greek Independence, took place at the Church of Saint Dionysios Areopagitou, Kolonaki, on March 25. The Metropolitan Cathedral was undergoing repairs following damages caused by the February earthquakes.

As of April 1, 45,000 buildings in Attica had been examined for earthquake damage and 5,800 were found to be in varying degrees of danger. Among these were the Monastery at Daphni and the Arskion Law Courts in downtown Athens. Sessions scheduled to be held on the upper storey of the building were transferred to other government premises.

After several weeks' delay, shipments of crude oil from Libya were resumed in the first week of April. The delay was believed connected with an international incident which occurred in February when a Libyan pilot, landing his latest-model, Russian-built MIG in Crete, asked for asylum and a reunion with his Greek sweetheart.

At the Berlin Exhibition of International Tourism in April, the Italian minister suggested to the General Secretary of EOT Nondas Solounias that Pompeii and the Acropolis become "sister monuments". The close relationship seems to derive from a common father, Poseidon, god of earthquakes.





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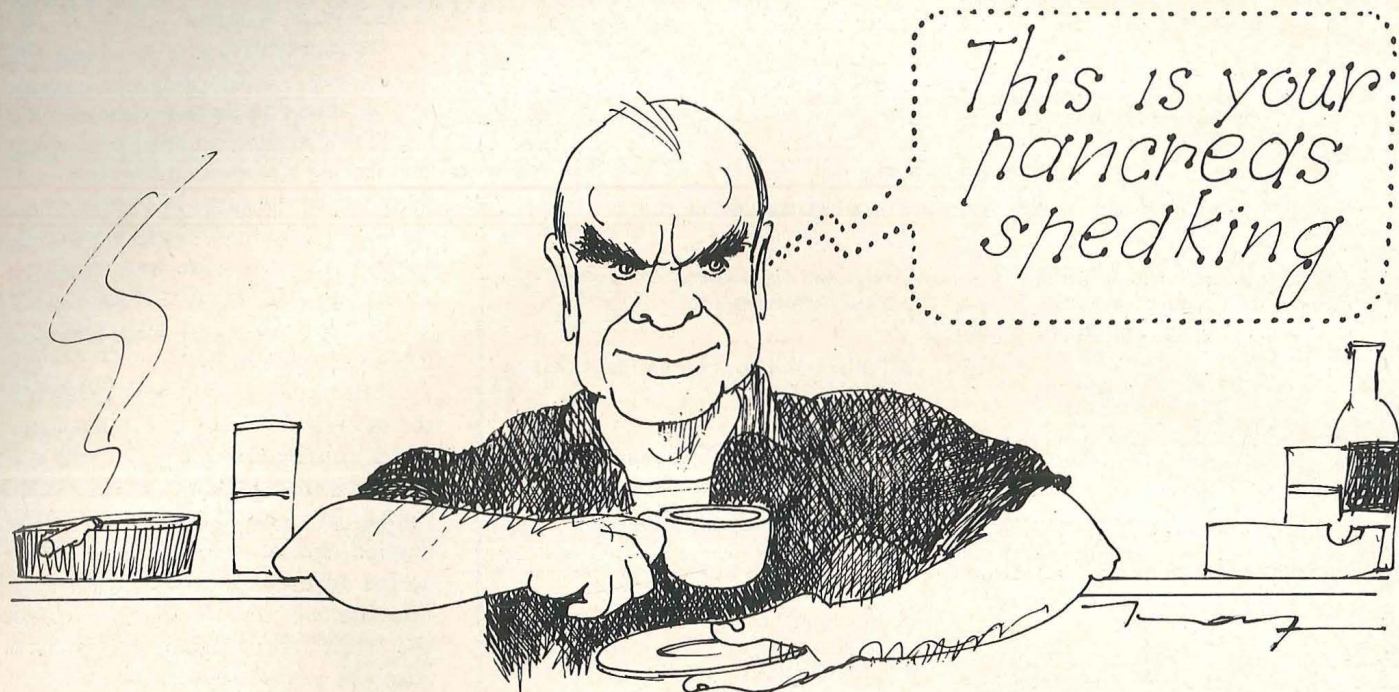
Kolonaki Square was vandalized on April 5 when youths broke up public wooden benches and pitched them into the central fishpond. It was the latest development in a dispute between cafe-owners and the municipality over the sudden 850% rise in the renting of pavement space. Although seven people were arrested, the City Council backed down the following day and substantially reduced rental prices.

In the first week in April, Constantine Fermanoglou, 46, an Athenian carpenter, sued for a divorce from his wife Martha on the grounds that she had not kissed him on the mouth for over a year. He claimed two million drachmas' compensation, citing a precedent in an American court whereby a husband was awarded over a quarter of a million dollars in similar circumstances. Martha disputed the claim, referring to the poor condition of her husband's teeth.

A public school in Neohori near Messolongi was closed when the student body joined six thousand farmers in protest against the proposed construction of a petrochemical plant. The plant, it is argued, is a potential pollutant of the Acheloos River estuary and the unique ecosystem of the famous Messolongi lagoon.

On April 6, Minister of Planning and Environment **George Plytas** announced that a Presidential Decree was being prepared which will require that all apartment buildings in Athens install a single central TV aerial. The consequent chopping down of the forest of antennae will remove one of the city's most characteristic sights.

Journalist **Maria Rezan** cancelled her regular Wednesday radio program "Two Hours without a Scheme" slated for April 15. The program was to honor the heroes of the Resistance but ERT was reluctant to include an interview with **Manolis Glezos**, the well-known Leftist figure who pulled down the swastika from the Acropolis shortly after the Nazi occupation of Athens. It is rumored that all political figures (except ministers) are being censored from government-controlled media until after the forthcoming elections in order to avoid "propaganda" and "enflaming political passions".



Coffee Break

I AM not normally in the habit of communicating intelligibly with my internal organs. Indeed, apart from an occasional rumble from my stomach and an unobtrusive but steady heartbeat, the silence of my insides is exemplary.

So it was not without a great deal of surprise the other day, while savoring a large *capuccino* at Jimmy's cafe in Valaoritou Street, that I heard a murmur of protest from somewhere to the left of my stomach.

"Speak up," I commanded. "Who are you and what are you trying to say?"

"This is your pancreas speaking; how do you read me? Over."

"I read you loud and clear. What frequency are you using? Over."

"I have tapped a nerve pathway to your left ear. I wish to lodge a strong protest against the stuff you are pouring down your gullet this very minute. Over."

"The stuff in question is a large *capuccino* and a very good one at that. Would you like a stuffed croissant, as well?"

"Not for the moment. Haven't you heard that coffee can give me cancer?"

"Yes, I have, and so have lot of other people but everybody still keeps drinking it."

"I am surprised at their temer-

ity. But I don't care about other people. It's my skin I'm concerned with."

"Look, pancreas, if I listened to all the advice given by doctors I wouldn't be here. I'd be herding goats on a mountainside in the Caucasus and ingesting large quantities of yogurt. Is that what you want?"

"I wouldn't mind. I can handle yogurt better than coffee."

"Anyway, my intake of coffee has been fairly stable during the past three decades, give or take a Nescafe or a *sketo* or two, so what are you bitching about? You seem to have dealt with it quite competently up to now."

"Yes, I have. And I think it's high time you showed your appreciation. I bet you don't even know what I look like or how I operate."

"Well, I know that in edible animals you're called the sweetbread and that you probably make a fine ingredient for *magiritsa* soup but I admit I've never seen you *au naturel*. Also, I know that when you don't work properly in some people they get diabetes. Right?"

"Correct. I have microscopic cells all over me that are called the islets of Langerhans which produce insulin. But I do much more than that. Do you realize that every twenty-four hours I pour about two pints of pancreatic juice into your duodenum through my ducts of War-

sung and Santorini?"

"You sound very geographical. I went to Santorini once, on a cruise."

"Not that Santorini, dumb-o. Santorini was a professor of anatomy at the University of Padua in the 18th century who discovered that particular duct."

"I'm sorry. I didn't mean to be rude."

"And do you know that my juice contains trypsin, lipase and amylase which break down the proteins, the fats, the starches and the sugars you eat into the peptones, amino acids, glycerol and glucose which nourish you and keep you alive and healthy?"

"And add inches to my waistline!"

"That's because you're a greedy guts. If you ate less I wouldn't have to work so hard and if you drank less coffee or none at all, you wouldn't be exposing me to unnecessary risks."

"Look, pancreas. I rather resent being harangued in this way by a subordinate organ. What would happen if my gall bladder, my spleen, my stomach, my liver and my kidneys all started making bright suggestions on what I should or should not eat or drink? I would be so occupied with internal arguments that I would have no time left for more important occupations such as playing bridge,

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watching TV or reading the funnies in the Herald Tribune."

"That's where you're wrong. It is precisely because they can't speak to you that you have no idea what's happening inside you until something goes wrong and you end up in hospital or under the surgeon's knife. You should be thankful to me for having a little more initiative and trying to warn you before it is too late."

"I see your point. Okay, what is it you want me to do?"

"Basically, I want you to lay off the *capuccinos*. But if you have any social conscience at all you will agitate to introduce laws against coffee similar to those that are now being applied against smoking. No more coffee advertising in the media with mustachioed models on TV slurping the stuff and singing its praises. Also, an inscription on all cans and packets with the clear and legible warning that 'coffee may be hazardous to your pancreas'."

"But what will happen to the millions of people in the world engaged in growing, marketing and retailing coffee, from the man who plants the beans to the *kafedzis* round the corner, if everybody stops drinking coffee? They would all starve to death."

"I haven't noticed any tobacco growers, cigarette manufacturers or tobacconists starving to death so far, have you?"

"Well, then, what's the point of mounting a campaign against coffee drinking?"

"I see we don't see eye to eye. You're thinking of people and I'm thinking of pancreases. So let's forget about the campaign for the moment. But do me a favor, will you, and lay off those *capuccinos*?"

By this time, the other customers in Jimmy's, who had been watching me conversing with myself, in fascination at first and later in some alarm, had edged away from me as far as they could, while the girl at the cash register and the staff behind the counter were all looking at me rather curiously.

I grinned apologetically at them as I walked out of the place, and then I realized it would not be at all difficult for me to give up the *capuccinos*. I wouldn't dare show my face in Jimmy's ever again!

—ALEC KITROEFF

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.

AE = American Express Cards welcome

AE Athens Hilton Supper Club, Hilton Hotel, Tel. 720-201. International menu. "The Starlight Buffet" every Tues. From 9 pm, piano and vocals by Yiannis Spartakos, and music for dancing. Trio Greco from 11:30 pm. Open nightly 8:30 pm-2 am. Closed Mon.

AE Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Country-club atmosphere, with a pleasant garden in summer. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 8:30 pm-1 am. Closed Sun.

AE Brasserie des Arts, King George 2, Syntagma Sq., Tel. 325-5301. The restaurant of the Meridien Hotel, its special feature being the French Nouvelle Cuisine. Reservations necessary. Daily 1-3:30 pm, 8-11:30 pm.

AE Da Walter, Evzonon and Anapiron Polemou, Kolonaki, Tel. 748-726. Italian cuisine, spacious bar. Nightly 8 pm-1 am.

AE Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936. Magnificent view of the Acropolis and of the Sound and Light show in summer. Open terrace on warm days. International cuisine, ground floor coffee shop and snack bar. Daily 12n-12m (and to 1:30 am in summer, from April).

AE Escagot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349. A French restaurant with bistro and piano bar in the basement. Summer dining, covered pavement. Nightly 7:30 pm-2 am. Closed Sun.

AE G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251. International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 11 am-1:30 pm.

AE Grill Room, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. Downstairs café-restaurant in the Astir Hotel complex. French cuisine. Piano music, sometimes a small orchestra for dancing. From March through the summer, daily for breakfast 7-10 am, lunch 12-2:30 pm, dinner 7 pm-12 m.

Meridien, see Brasserie des Arts.
AE Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. Pleasant atmosphere, soft music. International cuisine. Discotheque attached. Daily 12n-3:30 pm and 8:30 pm-1 am.

AE Riva, Michalakopoulou 114, Tel. 770-6611. French cuisine, stereo and piano music. In winter, nightly 8 pm-1 am. Closed Sun. Summer closing, June through Sept.

AE Scorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the US Embassy), Tel. 779-6805. Italian cuisine. Nightly 7:30 pm-12:30 am.

AE Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton, international and Greek cuisine. Well-stocked bar. Music by the Trio Greco. Daily 12:30 3:30 pm, 7-11:30 pm.

AE Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Good charcoal grill with a variety of spicy sauces. Piano music. 8 pm-12 m.

AE Terrace, Meridien Hotel, King George 2, Syntagma Sq., Tel. 325-5301. Snacks, and buffet with Greek specialties. Daily 7 am-2 am.

AE Tudor Hall, Syntagma, Sq., Tel. 323-0651. Roof-top restaurant of the King George Hotel with a panoramic view of the Acropolis and summer dining on the terrace. International cuisine with some Greek specialties. Daily 12n-4 pm, 8 pm-12 m.

INTERNATIONAL CUISINE

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

AE Al Convento, Anapiron Polemou 4-6 Kolonaki, Tel. 739-163. Italian gourmet specialties: antipasti, pasta and scaloppine. Nightly 8:30 pm-1 am. Closed Sun.

Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. Italian fare. Nightly 7:30 pm-2 am and Sun. lunch 12:30-4 pm.

AE The Annex, Eginou 6 (between Hilton and US Embassy), Tel. 737-221. International and some Greek dishes. Full cocktail bar. Daily 12n-3:30 pm, 8 pm 12:30 am. Closed Sun.

AE Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729. A view of Passalimani Harbor. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12n-3 pm, 7 pm-1 am. Closed Tues. evenings.

AE Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. Situated in an old renovated house. Greek and Oriental specialties. Daily for lunch and dinner.

Balthazar, Tsoha 27 and Vournazou, Tel. 644-1215. In a converted mansion not far from the US Embassy, with a pleasant garden in summer. The menu offers unusual soups, entrées, curries and desserts. Nightly 7:30 pm-2 am. Closed Sun.

AE 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. Dine outside in summer. Mon.-Sat. 12n-3:30 pm, 8 pm-1 am. Closed Sun.

AE China, Efroniou 72, Ilisia (between Caravel Hotel and University Campus), Tel. 733-200. Chinese restaurant with an Oriental atmosphere. Daily 12:30-3 pm, 7:30 pm-12:30 am. Closed Sun. lunch.

Chryssos Elafi, on the 20th km. to the right on the way to Mt. Parnes, Tel. 246-0344. Chalet-like atmosphere with a terrace for summer dining. Mainly game and steaks. Nightly 8 pm-1 am. Closed Mon.

Comilon, Polyta 39, Ano Patissia, Tel. 201-0592. Spanish cuisine including unusual appetizers, very tasty paella, and sangria. Spanish and Latin American stereo music. Nightly from 8 pm. Closed Mon.

AE Dionissos, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), Tel. 726-374. Atop one of the Athenian landmarks with a view of the entire city. International menu. Daily 9 am-12 m.

ATHENS HILTON SUMMER BARBECUE

Weekly pool-side parties with a bountiful buffet and good selection of lively music. Wed. evenings from 8:30 pm, beginning at the end of May (weather permitting). For details Tel. 720-201.

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Opposite Caravel Hotel
Lunch 12-3 Dinner 8-1



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MR. YUNG'S ATHENS
MANDARIN
3 LAMAHOU STR., ATHENS
TEL: 323-0956

MANDARIN
44 MOUTSOPOULOU-PASSALIMANI
PIRAEUS TEL: 451-7819

CHINA TOWN
VASS. KONSTANTINOY 7 ALSOUS 1
GLYFADA TEL 894-3142

Dioskouroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list. Nightly 8:30 pm-1 am. Closed Sun.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Restaurant and bar (with snacks), daily 11 am-2 am. Closed Sun.

Erato, Varnali 7, Halandri (Dourou Sq.), Tel. 683-1864. French restaurant with bar. Open nightly.

Flame Steak House, Hadziyianni Mexi 9 (near the Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Outdoor dining in summer. Nightly 6 pm-2 am.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Steak specialties. Open terrace for summer dining. Nightly 6 pm-1 am. Closed Sun.

Il Fungo, Posidonos 68, Paleo Faliro, Tel. 981-6765. Italian food, a large variety of pizzas and pastas. Nightly 7:30 pm-2 am, and also Sun. and holidays 12:30-4 pm.

Isabella, 2nd Alipedo, Voula, Tel. 895-2103. Latin American music, with piano and harp, accompanies your meal. Nightly 9:30 pm-2 am. Closed Sun.

Je Reviens, 49 Xenokratous, Kolonaki, Tel. 711-174. French cuisine, Piano music. Cool garden for summer dining. Daily 9 am-2 am.

Kyoto, Garibaldi 5 (on Philoppapou Hill), Tel. 923-2047. Japanese delicacies in a comfortable setting. Daily 12n-3 pm and 7:30 pm-12m. Closed Sun.

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens. Dining in a pleasant little park in warmer weather. Reservations necessary in the evenings. Daily 12n-3:45 pm, 8 pm-1 am. Closed Mon.

La Boussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine and steak dishes. Garden for summer dining. Nightly 7:30 pm-1:30 am, and for lunch Sun.

Le Calvados, Alkamanos 5 (Hilton area), Tel. 726-291. French restaurant. Nightly 8 pm-1:30 am. Closed Sun., and during June.

Le Foyer, winter location Iofondos and Antinoros 36, Tel. 746-287; in summer moves to Voula (sea views), Tel. 895-2403. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Atop the St. George Lycabettus Hotel with a view of the Acropolis. Dancing to light music, vocalist Elena begins at 9:30 pm. Nightly 9 pm-1 am.

L'Orangerie, Efroniou 55 (opposite Caravel Hotel), Tel. 742-735. The French chef produces new specialties every week. Selected fresh seafood. Daily 12 n-3 pm, 8 pm-1 am.

The Landfall, Makriyanni 3, Zea Marina (Passalimani) Piraeus, Tel. 452-5074. Specializes in curry (every Wed.) and the traditional fare of roast beef and Yorkshire pudding on Sun. There is also an English-style bar. Piano music nightly. Daily 12n-12 m (bar closes 2 am).

Lihnari, Athens Tower (behind building A), Tel. 770-3506. Greek and international cuisine, for snacks or full-course meals. Daily 8 am-1 am.

Lotophagus (The Lotus Eaters), Agias Lavras 4, Kifissia (below train station), Tel. 801-3201.

Located in a tiny cottage set back in a garden. Reservations necessary. Nightly 9 pm-12 m. Closed Tues. and Wed.

McMiltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar open daily 10:30 am-2 am.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish. Daily 12 n-4:30 pm, 7 pm-12 m.

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. Lebanese restaurant which also provides a home delivery service. Daily for lunch and dinner from 12 n.

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed Japanese restaurant. In the summer dine in the Japanese garden accompanied by traditional music. Daily 1-3 pm, 8 pm-12 m. Closed Sun.

Mike's Saloon, Vas. Alexandrou 5-7 (between Hilton and Caravel hotels), Tel. 791-689. Bar, snacks and full-course meals. Daily 12n-2 am. Closed Sun. lunch.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is mainly a summer haunt. Soft stereo music. Daily for lunch and dinner.

Mr. Yung's Athens Mandarin, Lamahou 3, Athens, Tel. 323-0956. Daily 12 n-4 pm, 7:30 pm-1 am.

Oriental Taverna, Alsous 12 and Diakou, Glyfada, Tel. 893-2752. Specializes in Lebanese and oriental dishes. Daily 12 n-12 m. Closed Mon.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. Greek and French cuisine. The specialty, as the name (Little Duck) suggests, is duck. Cool summer garden. Nightly 8 pm-2 am.

Pergola, Xenokratous 43, Kolonaki, Tel. 730-151. Under the same management as L'Abreuvoir, the cuisine is Italian. Nightly 9 pm-1 am.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. A French restaurant which closes for the summer. Daily 12 n-3 pm, 8 pm-12 m. Closed Sun.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinion Sports Center), Tel. 801-7034. Chinese cuisine, specializing in Cantonese dishes. Nightly 7 pm-1 am, and also Sat. and Sun. 12:30-3:30 pm.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. Has a bar and lounge as well as dining area. Summer closing late June to mid-Oct. Nightly from 8 pm.

Spoonful, Tsakalof 29, Kolonaki, Tel. 361-9685. A lunch-time restaurant, the basement is self-service. Daily 12n-5 pm. Closed Sun.

Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 n-3:30 pm, 7 pm-1 am. Closed Sun. lunch.

Steak Room, Eginitou 6, (between Hilton and US Embassy), Tel. 717-445. Full menu but featuring charcoal broils. Includes a bar. Reservations advisable. Nightly 7 pm-12 m. Closed Sun.

Symposium, Plateia Neas Politias, Kifissia, Tel. 801-6707. Large variety of Greek and international dishes. Nightly 6 pm-1 am, and also Sun. and holidays for lunch.

Tabula, Pondou 40 (parallel to Michalakopoulou, behind Riva Hotel), Tel. 779-3072. A varied menu of Greek, French and other international specialties, plus a well-stocked bar. Quiet summer dining in the garden. Nightly 9 pm-1 am. Closed Sun.

The Trattoria, Athens Hilton, Tel. 720-201. Mainly Italian cuisine. Includes buffet with hot and cold selections. Outdoor dining in summer, beginning late May, weather permitting. Nightly from 7:30 pm.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisine. Summer dining in the garden. Nightly 7:30 pm-1 am. Closed Sun.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. International cuisine and a bar. Summer closing mid-May to mid-Oct. Nightly 8:30 pm-1 am. Closed Sun.

Vladimir, Aristodimou 12, Kolonaki, Tel. 717-407. Greek and French cuisine with some Russian dishes. Large garden with pine trees for summer dining. Nightly from 8:30 pm.

Water Wheel, King George 71, Glyfada, Tel. 893-2119. Chinese, French, Italian and American specialties. Nightly 5:30 pm-1 am.

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. Daily 12n-12m.

Aithrito, Profitis Ilias 14, Halandri (third right after Drossou Sq.), Tel. 681-9705. Good basic Greek cuisine in an old neo-classical house. Daily 10 am-2pm, 5pm-12m.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.), Tel. 941-9082. Seafood restaurant serving bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30pm-12m, and lunch on Sun.

Corfu, Kriezotou 6 (next to Kings' Palace Hotel), Tel. 361-3011. Menu includes the popular standbys of Greek cuisine as well as a few variations from Corfu. Daily 12n-12m.

Delfi, Nikis 13, Tel. 323-4869. Choice of hors d'oeuvres, light meals and grills. Daily 11:30 am-12m.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Greek and Oriental specialties. Daily 12n-5 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialties. Businessmen's luncheons. Daily 12:30 pm-12m.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475, 324-6827. Wide variety of dishes, soft taped music. Reservations necessary on weekends. Daily 8 am-12m.

Ponderossa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties in a converted mansion with garden for summer dining. Nightly 8 pm-12m. Closed Sun. and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near Hadrian's Library. Traditional specialties served indoors, or in the

Prunier

Ipsilantou 63
727-379

Belle Epoque

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One of the few fine dining places in Athens
Serving lunch & dinner.

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Ambelokipi-Erythros. Tel: 692-6437/8

park next-door in warmer weather. Daily 8 am until late.

Psaropoulos, Kalamon 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. Extensive menu. View of the yachts anchored in the marina and of the activity on the boardwalk. Daily 12n-4 pm, 8:30 pm-12m.

Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of Greek dishes; evening specialties are charcoal broils. Daily 12n-5 pm, 8 pm until late.

Vassilis, Voukourestiou 14a, Tel. 361-2801. For forty years now, consistently good food and service. Large variety of dishes, both Greek and international. Daily for lunch and dinner.

TAVERNAS

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

Askimopapo, Ionon 61, Ano Petralona, Tel. 346-3282. The name means "ugly duckling". Closes in the summer months. Nightly 8 pm-2 am. Closed Sun.

Costoyiannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0624, 821-2496. An old established taverna. Nightly 8 pm-12m. Closed Sun.

Karavitis, Pafsanios 4 (opposite the Truman statue), Tel. 715-155. Known for its broils. Nightly 8:30 pm-2 am.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Fireplace in the cooler months and summer dining in the garden. Nightly 7 pm-1 am.

Lambros, on the shore road, Posidonos 20, Voula. Tel. 896-0144. By the sea with a lovely view of the bay. Variety of appetizers and usually a good assortment of fish. Summer garden. Daily 10 am-1 am.

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. Summer garden. Nightly from 9 pm and for lunch on Sun. and holidays. Closed Mon.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka, with a garden for summer dining. Daily 12n-3:30 pm, 8 pm-12 m. Closed Sun.

Rodia, Aristippou 44, Kolonaki (near the Lykavittos funicular), Tel. 729-883. An old house decorated with family memorabilia. Garden for dining in warmer weather. Nightly 8:30 pm-1:30 am. Closed Sun.

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Sq., set off on a small cul-de-sac ("rouga" means lane). Good selection of taverna fare. Nightly 8 pm-2 am.

Ta Tria Adelfia, Elpidos 7, Victoria Sq., Tel. 822-9322. Wide variety of Greek dishes. Nightly from 8 pm. Closed Sun.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Specializes in goat (as the name suggests) and quail. Nightly from 8 pm.

To Limanaki, at the end of Avras St., between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. At its best in summer when you can dine in the garden. This taverna is right on the sea and offers a good view. Fresh fish. daily 12n-5 pm, 8:30 pm-12:30 am.

Tou Skorda to Hani, Pikermi (opposite the bus stop, on the main road). Tel. 667-7240. A country taverna where the specialty is game and the menu includes a wide selection of appetizers. Summer garden. Daily 1 pm-2 am.

Tsolias, Metaxa 16, Voula, Tel. 895-2446. Traditional rural taverna with selection of appetizers and broils. Summer garden. Nightly 8:30 pm-1:30 am, also lunch Sun. Closed Tues.



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*Exquisite Italian & International cuisine
Tropical plants and charming terraces*

Daily 7:30 pm to 1 am. Closed Sundays.

Thisseos 16. Vouliagmeni Tel. 8962497

Vasilena, Etolikou 72, Akti Kondili (Piraeus), Tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly 7-11:30 pm. Closed Sun.

Zafirios, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, the specialty is game (which you choose from colorful cards presented by the proprietor). Summer closing from late April to late Oct. Reservations are a must. Nightly 9 pm-1 am. Closed Sun.

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. A few of those listed below are luxury tavernas which have more elaborate programs.


Asterias, Folegandrou 41, Patissia, Tel. 864-6817. One of the few remaining charming small tavernas, with soft music and singing without microphones. Closes mid-May, re-opens in Oct. Nightly 9:30 pm-2 am.

Embati, at the 18th km. of the National Road in Nea Kifissia, Tel. 801-1757, 807-1468. Soft guitar and vocals, both Greek and European music. Closes for summer. Nightly from 10 pm. Closed Sun.

Frutalia, Kelsou 5 (from Athens, turn left at Vouliagmenis 63), Tel. 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.


Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Summer garden. Nightly 8 pm-2 am, and Sun. 1-4 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388.

 Rustic surroundings, summer terrace. Light Greek music. Closed Sun.

Myrtia, Markou Mousouri 35, Tel. 701-2276. Luxury class taverna. Guitar music, wide array of entrees. Nightly 9 pm-2 am. Closed Sun.

To Steki tou Yianni, Trias 1, Kipseli, Tel. 821-2953. Soft Greek music and vocalists. An old favorite taverna with a huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Summer closing. Nightly 9 pm-1:30 am.

 To Perivoli T'Ouranou, Lisikratous 19, Tel. 323-5517. Summer closing. Popular music and songs.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Fireplace in cool weather and pleasant garden in summer. Guitar music. Nightly 5 pm-2 am, Sundays 11:30 am-3 pm.

Xynou, Agnelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka, it has managed to retain its authenticity. Guitarists entertain with popular Greek songs. Reservations advisable. Nightly 8 pm-2 am. Closed Sun.

OUZERI

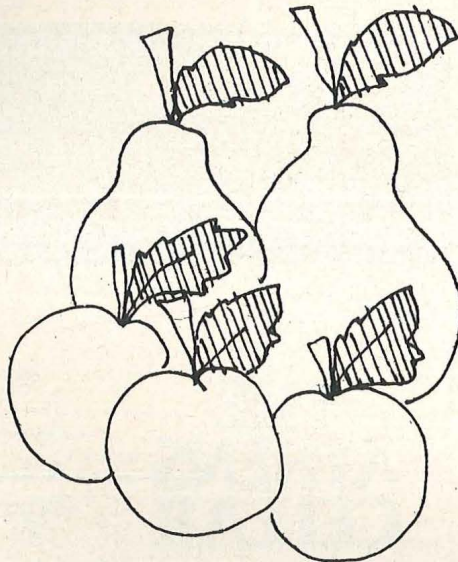
An old tradition. Mostly inexpensive little places, the local equivalents of pubs, where one can drop in for ouzo, whisky or coffee, a snack and perhaps a discussion on politics. Also popular for business lunches or pre-theater snacks. Usually a strictly male domain, the ones listed below are inner-city establishments where this certainly does not apply.

Apotsos, Panepistimiou 10 (in the arcade), Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, salami. Daily 11:30 am-3:30 pm and 7:30-10:30 pm. Closed Sun., and from mid-July to mid-Aug. for summer vacation.

Athinaikon, Santaroza 8 (near Omonia Sq.), Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweet-breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun., and for 15 days vacation in Aug.

Lycavittos Hill, about half-way to the top, accessible by car or on foot. Panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks and a variety of appetizers. Daily 10 am-10 pm. Usually closed Feb.

Orfanides, Panepistimiou 7, in the same block as the Grande Bretagne Hotel, Tel. 323-0184. In operation since 1924, it has long been a gathering place of lawyers, politicians and intellectuals. Daily 8 am-3 pm and 6-11 pm, Sun. 11 am-2 am.



DISCOTHEQUES

Range from luxury class (comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-café-bar. Drinks are around 200-250 Drs. each and there is usually no entrance fee.

Aftokinisi, Kifissias Ave (between Flokas and Maroussi), Tel. 682-1024, 681-2310. New and popular, with interesting decoration and very good choice of music.

Annabella, Agios Kosmas (near West Airport), Tel. 981-1164. During May the disco usually operates indoors. As the weather improves you may move outside to wine and dine near the swimming pool.

Athens Athens, Leof. Syngrou 253, Nea Smyrni, Tel. 942-5601/2. American-style disco, pop art decor, very modern lighting system, US equipment. There is also a bar upstairs with a pleasant view overlooking the dance floor.


Athinea, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Food available. Nightly from 9:30 pm. Closed Sun. Usually closed from June until some time in Oct.

Bithoula's, Vass. Georgiou 66, Glyfada, Tel. 894-7303. A very successful disco, frequented by all ages. Good selection of records, including new wave, rock and disco.

Disco Glass, Voulis 36 (off Syntagma), Tel. 322-7182. Exciting light show with 2001 Tivoli lights flashing in tempo with 2001 disco hit records creating a superb dancing atmosphere. Large black marble bar with a complete range of drinks. Open all year, fully air-conditioned. Nightly from 8:30 pm.

Disco 14, Kolonaki Sq., Tel. 745-938. A popular place with the younger generation. Only drinks served, good music. Open all year.

Emantina, Vas. Georgiou 83, Glyfada (below the Hotel Emantina). Air-conditioned year-round disco. Unusual decor and lighting system where plexiglass tubes in chromium plated balls, filled with thousands of small bulbs chase patterns in time to the music. An American-style DJ usually sets the pace.

 G & J, Sinopis 6 (in the Athens Tower), Tel. 779-7241. Sophisticated restaurant-disco, club atmosphere, soft lighting, quiet tables. Nightly 9:30 pm-2 am.

Karyatis, 11 Flessa, Plaka, Tel. 323-3286. Dance on the roof garden where there is a fine selection of modern lighting equipment and good sound. Lighted dance floor, two DJs and a program of music for all tastes.

Mekka, 9 Flessa, Plaka, Tel. 323-2112. Situated in the heart of the Plaka, surrounded by boites and restaurants, it was one of the first discotheques in Athens. Operates on the 2nd floor (mainly winter) and on the roof-garden (beginning mid-May, weather permitting) which gives a glimpse of the Acropolis. Opens this season with new decor and lighting system. You can dance to the latest hits as well as some old favorites. Popular with all ages.

Mad Club, Lisiou, Plaka. New discotheque, all white decor. New wave music. Drinks from 150 Drs.

Olympic Aquarius, Pondou 28, Drossia (off the Kifissia-Drossia Rd., turn right at Drossia Sq. and follow the signs), Tel. 813-2108. Luxurious all-year disco-restaurant. The interior is lush, with a long bar and triple diamond-shaped dance floor (which pulsates with colored lights), while outdoors the swimming pool is surrounded by swing-chairs and trees. Main program begins about 11 pm, while there is soft music for dining from 8:30 pm.

Olympic House, Glyfada Sq., Glyfada, Tel. 894-2141. Re-opening this season with a new dance floor and lighting effects, this all-year disco has straight disco music presented by a good, experienced DJ, for the real enthusiasts. Especially popular through the summer months, it is close to the sea with open veranda, and restaurant and patisserie below.


Papagayo, Patriarchou Ioakim 37, Kolonaki, Tel. 730-135, 740-136. Good disco with fine cuisine. Dining on the ground floor, dancing in the basement. Closed from end of May to mid-Oct.

Olympic Venus, Ag. Glykerias 7, Galatsi, Tel. 291-9128. Modern decor and lighting and an extremely attractive circular bar. Snacks available, friendly and efficient service. There is also a bar on the roof so that you can sit out on the terrace in summer.

Pinocchio, Adrianou 117, Plaka, Tel. 323-7333. Certain alcoholic and soft drinks are free but you pay an admission fee (around 200 Drs.) and are charged for beers, whisky and wine. This system has proved highly popular with tourists and foreign residents. There is a cafeteria on the ground floor which serves snacks.

San Lorenzo, Akti EOT, Tel. 895-2403. Live orchestra as well as recorded music. Nightly from 9:30 pm.

NIGHTCLUBS

Copa Cabana, Othonos 10, Syntagma Sq., Tel. 323-2061. Nightclub with floor show,  beginning at 10 pm, including a six-member modern ballet and international singers. Open nightly 9 pm-2 am.

Coronet, Panepistimiou 4 (downstairs at the Kings' Palace Hotel), Tel. 361-7397. Two shows nightly at 10 pm and midnight. International entertainers, featuring the eight-member ballet, "Fantastico", Maria Ortego and others.

CASINO MOUNT PARNES

Dining, dancing, gambling or simply snacking high up on wooded Mount Parnes (Parnitha), a short drive outside of Athens (about 35 kms.). The luxurious hotel complex is located at an altitude of 1050 meters. You may drive to the top or avoid the last 8 km. of gruelling bends by taking the cable car which operates 24 hours a day (closes for maintenance one month each year, usually Feb.). The hotel restaurant is open 6 am-3 pm and 6 pm-1:30 am daily and the Casino restaurant 9 pm-1:30 am. The Casino itself operates 7:30 pm-2 am, closed Wed. The entrance fee is 50 Drs., men should wear a tie. Entry is not permitted to those under the age of 21.

For information and reservations, Tel. 246-9111.

The Athenian organizer

The Athenian Magazine, Spetsippou 23, Athens, 139. Tel. 724-204

TRANSPORTATION

Airport Information

Civil Aviation Information,	
East Airport	979-9466
Olympic Airways only	981-1201
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.....	979-9466 or 979-9467

Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	323-2516
Alitalia, Venizelou 9b	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Bangladesh, Panepistimiou 15	322-8089
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	323-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Iberia, Xenofontos 8	323-7524
Iran Air, Panepistimiou 16	360-7614
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-1116
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Nikis 45	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
Singapore, Mitropoleos 5	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

Taxi Stations

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

Coach (Bus) Station

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

Pyrgos	513-4110
Sounion	821-3203
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Leaving Rafina	(029) 423-300

Marinas

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

GOVERNMENT AGENCIES

Embassies

Albania, Karahristou 1	742-607
Argentina, Vas. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
British Embassy, Ploutarhou 1	736-211
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	739-511
Cyprus, Monis Petraki 8	739-377
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A	672-3282
Czechoslovakia, Georgiou Seferi 6	671-0675
Denmark, Kolonaki Sq. 15	713-012
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Vas. Sofias 25	718-557
European Communities Office,	
Vas. Sofias 2	743-982/4
Finland, Sekeri 4	363-2392
France, Vas. Sofias 7	361-1664
Germany East, Vas. Pavlou 7	672-5160
Germany West, Karaouli Dimitriou	36-941
Hungary, Kalvou 10	671-4889
India, Merlin 10	360-2520
Iraq, Amarillidos 19	671-5012
Iran, Antinoros 29	742-313
Ireland, Vas. Konstantinou 7	732-771
Israel, Marathonodromou 1	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 59	733-732
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodotou 2	790-072
Mexico, Vas. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, An. Tsoha 15-17,	
Ambelokipi	641-0311
Norway, Vas. Konstantinou 7	746-173
Panama, Vas. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemon 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psychico	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan (Consulate) Rigillias 6	717-298
Sweden, Vas. Konstantinou 7	724-504

Switzerland, Iassiou 2	730-364
Syrian Arab Republic, Vas. Pavlou 18	672-5577
Turkey, Vas. Georgiou B, 8	764-3295
U.S.A., Vas. Sofias 91	712-951
U.S.S.R., Irodou Attikou 7	711-261
Uruguay, Vas. Sofias 7	360-2635
Venezuela, Vas. Sofias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3	681-8925

Ministries

Agriculture, Aharnon 2	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Environment, Pouliou & Amaliados	643-7351
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
'Merchant Marine,	
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Ministry to the Presidency,	
Zalokosta 3	322-7958
Ministry to the Prime Minister, Zalokosta &	
Kriezotou	363-0911
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. Trikoupi 182	361-8311
Press & Information,	
Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication,	
Xenofontos 13	325-1211
Northern Greece,	
Diikition, Thessaloniki	(031) 260-659

U.N. Representatives

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

BANKS

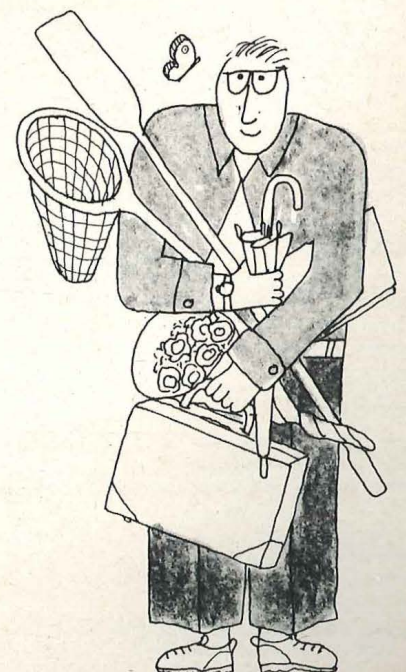
All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

Commercial Bank of Greece

Panepistimiou 11 (Mon-Sat 2-3:30pm,	
Sun 9-noon)	323-6172

Bank of Attika

Panepistimiou 19	324-7415
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Credit Bank — Exchange Centre Syntagma Square (Mon-Sat 2-8 pm Sun 8-1 pm).....322-0141 Kifissias 230 (Mon-Fri 2-7 pm).....671-2838
Ionian & Popular Bank of Greece Mitropoleos 1 (Mon-Fri 2-5:30 pm, Sat 9-12:30 pm).....322-1027
National Bank of Greece Kar. Servias 2 (Mon-Fri 2-9 pm, Sat & Sun 8am-8 pm).....322-2737
The Central Bank The Bank of Greece (Central Bank) Panepistimiou 21 (Mon-Fri 8-2 pm)323-0551
Foreign Banks (Mon-Fri 8-2 pm) Algemene Bank Nederland, Paparrigopoulou 3.....323-8192 American Express, Panepistimiou 17.....323-4781 Arab-Hellenic S.A. Panepistimiou 43.....325-0823 Bank of America, Panepistimiou 39.....325-1906 Bank of Nova Scotia, Panepistimiou 37.....324-3891 Bankers Trust, Stadiou 3.....322-9835 Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8.....324-1831 Barclays Bank, Voukourestiou 15.....361-9222 Chase Manhattan, Korai 3.....323-7711 Citibank N.A., Othonos 8.....322-7471 Kolonaki Square.....361-8619 Akti Miaouli 47-49, Piraeus.....452-3511 Continental Illinois of Chicago, Stadiou 24.....324-1562 First National Bank of Chicago, Panepistimiou 13.....360-2311 Grindlays Bank, Kar. Servias 1.....324-7015 National Westminster Bank, Filonos 137-139, Piraeus.....452-9215 Saderat (Iran), Panepistimiou 25-29.....324-9531 Williams and Glyn's Bank, Akti Miaouli 61, Piraeus.....452-7484

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest: Agia Irini, Aeolou.....322-6042 Agios Dimitrios (Ambelokipi).....646-4315 Sotiros, Kidathineon.....322-4633 Chrisospiliotissa, Aeolou 60.....321-6357 Mitropolis (Cathedral), Mitropoleos.....322-1308
Other denominations: Agios Grigorios (Armenian), Kriezti 10.....325-2149 Crossroads International Christian Center Kessarias 30, Ambelokipi.....801-7062 St. Denis (Catholic), Venizelou 24.....362-3603 Beth Shalom Synagogue, Melidoni 5.....325-2823 Church of Jesus Christ of Latter-Day Saints, Lambrou Fotiadou 2 - Arditou 34.....737-183 Christos Kirche (German Evangelical), Sina 66.....361-2713 First Church of Christ Scientist, 7a Vissareonos St.....934-5859 Roman Catholic Chapel, Kokkinaki 4, Kifissia.....801-2526 Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus.....451-6564 St. Andrew's Protestant American.....801-3971 St. Paul's (Anglican), Filellinon 29.....714-906 St. Nikodimos (Russian Orthodox), Filellinon 21.....323-1090 Trinity Baptist, Vouliagmenis 58, Ano Hellenikon.....894-3376

Cultural Organizations

British Council, Kolonaki Sq. 17.....363-3211 Goethe Institute, Fidiou 14-16.....360-8111 Hellenic American Union, Massalias 22.....362-9886 L'Institut Francais, Sina 29.....362-4301 Branch: Massalias 18.....361-0013 Istituto Italiano, Patission 47.....522-9294 Jewish Community Centre, Melidoni 8.....325-2823 Lyceum of Greek Women, Dimokritou 14.....361-1042 Parnassos Hall, Karytsi Sq. 8.....323-8745 Professional Artists Chamber, Mitropoleos 38.....323-1230 Society for the Study of Modern Greek Culture, Sina 46.....363-9872

Schools and Colleges

Educational institutions which may be of interest to the international community. American Community Schools.....659-3200 Athens College (Psychico).....671-4621 Athens College (Kantzia).....665-9991 Campion School.....813-2013 College Year in Athens.....718-746 Deree College (Agia Paraskevi).....659-3250 Deree College (Athens Tower).....779-2247 Dorpfeld Gymnasium.....681-9173 Ekali Elementary.....813-4349 Italian School.....280-338 LaVerne College.....801-2377 Lycee Francais.....362-4301 St. Catherine's British Embassy.....801-0886 St. Lawrence College.....671-3496 Tasis/Hellenic International School.....808-1426 Tasis/Boarding School.....801-3837 The Old Mill (for the handicapped).....801-2558
--

Youth Hostels

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

Alcoholics Anonymous.....989-5711 American Club, Kastri Hotel.....801-3971 AOK Tennis Club, Kifissia.....801-3100 Athens Tennis Club, Vas. Olgas.....923-2872 Attika Tennis Club, Filothei.....681-2557 Ekali Club.....813-2685 Fed. of Bridge Clubs, Evripidou 6.....321-0490 Fed. of Greek Excursion Clubs, Dragatsaniou 4.....323-4107 Golf Club, Glyfada.....894-6820 Greek Alpine Club, Kar. Servias 7.....323-4555 Greek Touring Club, Polytechniou 12.....524-8600 Hippodrome, Faliron.....941-7761 Riding Club of Greece, Paradissos.....682-6128 Riding Club of Athens, Gerakas.....659-3803 Singles International.....778-8530 Sports Centre, Agios Kosmas.....981-5572 Paradissos Tennis Club, Maroussi.....681-1458 Politia Club, Aristotelous 16.....801-1566 Varibopi Riding School.....801-9912 Yacht Club of Greece, Microlimano.....417-9730 YMCA (XAN) of Kifissia.....801-1610 YWCA (XEN) of Kifissia.....801-2114

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Athens Business and Professional Women's Club, King George II, 29.....718-152 Athens Cosmopolitan-Lions Club (Mr. P. Baganis).....360-1311 European Economic Community (EEC), Vas. Sophias 2.....743-982 Federation of Greek Industries, Xenofontos 5.....323-7325 Foreign Press Club, Akadimias 23.....363-7318 Greek Productivity Centre (EL-KE-PA), Kapodistriou 28.....360-0411 Hellenic Export Promotion Council Stadiou 24.....322-6871 National Organization of Hellenic Handicrafts, Mitropoleos 9.....322-1017 National Statistical Service, Lykourgou 14-16.....324-7805 Propeller Club, 9 Patission St.....524-5912 Rotary Club, Kriezotou 3.....362-3150
--

Chambers of Commerce

American Hellenic, Valaoritou 17.....363-6407 Athens, Akadimias 7.....362-2158 British Hellenic, Valaoritou 4.....362-0168 French, Vas. Sofias 4.....731-136 German Hellenic, Dorileou 10-12.....644-4546 Hotellers, Mitropoleos 1.....323-3501 International, Kaningos 27.....361-0879 Italian, Patrou 10.....323-4551 Japan External Trade Organization, Akadimias 17.....363-0820 Professional Chamber of Athens, Venizelou 44.....361-0747 Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus.....417-6704 Technical Chamber of Greece, Kar. Servias 4.....322-2466
--

Yugoslavian, Valaoritou 17.....361-8420

SERVICES

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

Postal

Post offices are open Monday through Saturday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 8 pm. PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from certain post offices only. These include Koumoundourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychico (Tel. 671-2701); Ambelokipi (Tel. 646-3541). Parcels should be left unwrapped until after inspection.

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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

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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
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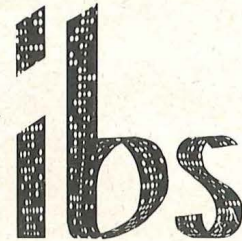
For further information contact: TASIS Greece Admissions Office, P.O. Box 25, Xenias and Artemidos Streets, Kifissia-Kefalari, Greece, Tel.: Athens 808-1426 or 801-3837 Telex: 210379 TAS GR

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