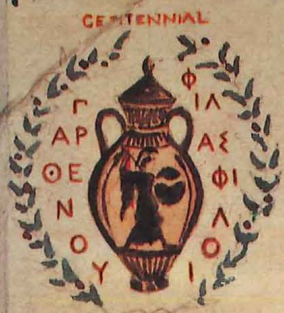


June 1981

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Greece's English Language Monthly



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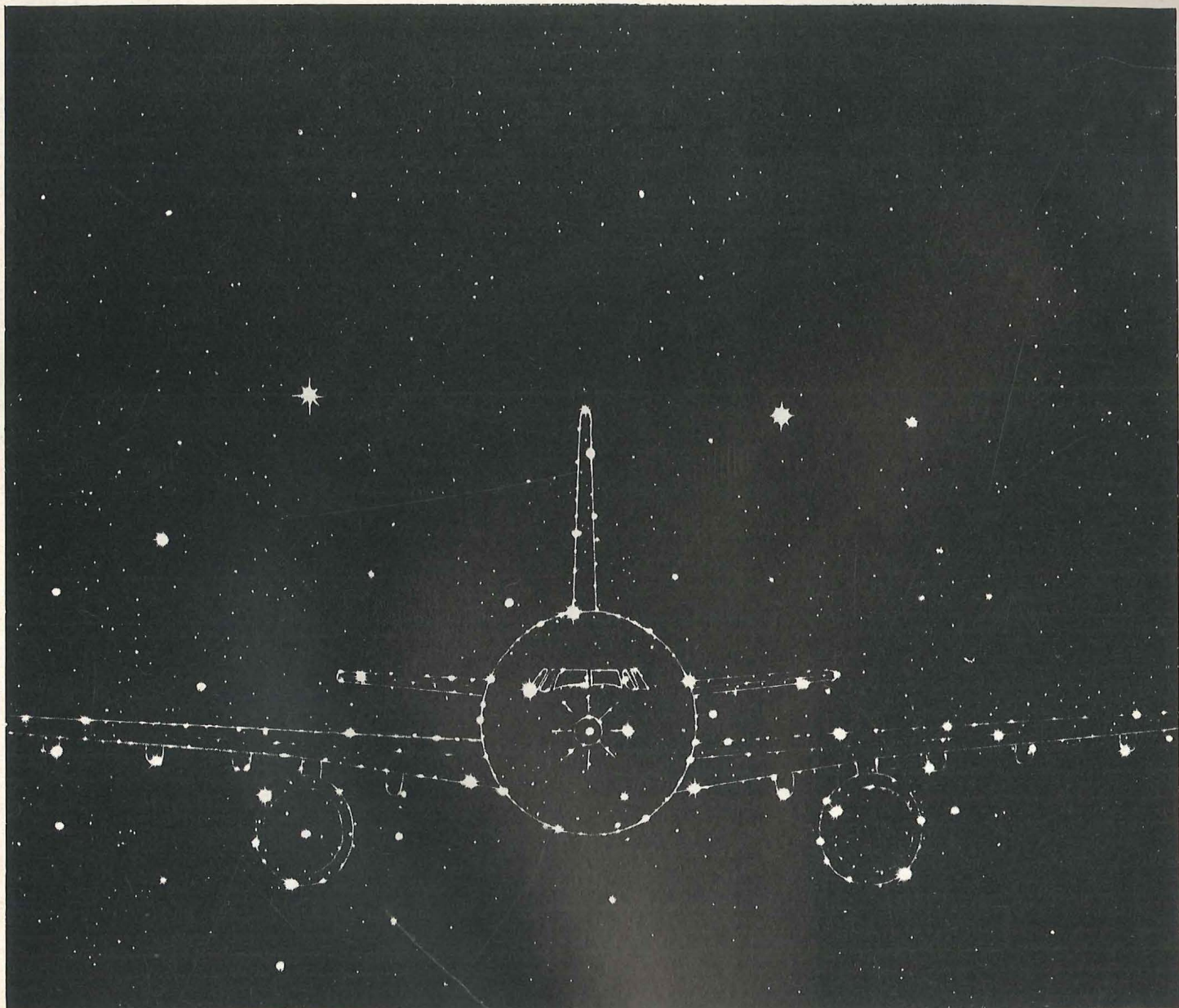


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**PUBLISHER AND EDITOR**  
Sloane Elliott

**ASSOCIATE EDITOR**  
Grace Edwards

**MANAGING EDITOR**  
Catherine Vanderpool

**PRODUCTION EDITOR**  
Frosso Pantelidis

**LISTINGS EDITOR**  
Kathryn Couttoupes

**ADMINISTRATIVE ASSISTANT**  
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### SPECIAL FEATURES

Alec Kitroeff  
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William Reid, Jr.  
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Vilma Liacouras Chantiles

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Angela Haggipavlou (Athens)

### THE ATHENIAN ORGANIZER

Lorraine Batler

### CONTRIBUTORS

Andrea Cameron, Abigail Camp,  
Anna Christopoulou, Costas Couloumbis,  
Constantine Dimaras, Antonis Kalamaras  
Yannis Koutsouris, Dimitri Papadimos.

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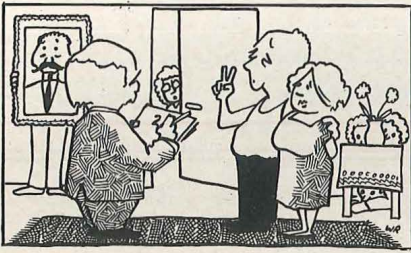
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## publisher's note

On June 17 the American School of Classical Studies at Athens will officially observe its 100th birthday. It is also the 50th anniversary of the Agora excavations, and 25 years since the inauguration of the Agora Museum. The multiple celebration commemorates not only the great tradition of Hellenic Studies in North America, but also the ASCS's own essential contribution to its continuing vitality. "The American School Centennial" is by John Camp, Assistant Field Director of the Agora excavation. The archival material was compiled by Murray McClellan, Arthur W. Parsons Fellow at ASCS.

In Part II of "The Misfits of Skyros", Joy Couleantianou describes the proposals being made for the preservation and welfare of the island's famous but imperilled race of diminutive horses. The Ministry of Agriculture, private associations and individual enthusiasts are trying to revive an interest in this unique breed on an island where exploitation is creating an increasingly inimical environment.

The official census takes place every ten years and in "Counting Greeks" Antony M. Economides finds some salutary trends in the still limited data that has been published as a result of the 1981 head-count. Although the Greater Athens area is still growing, the rate of growth in the last decade has greatly diminished over the previous one, while a great many rural regions which diminished in population in the sixties increased in the seventies.

Cinema critic Barbara Stenzel interviews the film director Thodoros Angelopoulos whose "Megalexandros" won the Golden Lion Award at the Venice Film Festival last year.

The cover is by Abigail Camp.

## Paris Welcomes Greece to E.E.C.

Greece's entry into the European Economic Community in January of this year is being celebrated in Paris with typical Gallic enthusiasm and thoroughness.

In January, the Odeon Theatre (le Theatre de l'Odeon) was host to the National Greek Theatre's production of Aeschylus' *Prometheus Bound*. This must have been the first time in the Odeon's two-hundred-year history that its hallowed halls have rung with Greek tragic verse. The production played to full houses with simultaneous translation provided.

Now the august Musee de l'Homme, housed in the Palais de Chaillot, is presenting an exhibition of Greek folk art entitled 'Gens de Grece' (People of Greece) under the auspices of the Ministry of Foreign Affairs. This small, well-lit and well-displayed exhibit of Greek handicrafts and photographs of rapidly disappearing village festivals is slated to run into September. A Karageozis show, 'Alexander the Great and the Accursed Serpent', is being presented periodically.

In contrast to the usual tourist poster view of Greece, the Pompidou Center is running a series of activities entitled 'La Grece au Present' (Greece Now) through June. Through the eyes of four foreign photographers, Chris Steele-Perkins, Mireille Dupuis, Jean-Paul Paireault and Jean-Francois Lefevre, we see teenagers boogeying in a discotheque, Athenians gazing wistfully through a cafe window into the street, village children scurrying to school and playing in deserted streets, surrounded by crumbling plaster walls, musclemen posing in a gym, a woman tilling the soil in Crete, a jet zooming over an ornate church dome, the devout outside a Komotini mosque, a beekeeper in front of his box-like hives. But the eighty photographs make up only part of the show. Crowds wait patiently to view mini slide shows about life on Mount Athos, icons from the Patmos and Stavronikite Monasteries and the Byzantine Museum. To round out the proceedings, Greek documentaries are being shown in conjunction with the Athens Cinematheque and lectures on a variety of subjects ranging from Greek music, art and architecture to women in Greece and Greek urban problems have been scheduled. In July, the show will travel around France. Surely France has given Greece the VIP treatment.

Kiri

## Scythian Treasures on Display

A spectacular collection of ancient treasures from the Hermitage Museum in Leningrad will be on display at the National Museum in June and July, in exchange for the Aegean Art show currently in Leningrad. The objects, dating from the seventh century B.C. to the second century A.D., were found in sites throughout the region known in antiquity as Scythia, which extended over a large part of European and Asiatic Russia. The collection includes many examples of finely crafted gold

jewelry, produced in local workshops as well as imported from Greek towns on the Black Sea. There are also some extremely rare felt carpets dating as early as the fifth century B.C., used originally as wall-hangings in tomb chambers. The exhibition points up the extreme diversity within native Scythian art, which was influenced by imports from China on the East and from Greece on the West. The exhibition was scheduled to open on May 25.

## Dance Workshop

A newly-opened center for dance enthusiasts offers an exciting program of contemporary dance classes and workshop/seminars. A non-profit organization, it has been set up by directors Helen Hayios, Olivia Krimpas and Alexandra Tsoucalas in cooperation with the dance community in Athens. Its aim is to provide a relaxed and stimulating environment and large studio space at low cost, where newcomers, beginners and professionals alike can develop their interests. Dancers, both local and from overseas, are invited to conduct regular classes and special workshop performances. This month's special guests are Greta Mendez and Michael Quaintance, directors of the new British company, 'Nin'. They will present workshops in the Saturday Afternoon Program (5 to 7:30 p.m.) on June 13 and 20. George Platis will introduce the art of juggling on June 6. Noted teacher Leonidas de Pian will present 'Introduction to Classical Ballet', a special Thursday evening series, to the end of June. Currently the regular class program includes modern, classical and jazz dance, disco, reggae, tap, ballroom and Greek dancing, mime, juggling and keep-fit sessions. The workshop is located at Solonos 34 and is open 9 a.m. to 7:30 p.m., Monday to Saturday.

## Artifacts of Early Italy in Piraeus

An exhibition devoted to the pre-Roman civilization of Italy will open in the Piraeus Archaeological Museum in mid-June. Sponsored by the Italian Institute as part of its program to honor Greece's entry into the EEC, the collection includes pottery, sarcophagi, architectural terra-cottas, and other objects representative of the diverse civilizations of Italy which were eventually absorbed into the expanding Roman Empire. The artifacts span most of the first millennium B.C., and illustrate the Iron Age Villanovans, the Etruscans, and various other cultures of central and southern Italy.

## Gallery notes

This month's exhibition at the Trito Mati coincides with the publication of *Spyros Vassiliou - the Woodcuts* by art historian Nicholas Petsalis-Diomidis. It includes the originals of works appearing in the book - engravings executed by the painter during W.W. II - as well as recent works entitled 'Iconismata' - very small paintings in acrylic and gold leaf on wood.

# 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. Aquarelles by Adolf van Leggelo, to June 15. "Greek Summer", group show by several Greek artists including Vassiliou and Grammatopoulos, June 17-July 31.

ASTOR, Kar. Servias 16, Tel. 325-5555. Call for details.

ATHENS, Glykonos 4, Tel. 713-938. "Night and Day", paintings and sculpture by Kostas Paniaras, to end June.

ATHENS CENTER FOR PHOTOGRAPHY, Sina 52, Tel. 360-8825. Mon.-Fri. 5:30-9:30 pm. Black-and-white studies of contemporary Japan by Hiromi Tsuchida, to June 5. "Mind Visions", surreal images in black and white by Vincent Di Gerlando, June 8-26.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Group show to June 15. Call for details and appointments.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Sculpture and paintings by Mara Karetso, to June 6. Gouaches and oils by Andrew Merlin, June 8-25.

DADA, Antinoros 17, Tel. 742-377. Group show of various Greek artists including Moschidis, Drizos, Prekas, Lolosides and Zografos, June 2-25.

DESMOS, Akadimias 28, Tel. 360-9449. Mon.-Fri. 6-9 pm, or call for appointment weekdays 9:30 am-4:30 pm. Work of Nikos Kessanlis, to mid-June.

DIOGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Greek themes in batik wall-hangings by Lise Skydt, June 1-20. Group show of Greek and overseas artists, paintings and sculpture from this past season, June 25-Sept. 10.

ENGINOPOULOS, Dinokratos 53, Tel. 723-888. Oils by Roula Kapiti, to June 6. Group show of paintings by Greek artists, June 10 to end of month.

GALLERY 3, Fokilidou 3, Tel. 362-8230. Paintings by Yugoslav artist Rada Selakovic, June 1-22.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Paintings by Polish artist Helena Zadrejko, to June 11. Group show by various Greek artists including Alexiou, Moutafi, Katsireas, Hatzinias, Malamos, Parlavanzas, Platonidis, Korrou-Katsifi and Koumbi. Mid-June to end of month.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Oils by Milonoyianni, to June 6. Primitive folk paintings by Lefteris Theologou, June 8-24.

MEDUSA, Xenokratos 7, Kolonaki, Tel. 744-552. Oils and acrylics by George Skiliyiannis, to June 13.

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Sculpture by Agni Oudinotti and sketches by Yiannis Michaelides, to June 4. Paintings by Andonios Glinos and wood-cuts by Jenny Markaki, June 5-27.

ORA, Xenofontos 7, Tel. 323-0698. Oils by Yeorgos Hadzimichalis, to June 10. Group show by young Greek artists, to end of month.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Group show throughout the summer.

SYMVOLI, Kodrou 15, Tel. 322-7259. Throughout the summer, to end Sept., group show by various Greek artists.

SYLLOGI, Vas, Sofias 4, Tel. 745-136. Group show of Greek painters, to end of month.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Presentation of a volume of wood-cuts done during WW II, and some small works based on them, by Spyros Vassiliou, to June 15. Followed by a group show till end of month.

JILL YAKAS, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints by various English artists, including new work by Delia Delderfield. Call for appointment.

ZOUMBOULAKIS, Kolonaki Sq. 20, Tel. 360-8278. Group show of various artists.

ZOUMBOULAKIS-TASSOS, Kriezoto 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Batik wall-hangings by Kikos Lanitis and oils by Popi Rigopoulou, to June 13. Group exhibition of the past season's shows, June 16-July 15.

## 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.

HELLENIC AMERICAN UNION — An exhibition of books written in English, or translated from Greek and other languages, about Greece and Greek culture. Approximately 150 volumes, all published between 1974-81. June 1-12, Kennedy Hall.

MUSEUM OF PIRAEUS — "Early Italy", an exhibition of artifacts of Iron Age and Etruscan Italy up to the final Roman conquest. Opens mid-June. Further details from the Italian Institute, Tel. 522-9294.

NATIONAL ARCHAEOLOGICAL MUSEUM — "Scythian Treasures" from the Hermitage Museum, Leningrad. Jewelry, weapons, remains of carpets, saddles and other equipment found in tombs from sites over a wide area of USSR. June-July.

NATIONAL GALLERY (Pinakothiki) — Sculpture by Christos Kapralos (his work of the last 20 years), to beginning of June. Exhibition of 17th to 19th-century Japanese Ukiyo-e prints, to end June. "Canadian Landscapes", consisting of etchings, lithographs, collages, gouaches, oil pastels, watercolors, wood-cuts and stone-cuts by many Canadian artists. Presented in conjunction with the Canadian Embassy, to June 4. "Views of Rome", 17th to 19th-century engravings, on exhibition until June 28.

ZAPPEION (next to the National Gardens), Tel. 322-4206. Assoc. of Greek Art Critics presents an exhibition of works by many Greek artists including Alithinos, Apergis, Danil, Zoumboulis-Graicou, Karavela, Logothetis, Bouteas, Nicolaides, Papaspyrou, Paralios, Prodromides, Stassinopoulou and Touyas, to June 5; exhibition of knitwear and clothing industry machine equipment and garments, June 4-8; exhibition of Greek products especially suitable for export to Arab countries, includes food products, building materials, marble and household goods, June 17-20.

## THEATER AND DANCE

DORA STRATOU DANCE COMPANY, Filopappou Theater (near the Acropolis), Tel. 324-4395, 921-4650. Folk dances, costumes and instruments from various parts of Greece, with Dora Stratou's explanations delivered in several languages. Nightly at 10:15 pm, Weds and Suns. also at 8:15 pm, to Sept.

HUNGARIAN CIRCUS — Nightly performances in Neo Pallon. For further information and tickets, Fallos Cinema, Voukourestiou 1, Tel. 322-4434.

KARAGIOZIS — Performances of this traditional Greek shadow-puppet theater will take place nightly at 9 pm (Suns. also 7pm) throughout the summer, to Sept., at The Shadow Theater, Lysikratos Sq., Plaka, Tel. 322-4845.

SOUND AND LIGHT PERFORMANCES — Viewed from the Hill of the Pnyx, facing the Acropolis which is illuminated by moving colored lights to the accompaniment of dialogue. English performances nightly at 9 pm; French nightly, except for Mon. and Fri. when they are in German, at 10 pm. Information and tickets from the Athens Festival Box Office, Stadiou 4 (in the arcade), Tel. 322-1459, and at the gate.

SNIFF N' THE TEARS — This British rock group will give concerts in Athens, June 21 at the Panathinaikos Stadium (Leof. Alexandras), and in Thessaloniki, June 18 and 19. For details, Tel. 322-0183, 322-0202.

There are few theaters open during the summer, and a plethora of musical revues (*epitheorisis*) spring up at open-air theaters throughout the city. Dial 181 for a recorded announcement (in Greek) of current shows.

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

## NAME DAYS IN JUNE

In traditional Greek circles one's name day (the day of the saint whose name one bears) is more significant than one's birthday. An open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

June 21 All Saints Day (those without official name days celebrate on this day)

June 29 Peter, Petros  
Paul, Pavlos, Pavlina

June 30 Apostolos

## DATES TO REMEMBER

June 4 Ascension Day (Orthodox)  
Shaban (Islamic)

June 5 National Day, Denmark

June 8/9 Shavuoth (Jewish)

June 11 Birth of Muhammed (Islamic)

June 14 Sunday of Pentecost (Orthodox)  
Flag Day, US

June 15 Feast of the Holy Spirit (Orthodox)

June 21 Father's Day, US  
Summer Solstice

June 24 St. John the Baptist Day

June 26 UN Charter Day

July 1 Dominion Day, Canada

July 3 Ramadan (Islamic)

July 4 Independence Day, US

## PUBLIC HOLIDAYS

June 15 Public Services and Banks closed

## SEMINARS

MODERN GREEK STUDIES ASSOC. SEMINAR ON MODERN GREEK HISTORICAL WRITING — "Modern Greek History: Changing Interpretations and Future Prospects" focuses on the evaluation of existing historical literature about Greece (from Turkish rule to WW II). June 22-25. Further information, William McGrew, Anatolia College, Thessaloniki, Tel. 301-071.

## SUMMER CLOSING

There will be no cultural events at the British Council, Hellenic American Union, Italian and French Institutes over the summer. Programs resume in October.

## 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. Bingo: Tues. 7 pm in the Independence Room. Bridge: Tues. 10 am, Wed. (AWOG Party Bridge) 10 am-1 pm, Wed. 7 pm. Greek language classes: Mon. and Thurs. 9 am. Happy Hour: Wed. and Sat. (free snacks, Sat. only), 6-8 pm in the Cocktail Lounge. Breakfast Buffet 1st and 2nd Sun. of the month, 8:30 am-12n. Luncheon Buffet 3rd and 4th Sun. of the month, 12n onwards. Young Life Club

# 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. Open Mon. - Sat. 8:30 am - 1:30 pm, 6-8:30 pm and Suns. and holidays 9 am to noon.

**EXPRESSION '80/81** (*Ekfrasi*), a winter festival of the arts in Athens, may be continuing into June and July with performances of Greek and international music, dance and theater. Details of venue and program were not available at time of printing. Contact the Athens Festival Box Office.

**HEROD ATTICUS ODEION** — Music and theater events prior to the Athens Festival, continue to 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.

**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 BALLET THEATER**, June 29, 30.

**EUGENIA SYRIOTI**, gives a recital on July 1.

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

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

**ATHENS BALLET 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.

**NATIONAL BALLET OF CUBA**, Aug. 27, 28, 29, 30.

**MARIZA KOCH AND YIANNIS GLESOS**, concerts Aug. 31, Sept. 1.

**ATHENS FESTIVAL** — Ancient tragedy, opera, ballet and concerts by Greek and international groups. All performances are at the Herod Atticus Odeion and begin at 9 pm. July 5-Sept. 25.

**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 BALLET 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. 3, 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 BALLET**, 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.

**THE 46TH THESSALONIKI INTERNATIONAL TRADE FAIR** — Sept. 13-27. For information Tel. Athens 323-0959.

**FESTIVAL OF GREEK SONG** — Sept. 24-25, Thessaloniki.

**INTERNATIONAL FILM FESTIVAL** — Sept. 28-Oct. 4, Thessaloniki.

**GREEK FILM FESTIVAL** — Oct. 5-11, 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.*

**JUNE, THE MONTH OF THE HARVEST** — Many religious and folk customs are directly linked with harvesting activities.

**KIFFISSIA** — Poetry, fiction and photography competitions and exhibitions of books, paint-

ings and sculpture, in the public park. To June 5. Tel. 801-2114.

**LESVOS** — Early in June in the village of Napi and at the site of Tavros, a religious festival concerning St. Haralambos. On the eve a calf is slaughtered for the preparation of *keskek*, the traditional meal of the day. Feasting, dancing, music and horse racing follow.

**IRAKLEION** — Festivities and music, June 4. For information Tel. 081-286594.

**PENTECOST** — There are noted celebrations in Messolongi, June 14-15 and in the village of Pournos (Euboea) where there are dances and folk songs, June 15.

**FEAST OF ST. JOHN THE BAPTIST** — One of the month's most important feasts, falls on June 24. Coincides with the time of the summer solstice. In the countryside and the outskirts of Athens bonfires are lit on the eve. The flower wreaths which were hung on the front doors of houses during May 1 festivities are added to the fires. Associated with this feast is the *klidonas*, a series of customs concerning divination, especially observed in Crete at Irakleion June 24, and Rethymnon and the villages of Krousta and Piskokefala in Lassithi, June 28.

**PANHELLENIC FESTIVAL OF FOLK DANCE** — Florina, June. Tel. 0385-28400.

**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.

**FESTIVAL OF FLOWERS AND CHERRIES** — In the village of Emborion (Kozani) dancing and parades, on a Sunday towards the end of June or beginning of July, depending on the weather.

**VOLOS/MAKRINITSA** — Performances by popular dance groups, July 1-10.

**KALAMATA** — Within the first 10 days of July, a 3-day festival of traditional dance, held in the amphitheater of the medieval castle.

**NAUTICAL WEEK** — Celebrated throughout Greece, and especially in such coastal towns as Plomari (Lesvos) and Agria (Volos). In the latter, the fishermen welcome visitors to their special entertainments and feasting. In Volos, on the last day, there is a re-enactment of the sailing of the Argonauts. July 1-10.

**CORFU** — A religious fair in Lefkimmi, July 8.

**IRAKLEION** — Music festival, July 9.

**VALAORITA '81** — A festival of cultural events honoring the poet Valaoritis, in Nydri (Lefkas), July 16-20. Tel. 0645-92298/23854.

**FEAST OF THE PROPHET ELIJAH** — Noted festivities with local songs and dances in Agia Marina (Kassos) where food and wine are offered to visitors, July 17, and in Agia Markella (Chios), July 21-22.

**TRIPOLIS** — Annual song and folk dancing contest, chapel of Agia Paraskevi, July 25-26.

**RAISIN FESTIVAL** — In Sitia, with a song festival and Cretan dancing, July 25-30.

## 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.).*



(Christian group) Tues. 7:30 pm in the Friendship Room. Pool Opening and Buffet, June 5, 7 pm. Taverna-style Greek Night, with music, under the pines, June 19. Mexican Buffet, both dining rooms, June 26.

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. Luau, June 12, 8 pm. Excursion to Paris, June 4-6 (to be confirmed, Tel. 895-8428 for details).

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Family BBQ, June 12, 8 pm. Dinner Dance and Installation of Officers, Glyfada Golf Club, June 26, 9 pm.

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

HELLENIC ANIMAL WELFARE SOCIETY, Pasteur 12 (near US Embassy), Tel. 644-4473, 643-5391. Second-hand book shop open daily 8:30 am-3 pm.

LA LECHE 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, Tel. 791-397 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.

PROPELLER CLUB, Patission 9, Tel. 524-5912. Regular luncheon meetings at the Terpsichore Room of the Athens Hilton, 1 pm. Mr. Maurice Greenberg (Pres., American International Group Inc.) speaks on "Private Initiative in an Ever-Changing Insurance Field", June 30. There will be no meetings during July or August.

#### SCHOOL CLASSES END...

American Community Schools and Campion, June 12, St. Lawrence College, June 26; Tasis/HIS, June 8.

### MISCELLANEOUS STUDIES

ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, Archimidous 48, Tel. 701-5242, Mon.-Fri., 9am-2 pm, 5-8 pm. Easter session of Greek language, Dance and Art classes ends June 17. Fall session is Oct. 5-Nov. 27. See Summer Studies for summer programs.

DANCERS' WORKSHOP. Solonos 34, Kolonaki. Disco, Classical Ballet, Jazz Dance, Tap, Ballroom and Greek dancing, Mime, Juggling, Keep Fit and Belly Dance classes, and seminars.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. Closes end of June. Re-opens in Aug.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Greek folk-dancing classes Wed. 4-6 pm (children), Fri. 11 am-1 pm (women), Sat. 4-7 pm (young people). Closed over summer, July to Sept.

TEXTILE ARTS CENTER, Iperidou 5 at Nikis St., near Syntagma Sq., Tel. 322-3335, 895-8797. Regular classes closed for summer, resume in Sept.

YMCA (XAN), Omirou 28, Tel. 362-6970. A variety of classes and facilities for women and men. Most adult education programs end in June and resume in Oct.

### 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 (*techné*). 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.



# 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  
Th. Angelopoulos

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

Robert Browning  
Nikos Svoronos  
Mario Vitti

E. Glykatzi - Arweiler  
Nea Moni: Liturgy

2 - 15 AUGUST  
Linguistics: Theory  
Architecture  
Contemporary Music

G. Babiniotis  
D. Fatouros  
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

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, Archimidous 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 from the Center or from 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. Optional 7-day cruise to Rhodes, Patmos, Egypt, Israel and

Turkey. Though applications for this course closed May 31 there may still be openings after that date. Further information from the Center or from 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.

HELIANTHOS YOGA UNION, Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. Summer retreat, June 28-July 6. To be confirmed.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 363-3178, 362-9886. 1-month Greek language classes, "Survival Greek", beginners from June to Sept. inclusive. 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.

THE 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 Koundouras, 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.

MANHATTANVILLE COLLEGE, SUMMER IN GREECE. Six-week session in Rethymnon (Crete), June 26 - Aug. 10. Ceramics, Sculpture and Art History and Civilization of Crete, including workshops, discussions, lectures and field trips. Further information, Prof. Louis Trakis, Summer Session in Greece, Manhattanville College, Purchase, New York 10577, Tel. (US) 914-694-2200 ext. 337.

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. Greek Studies program involving seminars and lectures while travelling in places of historical and cultural significance, sightseeing and attendance at cultural events, 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 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, Kekropos 14, Plaka, Tel. 324-0002. Weekly summer courses in Greek folk-dancing to be held at the Old Town Theater, Rhodes (Tel. 0241-20157, 0241-29085), June 8-Sept. 25. Fees include accommodation.

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.

## MONASTERIES

KESARIANI — A picturesque drive through the pine trees leads to this beautifully-located 11th-century monastery on the lower slopes of Mt. Hymettus. The church has 17th and 18th-century frescoes. Open Mon.-Sat. 9 am-3:30 pm, Sun. 10 am-4 pm. Bus 224 leaves from

Akadimias. It is a 35-45 minute uphill walk from the terminus, either along the paved road or by the footpath which leads behind the cemetery, to the monastery and gardens. Further information, Tel. 321-3571.

PENDELI — A 16th-century monastery with Byzantine paintings in the chapel. The site includes a small museum (now closed to visitors), a monk's cell and a secret school, open daily 9-11 am and 3-5 pm. The grounds are open daily 8 am-7 pm. Bus 415 leaves from the Archaeological Museum. Further information, Tel. 804-1765.

## SUMMER CAMPS

ATHENS COLLEGE — Stefanou Delta, Psychico, Tel. 671-4621. Co-ed. camps for children aged 6-13 years, both from Greece and abroad. Programs provide physical exercise and development of cultural interest. Such special features for children from overseas as excursions to places of archaeological and historical significance and a series of simplified Greek lessons. Sessions run June 24-July 8, July 10-24, July 27-Aug. 10. Contact Mr. John Conetas, Summer Program Director, Athens College, P.O. Box 5, Psychico, Athens.

YMCA (XAN) — Omirou 28, Tel. 362-6970. During July and Aug., 2-week and 1-month camps for girls and boys between the ages of 7 and 13. Staff are Greek-speaking but most also speak English.

## 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 Patission 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.

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.

## CINEMA

*With the coming of summer a season of re-runs begins. Below is our selection from the films expected to be screened. Programs change Mon., Wed. and Fri. Indoor programs begin between 5-6, 7-8, 9-10 pm, while outdoor theaters usually begin screenings around 8-8:30 pm.*

THE BIG RED ONE (Oi 4 tis Taxiarias tou thanatou) — Samuel Fuller wrote and directed this movie about his WW II experiences in the Big Red One, the First Infantry Division. It traces the lives and interaction of four privates and their sergeant (Lee Marvin) as they land in North Africa and work their way across Europe to a Czechoslovakian concentration camp. Photo-

graphed in a simple and forthright fashion, the men survive a series of incidents including an attack on an African beach, a German ambush and the delivery of a French woman's baby in a newly captured tank.

BLACK HOLE (H Mavri Trypa) — This is Walt Disney's entry into the sci-fi rocket ship brand of movie and although trite, it is quite enjoyable. Features Maximillian Schell as a mad scientist who plans to pilot his spaceship through a black hole in space. The real stars of the movie are the special effects department people. Under the expert guidance of designer/special-effects director Peter Ellenshaw (who has proclaimed this as his last film) they had a heyday and made this film as artistically imaginative as the Disney fantasies of the fifties.

THE BLACK STALLION (To Mavro Alogo) — A beautifully photographed adventure story that is engrossing and very touching as it depicts the love and companionship between a young boy and a magnificent Arabian stallion which saved his life. Starring Kelly Reno as the boy and Mickey Rooney as a horse-trainer, the film should be enjoyable for all ages.

BRONCO BILLY (Bronko Billy) — Clint Eastwood starred and directed in this romantic comedy about the motley crew of a Western show. Eastwood is goodnatured and generous in a subtly satirical fashion. He develops a love interest in Sandra Locke who joins the cast of the Western show. It is all in good fun and a warm feeling is generated by the on-screen capers.

BRUBAKER (Brubaker) — Directed by Stuart Rosenberg, this is the culmination of a decade-long effort by producers Ron Silverman and Ted Mann to bring this hard-hitting drama to the screen. Robert Redford is cast as a reform-minded warden on a state prison farm. With Jane Alexander and Yaphet Kotto in the cast.

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

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epafes Tritou Tipou: Spesial Ekthesi) — One of the most popular films of recent years, it has been re-released in a special edition. Newly filmed scenes have been added to expand the total experience of the original story in which a UFO is spotted in a small Indiana town. The visual effects are stunning. Cast includes Richard Dreyfuss, Terri Garr and François Truffaut. Directed by Steven Spielberg.

ELEPHANT MAN — Nominated for 8 Academy Awards, this remarkable film is the true story of the Englishman Joseph Merrick, called the Elephant Man because of his grotesquely deformed physique and skin, who died aged 27 in 1890. It traces his life from obscurity, earning a living in cheap sideshows, to fame, courted by London society. Actor John Hurt, in an outstanding performance, captures with gestures and voice the sweet spirit of this unfortunate man. Anthony Hopkins is the physician, Treves, and Freddy Jones is appropriately evil as Merrick's early "owner". Directed by David Lynch.

THE EMPIRE STRIKES BACK — (O Autokratōria Antepitiditai) Directed by Irvin Kershner from a screenplay based on George Lucas story, this is the sequel to *Star Wars*, the most popular movie ever made. Featuring the same cast including R2-D2 and C-PO, their further adventures are not quite as exciting and visually stunning as the original.

FLASH GORDON — Leaping from the pages of the comic strip, following in the footsteps of Superman, this modern color version of the exciting adventures of the space hero, Flash Gordon, is directed by Mike Hotz and stars Sam Jones, Melody Anderson, and Mariantzella Melato. Good fun.

FLYING HIGH (Mia Epiphani... Epiphani Ptesi) — An irreverent spoof of aeroplane dramas in general and of the 1957 film *Zero Hour* in particular. A passenger is forced to take the controls when pilot and co-pilot are stricken with food poisoning. Stars Kareem Abdul-Jabbar, Lloyd Bridges and Julie Hagerty. Directed by Jim

Abrahams.

**GLORIA (Gloria)** — Gena Rowlands stars as a "tough dame", a former showgirl and gun moll in this movie written and directed by her husband John Cassavetes. This is a suspenseful and sensitive drama that provides a suitable vehicle for Rowlands' considerable talent.

**KAGEMUSHA (O Iskios tou polemisti)** — Kurosawa's masterful and beautifully photographed epic, set in the mid-16th century. A common thief, chosen to impersonate a warlord after the latter's death, rules for several years without discovery.

**MEGALEXANDROS** — The long-awaited winner of the Golden Lion Medal at the Venice Film Festival and the first prize at the Thessaloniki Greek Film Festival, this is director Angelopoulos' four-hour long labor of love, fastidiously photographed by Arvanitis. The events take place in January of 1900 in a small mountain village where a band of brigands led by a man called Megalexandros brings a group of aristocratic English people they have kidnapped.

**MELODRAMA** — Panayotopoulos' work shot on the island of Corfu with some stunning black - and - white photography by Hasapis. Also a winner at the Thessaloniki Festival, it follows a Greek who returns to his home after four years in the States. Trying to deal with his mother's slow death, he listens to operatic arias and becomes involved with a schoolteacher, but only direct action on his part can help him to find relief from his suffering.

**MON ONCLE D' AMERIQUE (My Uncle from America)** — Alain Resnais' comedy based on the works of French behavioral scientist Dr. Henri Laborit, with dramatic vignettes concerning three ambitious and confused people, each at a crisis point in his life. Starring Gerard Depardieu, Nicole Garcia and Marie Dubois.

**ORDINARY PEOPLE (Messos Anthropos)** — Robert Redford makes his debut as director in this Academy Award-winning film which examines contemporary family life in the United States. Stars Donald Sutherland and Mary Tyler Moore as upper-middle-class parents whose teenage son (Timothy Hutton) is deeply troubled by the drowning of his older brother.

**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.

**STARDUST MEMORIES** — Woody Allen's version of Fellini's "8½" is rich with fast-flying one - liners and is an excellent portrayal of some segments of the population of the United States. Starring Woody Allen, Charlotte Rampling and Marie-Christine Barrault, and featuring a soundtrack of nostalgic jazz favorites by artists such as Cole Porter and Glenn Miller.

**THE TIN DRUM** — This German film is an adaptation of Gunter Grass's novel about a young boy who refuses to grow older. Set in Gdansk in the times leading up to and including WW II. Surrealistic and thought-provoking.

#### FILMS AT THE INSTITUTES

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

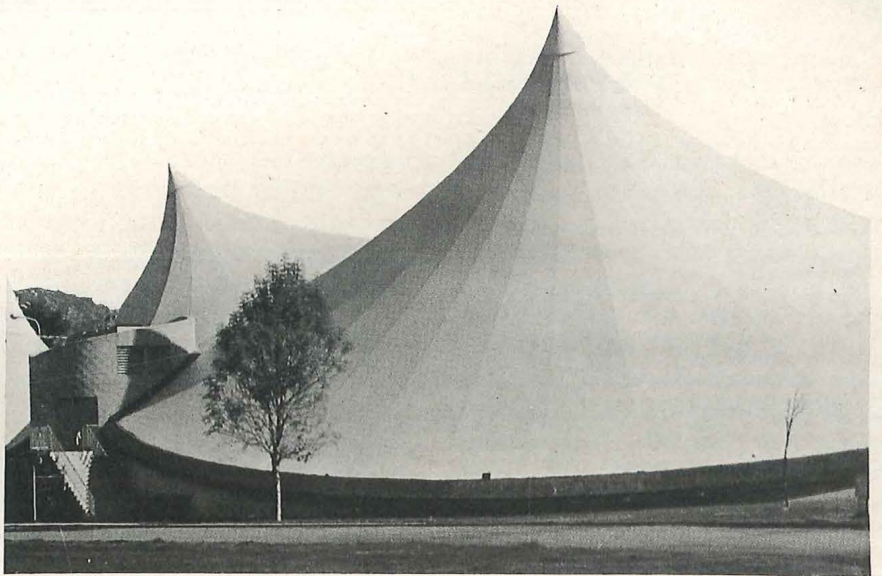
**GREEK EXPERIMENTAL FILMS** — *Petunia*, the latest work of Penelope Georgiou (now resident in Austria), June 1, 8 pm. *Ego, Ego-Mania, Ego-Quality* (films) and *Poison 1, Poison 2 and Poison 12* (videos) by Sakis Mavrelis, June 2, 8 pm.

**FARMERS, BIG-WIGS AND BOMBS** — German documentary to be screened in 5 parts. Deals with a farmers' protest against excessive taxes in the period immediately preceding Hitler's rise to power. Set in a small town in northern Germany, it reflects some typical aspects of the Weimar Republic. June 10, 12, 17, 19 at 8 pm.

**ITALIAN INSTITUTE**, Tel. 522-9294.

**CONTEMPORARY ITALIAN FILMS** — Several films by well-known Italian directors will be presented this month. Dates and venues to be confirmed. Please note that the screenings will not be at the Institute itself.

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## MUSEUMS

*Museum hours are apt to change at short notice. It is advisable to call for details before setting out.*

- 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. 8 am-8 pm, Suns. and holidays 10 am - 4:30 pm.
- 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. 8 am-8 pm, Sun. 10 am-4:30 pm. Museum closed Tues., while grounds remain open.
- 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. These hours may change in June for the summer. Further information not available at time of printing. Closed Tues.
- BYZANTINE MUSEUM**, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Mon.-Sat. 8 am-3 pm. Closed Sun.
- EVGENIDEION INSTITUTE AND PLANETARIUM**, Syngrou Ave. (opposite the race course), Tel. 941-1181. Houses the Planetarium, library and 160 experimental physics exhibits. Exhibits open Sun. only, 9 am-1:30 pm, 5:30-8:30 pm. Every week Planetarium shows (talks and demonstrations) are presented at 11 am and 6:30 pm (for children) and 12 noon and 7:30 pm (for adults). Films on a wide variety of scientific and technical subjects, 11:30 am and 6 pm. Closed Aug.
- GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia, Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Also includes exhibitions on space exploration and seismology. Open 10 am-2 pm, 5-8 pm. Closed Fri.
- JEWISH MUSEUM**, Melidoni 5, Tel. 325-2823. Houses antiquities of the centuries - old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon., Wed., Fri. and Sun. 9 am - 1 pm.
- 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**, Kidathineon 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, Monastiraki Square, Tel. 324-2066. Closed at time of printing. For details of re-opening call museum or Nat. Tourist Org., Tel. 322-3111.
- 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 which were found preserved under the volcanic ash that covered the island of Thera (Santorini) after 15th-century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Tues.-Sat. 8 am-6:30 pm, Sun. 10-2 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. 9 am-4 pm, 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 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. Closed at time of printing, re-opens sometime in June. Call for details.
- 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. and during Aug.
- PANOS ARAVANTINOS MUSEUM**, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. Currently closed for repairs. Call for details of re-opening.
- PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM**, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. 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. 5-7:30 pm. Closed Sat. and Sun.
- TRAIN MUSEUM**, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnese, 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**, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon.-Fri. 9 am - 3 pm, Sat. 9 am - 12 n.
- AMERICAN LIBRARY (USICA)**, 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. Usually closed Aug.
- 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. 9 am - 1:30 pm.
- BRITISH COUNCIL**, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. - Fri. 9:30 am - 1:30 pm. Closed from end of June to beginning of Sept.
- 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.
- THE GENNADIUS**, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon.-Fri. 9 am-4:30 pm, Sat. 9 am - 1 pm.
- 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.
- 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 (during the regular fortnightly meetings).
- NATIONAL LIBRARY**, (in the Athens Univ. complex), Panepistimiou, Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Closed for repairs at time of printing. Call for further details.
- NATIONAL RESEARCH CENTER**, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon. - Fri. 8 am-2:30 pm, 4-9 pm, Sat. 8 am-2:30 pm. July and Aug., mornings only. Closed Sun.
- PARLIAMENT LIBRARY**, Vas. Sophias, Tel. 323-5030. Mon.-Sat. 9 am-1 pm. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon.-Fri. 9 am-1 pm, 5-8 pm, Sat. 9 am-1 pm.
- PLANETARIUM**, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon.-Fri. 9:30 am-2:30 pm. Closed Aug. and possibly July.
- POLYTECHNIC SCHOOL**, Patission St., Tel. 361-1859. Books on architecture, engineering, etc. For reference use only. The collection was being reorganized and the hours changed at time of printing.
- UNITED NATIONS INFORMATION CENTER**, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film-lending library. Mainly English and French with substantial translations, bulletins and press releases in Greek. Mon.-Fri. 8:30 am-2:30 pm.



## our town

### *An Athenian Beaubourg?*

EVERY city gets the Cultural Center it deserves. London has its South Bank, New York its Lincoln Center, Paris its Beaubourg and Athens has what some people say is the prettiest of all — a beautiful green area in the center of the city where old people sit and young people play. It differs uniquely from other cities' Cultural Centers — it hasn't been built yet, and who knows, there is still a possibility that it never will be. Urban ideas go in and out of fashion, and maybe Athens, which conceived early and appears to be producing late, may totally avoid this awkward moment in the spiritual development of a modern city.

On May 9, notwithstanding, President Karamanlis laid the cornerstone for the Cultural Center of Athens. Like most local projects it has a long and tortuous past, a controversial present, and nothing absolutely definite can yet be said about its future. The site of the center is a twenty-five acre triangle, mostly park, lying between Queen Sofias and King Constantine I Avenues with Rigillis Street forming its base, and its apex reaching opposite the Athens Hilton. The only structures standing today in this area are the Athens Odeion, the Sarogleion, or Military Officers' Club, the Byzantine Museum, the War Museum, and two other smaller buildings.

Twenty-seven years ago, long before even the idea of Lincoln Center and Beaubourg had been hatched in the minds of David Rockefeller and Georges Pompidou, some of this area was designated as a center for cultural activities by Royal Decree. Two years later, in 1956, another decree declared the area — now including the Rizarion School property — more specifically as The Cultural Center of Athens.

For the next twenty years the

idea lay fallow as the pine trees grew up within the triangle and the hotels and apartment blocks grew up around it, transforming this rather scruffy property into an oasis of greenery. The only cultural contribution of the seven-year Junta to this area was the War Museum, a ponderous structure surrounded by rockets, missiles, and old airplanes. In 1976, however, an open competition under the auspices of the Ministry of Culture was announced by which architects and city planners were asked to submit ideas and plans which would best utilize the area for cultural purposes while preserving as much of the park as possible. A committee was appointed which would discuss the plans submitted and encourage an open dialogue as to the character and function of the center and the best methods for its execution.

Shortly after this, however, the project began to attract the attentions of the Ministry of Public Works and, in particular, the Office of the Prime Minister. While these government agencies consulted with some members originally concerned with the project, the proposals of the former committee were increasingly set aside.

Late in 1979 preparations were begun to clear the site of insignificant or decrepit buildings and debris and then quite suddenly the whole project was placed in the hands of the Land Development Company created for this purpose and headed by the noted architect, Professor George Kandylis. The vision of an Athenian "Beaubourg", therefore, became entrusted to the hands of Professor Kandylis and the then Prime Minister, Constantine Karamanlis, who had been taking an increasingly personal interest in the project, and as President today has continued to do so.

Shortly before the laying of the cornerstone last month, many details regarding the actual buildings and

their functions were revealed. The first phase will see the construction of three buildings which will occupy about one-tenth of the whole area: the Center of Music and Dance, the Opera House, and the Center for Performing Arts. The first two buildings will communicate with one another and with the already existing Odeion on the north side of Rigillis Street. The Opera House will have 700 seats, and there will be parking accommodations for 700 cars. Thus every opera enthusiast can come in his own car. The third building, the Center for Performing Arts, will be the most prominent in the complex. It will include a theater with a capacity of 1500 seats which can accommodate visiting companies from abroad and a festival of performances in winter; an area of six hundred square meters to be used by Greek groups, and two other halls suitable for experimental theater and rehearsal space.

At a later stage, the present War Museum will be architecturally altered — its heavy upper protruding storey removed — and turned into the Administration Headquarters which will also provide information on the cultural activities not only at the Center but throughout the country. There will also be halls for lectures and space for temporary exhibitions. The present contents of the War Museum will be transferred to the central building of the Evelpidon Cadet School.

Finally, the Museum of the Historical Development of Greek Art will rise next to the Administration building of Rizaris Street. It will function as "an informative and didactic center presenting the history of Greece through the evolution of Greek art".

The project will be complete in five years and will be largely financed by a national cultural lottery (*Politis-tiko Laheio*), a phrase which has been unfortunately shortened to the

word *Pol.la* (a lot). The profits from this weekly or monthly lottery will be divided equally between the Cultural Center of Athens and all the other similar centers around the country.

It must be admitted that this rich and extensive menu of cultural fare and the proposed means for dishing it up have caused a good deal of indigestion to a growing number of individuals and organizations which themselves are concerned with the city's cultural life. They are bringing up certain basic questions: namely, is it necessary that culture have a center? If there is a center, must it be in this particular spot? If in this spot, what sort of culture is to be cultivated?

The administrative evolution of the whole project has in the first place caused resentment in some quarters. Five years ago when the open competition was announced, open discussion appeared to be favored; today it is felt to be a closed operation in the hands of government agencies which discourage democratic dialogue.

Another concern is that Athens has drastically changed since 1954 when the Center was officially decreed, and even since 1976 when the competition was announced. Population density has greatly increased; open green areas have decreased; and the problem of traffic congestion has become overwhelming. It is now pointedly being remarked that within a fifteen-minute walk of the present site there are empty, misused or unfinished buildings which could be either completed or restored and suitably house many cultural functions. For instance, just up Queen Sofias Avenue there is the hulking Hall of the Friends of Music which is unfinished for lack of funds and, across the way, two adjacent, neo-classical structures, the Aretaieion and the Agiteion, which have outlived their role as adequate hospitals. Farther away, but in central Athens, the Mavromichalis house, falling apart in Amalias Avenue, could make a fine museum, and for theater there is the recently completed wing of the National Theater.

The argument runs that the cultural activities now designated for the Center can function in already existing buildings which, by being not clustered together but still in the center of the city, can avoid the

traffic congestion which traditional performing arts create. The argument concludes that the area be left as it is now, since open green areas have a higher priority for the Athens of today.

The controversy over the Center reaches its most interesting cultural level, however, when the question, "What sort of culture?" is asked. This is where the word "Beaubourg" has been most bandied about. The critics of the present Center suggest that the original concept of the kind of culture to be offered has been altered: that it is not going to be a lively, organic expression of today's reality, drawing a young, wide and enthusiastic public and functioning like the Pompidou Center, but a more traditional repository of inherited values, set apart, raised up, appealing to the few, eschewing an exciting, experimental environment which contemporary Greek culture really needs today and substituting for it a safe, institutionalized, moribund approach that is "informative and didactic".

As one city-planner wrote recently, "Why can't we put it simply and acknowledge that the vision of a Cultural Center was superseded before it could ever be built? Can't we accept the idea that the creation of a 'Karamanlis Park' may be as noble and hospitable a concept as the creation of a Cultural Center?"

In spite of opposition, the cornerstone was laid but this in no way silenced the critics who grew even noisier during the month of May, pointing to the inflation, the traffic, the 'cloud', the economic stagnation and the coming elections as reasons for — if not cancelling the project — at least waiting awhile before letting the bulldozers in. One wonders if Pericles and Phidias, in a much earlier period of Athenian democracy, did not have to face similar criticism from this city's contentious citizens when they were planning *their* Cultural Center up on the Acropolis.

#### *Voice and Verse*

WITH the death of Paul Nord on April 23 at the age of eighty-two, the world of Athenian journalism lost one of its most beloved members who was also one of its most liberal defenders. Born in Athens and a graduate of the Faculty

of Law at the University of Athens, Nord — whose real name was Nikos Nikolaidis — became widely known in the 1930s as a master of short political verses in a long satirical tradition much admired in Athenian journalism, which had reached its peak towards the end of the nineteenth century. Often set in acrostic form, full of outrageous rhymes, witty puns and topical allusions, they were as technically skillful as they were satirically barbed. A particularly brilliant set of these verses aimed at the dictatorship and the person of General Metaxas forced him to flee the country in 1937.

He went to America where he worked for a number of years in Hollywood and where he married the actress Alike Theodoridou, the daughter of Kyvelli, herself a legend of the Athenian stage, who at one time had been married to George Papandreou. This family tie led them to befriend the young Andreas Papandreou, present leader of the Opposition party PA.SO.K., when he first came to the US, and they assisted him in the pursuit of his studies in political economy.

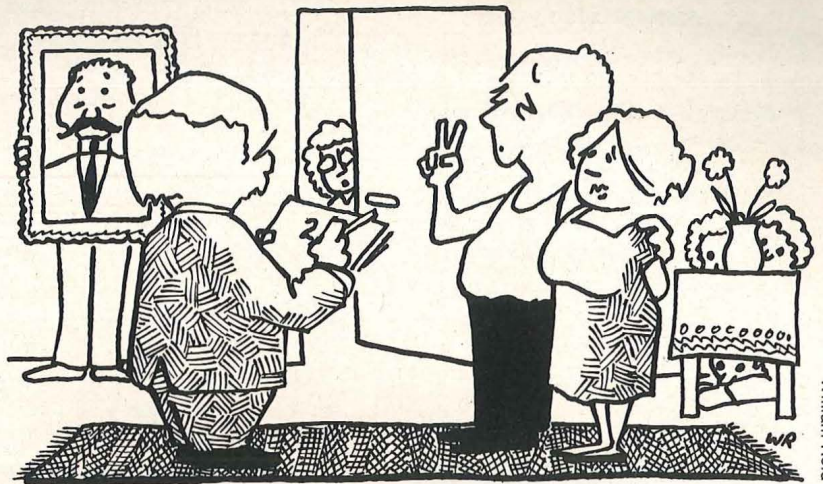
In the fifties Nord and his wife returned to Greece where his journalistic career was again interrupted by the emergence of the Junta in 1967. He returned to the States and as a 'Sam Johnson of Ninth Avenue Cafes' often regaled both his Greek and American listeners with observations on both cultures which were always humorous, observant and to the point. Feeling, however, that the US was giving support to the Junta, he moved to Sweden. In 1974 he was back in Greece.

In recent years he wrote his political graffiti in 'Voice and Verse', a regular column of the English-language *Athens News*. Although Nord was accomplished in English, he was unable to transmit to that language the gifts which he commanded in Greek. This was partly because English today lacks the tradition of political satire in verse which was his *forte*. (He would have been more at home with the Grub Street diction of Augustan London.) Most likely his talents for inventing words, his playful dexterity with grammar and his verbal fireworks could only be realized within the matrix of the Greek language. It is for these that he will be chiefly remembered.

# Counting Greeks

*The vital statistics of the April census*

By Antony M. Economides



William Reid

**G**REEKS were counted on Sunday April 5th this year and were (provisionally) found to number 9,706,687. Whether that is the accurate number of people who were actually inhabiting the Hellenic Republic on that day is a matter of conjecture.

The accuracy of the count depended partly on the diligence of the 100,000 or so census men and women who went around visiting "all" habitations in towns, villages and hamlets throughout the country and noting down the inhabitants' replies to a few simple questions. These questions included date of birth, sex, marital status, nationality, municipality or commune where registered, level of education, employment and (a question particularly irksome to many women) who was the head of the household.

But the accuracy also depended on the inhabitants' response to the government's TV-publicized plea that they stay at their homes (or at somebody's home, for that matter) on that sunny Sunday morning and help the interviewers fill in their census forms with any degree of truthfulness. Participation in the census was officially described as "compulsory", but no Sunday picnicker is known to have been punished for failing to produce a census receipt certifying that he had in fact been counted.

Counting heads takes place, in accordance with a U.N. provision, once every ten years and is designed to correct unofficial yearly estimates of population trends. These trends are calculated on the basis of so-called vital statistics as well as on the difference between outward and inward emigration. Vital statistics are based

on data for births, marriages and deaths (or, in other words, for those "hatched, matched and despatched") which are normally fairly well kept. The Greek authorities, however, have since 1976 given up counting emigrants and repatriates as, what with tourist traffic, service aboard merchant vessels and multiple travel of many Greeks, these figures became hopelessly unreliable.

The results of the 1981 census have been eagerly awaited, for different reasons, by the government, political parties, demographers, sociologists as well as businessmen interested in the size and makeup of the consumer market. But it will take some time before all the data gathered are fully processed.

From the limited data thus far published, it appears that the country's total population increased by 10.7% between 1971 and 1981, compared with only 4.53% in 1961-1971 and 9.9% in 1951-1961. The approximately 1% average annual increase in population registered in the past decade is actually one of the highest rates of population growth in Europe. It is on the same level as the corresponding rates for Spain and Poland and is exceeded only by those for Ireland (1.2%), Albania and Turkey (both 2.5%). Incidentally, the first three of these countries are predominantly Catholic and the other two predominantly Moslem. All other European countries, Eastern or Western, have less than 1% annual population increases, according to U.N. statistics.

However, the 10.7% increase in population does not mean that, in the 1970s, Greeks suddenly turned to the habit of producing more

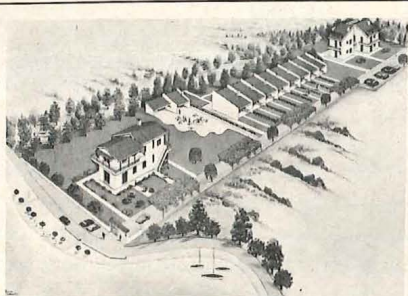
babies. In fact, the excess of births over deaths is known through vital statistics and is calculated to have accounted for 7.3% of this increase (or roughly about 640,000), that is, making a mere 0.7% average annual rate of "natural" increase in population. This means that the other 3.4% of the population increase over 1971 (that is, about 298,000) must obviously be accounted for by the excess of repatriates over emigrants in the decade 1971-1981. In any case, this breakdown of the 938,000 excess in population in 1981 over 1971 indicates that the natural increase in population was lower in 1971-1981 than in the previous decade, while not all the emigrants who left the country in the 1960s have come back.

Emigration has been draining the Greek population, particularly from the countryside, since the last century. Attractive opportunities abroad, relative poverty at home as well as the age-old love of adventure have made many Greeks want to try their luck elsewhere. This trend became particularly acute in 1961-1971, when, mainly on account of the post-war boom in Western Europe, particularly in the German Federal Republic, 830,000 Greeks or one-tenth of the country's population emigrated. In the past decade, however, following economic stagnation and rising unemployment in Western Europe as well as greater job opportunities offered at home, Greeks have been flocking back in greater numbers than they have been leaving. Most of the repatriates are believed to have settled in the provinces of their origin, mainly in Northern Greece.

**Anna Grigorea**

**AESTHETICIAN**

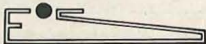
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On the other hand, Greeks are still flocking from the countryside to the Greater Athens area but, happily, at a somewhat smaller pace than heretofore. The population of the capital area (which includes Athens proper, Piraeus and 55 other municipalities and communes clustered around these two cities) has now reached 3,016,457, which is an 18.7% increase over 1971, that is, a higher rate of increase than that of the country as a whole. But the increase in the capital area's population in 1951-1961 was a whopping 34.4% and in 1961-1971 a further 37.1%. So the 18.7% increase registered in 1971-1981 can be considered a definite improvement in preventing the illogical and unbalanced increase in the congested capital's population.

In any case, whereas only 18% of the country's total population lived in Greater Athens in 1951, the proportion went up to 22% in 1961, to 29% in 1971 to reach 31% in 1981 — believed to be the highest percentage of the capital city's population to the total in any European country. This means that almost one out of every three Greeks lives and works in the estimated 428 square kilometers in and around Athens in company with about 600,000 motor vehicles. This makes 7,048 people crammed per square kilometer, compared with a density of only 73.5 inhabitants per square kilometer in the country as a whole — the smallest density in all of the EEC except Ireland. When Greece's independence was formally recognized in 1830, Athens is believed to have had no more than 10,000 people gathered inside and around the pollution-free Acropolis, while Piraeus had less than one thousand, the port itself being regarded administratively a subsidiary of Ydra island.

The country's second largest urban conglomeration, the prefecture of Thessaloniki, in Macedonia, now has 858,661 inhabitants, registering a 20.9% population increase over 1971 and reflecting the area's industrial, commercial and tourist development. But even this rate of increase is smaller than the 30.5% registered in 1961-1971.

In addition to the return of repatriates to their native provinces, the government's regional development policy seems to have paid off, as practically all the country's major geographical areas now have more in-

habitants than ten years ago, whereas in the previous decade most of them had a population decline. In particular, Macedonia this time had an 11.4% rise in population against a 0.3% drop in 1961-1971, Thrace also a 4.9% rise against a 7.6% drop, Thessaly a 5.3% rise compared with a 4.4% decline, Epirus a 4.2% increase against a 12% drop, the rest of Central Greece (outside Greater Athens) an increase of 10.6% against a rise of only 2.2%, Peloponnese a 1.9% rise against a 10% drop, the Aegean islands as a whole a 4.3% rise (reflecting principally the tourist development of Rhodes and the other Dodecanese islands) against a 12.5% decline and Crete (where Iraklion has become a major industrial and trade center) a 9.7% rise against a 5.5% fall. Only the Ionian islands had a further 1.8% decline, but previously the drop had been as high as 13.2%. The decline was limited to Cephalonia and Lefkas, whereas the population of Corfu, an important tourist attraction, went up 4.9%. Incidentally, the population of the self-governing monastic community (males only) of Mount Athos, in Northern Greece, was depleted from 2,687 in 1961 to 1,732 in 1971 to a mere 1,445 in 1981. Regional development should be enhanced in coming years, what with greater incentives for the local economy enacted by the government and substantial aid being granted for this purpose from EEC funds.

Prior to last April's census, many provincial associations, backed by local politicians, published press notices urging their compatriots living in major urban centers to return to their original towns and villages and be counted there on census day. The idea was to dispel the impression of a serious population decline in their areas and so prevent the cutting off of government assistance in building schools, carrying out local welfare projects, etc. It is not known how many people actually heeded the grass-roots call, but it is not believed that there was any sizeable movement of people on April 5th affecting substantially the distribution of population.

A clearer picture of population trends will become known when further data are published, particularly on the sex and age structure, education, employment and the movement of farmers to urban centers. ■



# The American School Centennial

*A hundred years of excavation on over fifty archaeological sites*

By John Camp

THE American School of Classical Studies, celebrating its 100th anniversary this month, was founded in 1881 at the instigation of classicists from Harvard, Yale, Brown, Johns Hopkins and Cornell. Since then it has grown to represent 115 universities whose scholars continue a great tradition devoted to the study of ancient Greece's contribution to western civilization.

The school lies on the slopes of Mount Lycabettus in the midst of what is now a densely populated, upper-class neighborhood. At the time, however, when the land was offered by the Trikoupis government, the site was felt to be "remote from the center and exposed to winds". Recalling the site of the school as it was when he first came in 1910, Carl William Blegen, who spent seventeen years at the School as administrator, excavator, teacher and scholar, described it as standing "in the very outer fringe of the city. The view in all directions was open and magnificent. No houses had been built between us and Lycabettus. Toward the east, outside our wall, was a deepish ravine which, despite its occasional use as a repository of garbage, served to carry off rain water and also as a very inadequate forerunner of the present Gennadios Street. Beyond it rose the monastery — not so large as it is now — but there were no other houses in the vicinity — only olive trees — and no buildings except some temporary barracks much further away. We were practically in the country."

Today three large buildings occupy the grounds. The main building, designed by W.H. Ware, Professor of Architecture at Columbia, was completed in 1888. It houses the Director's quarters, administrative offices and the Blegen Library whose collection of 46,000 volumes covers all aspects of antiquity — Greek and Latin authors, histories, maps, excavation reports, and specialized studies on pottery, sculpture,

architecture, inscriptions, and the like.

Across the street is Loring Hall which serves as a residence for students and members. Also designed by an American architect, it is named after William Caleb Loring, a Justice of the Massachusetts Supreme Court, who was once President of the School's Board of Trustees. Next door is the Gennadius Library, built in 1926. The original collection was given in trust to the School by Ioannes Gennadius in 1922 when he was Greek Ambassador to the Court of Saint James. It is administered on behalf of the Greek people on the condition that it be housed separately and properly maintained. Today the library has increased to about 80,000 books devoted to the subject of Greece from early Christian to modern times, including a rich collection of rare books, Lear watercolors and Schliemann manuscripts.

The School is administered in America by a board of trustees and a managing committee made up of representatives of cooperating institutions in the US and Canada. Administration and financing — mostly from endowment and donations — are complex as the school serves three related but separate functions: education, research and excavation.

The ASCS offers a one-year non-degree program in Classical Studies and Archaeology, open to 20 graduate students. There is also a special six-week Summer School open to about 40 less advanced students. In addition to the teaching programs, the School serves as a major research center for visiting scholars in a wide variety of fields.

The third aspect of the School's program is excavation. Besides the more than fifty digs it has sponsored in the past century, the School has conducted two major excavations for many years — the Athenian Agora and the ancient city of Corinth, two of the most significant city-states of ancient Greece.

The ASCS administers all American excavations in Greece, acting as the official liaison between the Greek government and the US or Canadian university conducting an excavation.



*View from the School towards Hymettus, c. 1915, and today (Moni Petraki in foreground)*

Three permits a year are generally granted to each foreign archaeological school. At the ASCS one grant is used for Corinth and the other two are awarded by the decision of the School to a cooperating institution, so long as the Greek government concurs with the choice of the site.

The two sites being excavated at present are Nemea and Kommos. Nemea had been previously excavated in the twenties under the School's sponsorship and the present dig by the University of California, Berkeley, is under the direction of Stephen Miller. Kommos, in southern Crete, is a University of Toronto operation led by Joseph Shaw. Lying on the coast near Phaestos, it is a Minoan settlement which includes

a building on a palatial scale. It has, recently and unexpectedly, revealed as well a much later sanctuary dating from the 10th century down to the Roman period. Supplementary excavations, as well, are permitted on older sites for the purposes of cleaning and publication. All material recovered from these sites remains the property of the Greek State, as it is understood that excavators in any foreign archaeological school are working in Greece for information alone.

The following is a brief guide to some of the more significant archaeological sites which the School has sponsored. Dates of excavation by the ASCS and cooperating universities are given in parentheses.

#### ATTICA

Further work at the small deme-site of *Ikaria* (1888-1889) is being carried out this summer in connection with the School's Centennial. It lies on the far side of Mount Penteli, near modern Dionysos. Here in the 6th century B.C. Thespis first produced tragedy, embellishing old rural rites in honor of Dionysus: "Inspired by wine, both comedy and tragedy were invented in Ikaria, a village of Attica" (Simonides). Traces of a sanctuary of Apollo and Dionysus can be seen, along with a set of thrones from the early theater, all set in a wooded grove on the quiet slopes of the mountain.

At *Thorikos* (1886) one of the earliest and best-preserved stone the-



On the site of the Prison of Socrates, 1976

E.V. That's the way he's been known to generations of American School students. Whether it reflects the awe in which he is held by friends and colleagues or the fundamental shyness of the man himself, the full name is rarely spoken; the initials suffice to refer to Eugene Vanderpool.

E.V. can be defined deceptively easily: he is a philhellene. As such, he stands in a long line of foreign visitors to Greece who came and fell in love with this country. Unlike many of the greats who preceded him, E.V. came and never left. Appropriately enough, he first arrived on foot, walking into Northern Greece from Albania with a group of

## Eugene Vanderpool: A Portrait

students in 1927. He has been here ever since — as excavator in the Agora and as Professor of Archaeology at the ASCS. In that time he became one of the most prominent American archaeologists in Greece. In 1976 he was awarded the gold medal of the Archaeological Institute of America, the scholarly equivalent of the Olympic Gold.

His contributions to the study of antiquity are legendary. In 1934 he was the first to recognize the Tholos, a round building in the Agora where the executive committee of the Athenian Senate met for nearly 750 years. In 1975 he identified another building as the State Prison where Socrates was put to death in 399 B.C.

For years E.V. taught the formal course in archaeology at the School, lecturing to graduate students on the monuments and topography of Athens and other parts of Greece. But it was always his informal instruction that made him such a beloved teacher. As each weekend approached, an underground telegraph would relay the particulars of the next 'E.V. walk'. These were Saturday rambles in Attica, open to anyone who wished to come. The group would meet early in the morning, catch a bus to some district of Attica and walk for up to ten hours, soaking up sunshine, the beauty of Greek landscape, and E.V.'s vast know-

ledge. Usually there was a nominal goal of sorts: the course of an ancient road to be charted, a recent excavation to be examined, the footsteps of an 18th-century traveller to be followed. And from these expeditions came significant discoveries: a system of border forts in northwest Attica, countless inscriptions, and the marble trophy set up at Marathon by the Athenians to celebrate their historic victory over the Persians in 490 B.C. But the main attraction was E.V. himself. From him one learned much more than just archaeology; one learned to recognize the birds encountered en route, where to look for the first cyclamen of the season, or when to expect the next new moon. One sat high up on the slopes of Mount Parnes, before the Cave of Pan, listening to the stream below, E.V. reading the opening lines of Menander's *Dyskolos*, set in the same spot twenty-three hundred years ago; or one heard Byron's comment on being offered the entire battlefield of Marathon for 900 pounds, "Alas, is the dust of Miltiades worth no more?" From the ancient sources, from the early travellers, and from their direct descendant, one learned Greece the only proper way — through the soles of the feet.

E.V. celebrates his 75th birthday this year, and the ASCS celebrates with him.

aters in Greece, unusual for the asymmetry of its design, may still be seen. From its seats one looks out over the district of Lavrion whose silver, used in the owl coinage of Athens and mined for centuries by slaves, was the economic foundation of the Athenian empire.

At *Vari* (1901) a magnificent cave sacred to Pan and the Nymphs overlooks the sea from the end of Mount Hymettus. Its walls are covered with inscriptions and reliefs done by Archidamos, who signed his work: "Archidamos of Thera the nympholept (frenzied by the Nymphs) carved this cave at the bidding of the Nymphs."

Higher up on *Mount Hymettus* (1923, 1939) a sanctuary was built for Zeus Ombrios, the rain god. Some of the earliest examples of Greek writing, dating to ca. 700 B.C., have been found scratched on votive pots dedicated at the shrine.

#### CORINTHIA

The ongoing excavations at *Corinth* began in 1896. Corinth was always an important site throughout Greek history, possessing as it does a rich agricultural plain, a naturally defensible, well-watered acropolis, two harbors, and control of access into the Peloponnesus. In ancient times, Corinthians collected fees from ships and cargo that were hauled across the Isthmus on a specially built dragway. Throughout the Archaic and Classical periods the city was a major commercial center. In the arts, Corinth was influential in the earliest development of the Doric style of architecture and it produced some of the finest pottery ever made in Greece. As leader of the Achaian League, it was utterly destroyed by Rome in 146 B.C. but, refounded a century later by Julius Caesar, it served as the capital of the Roman province of Achaia. So prosperous was the city, so well-endowed with taverns and courtesans, that the ancient proverb, 'Not everyone gets to go to Corinth,' may be translated: 'You can't have everything.'

Over the last 85 years, excavations have revealed temples, theaters, colonnades, fountains, sculptures, and a vast array of small finds. Corinth traditionally has been used by the ASCS as its training dig. Each spring members of the School go down to work at the site, learning the techniques and procedure of

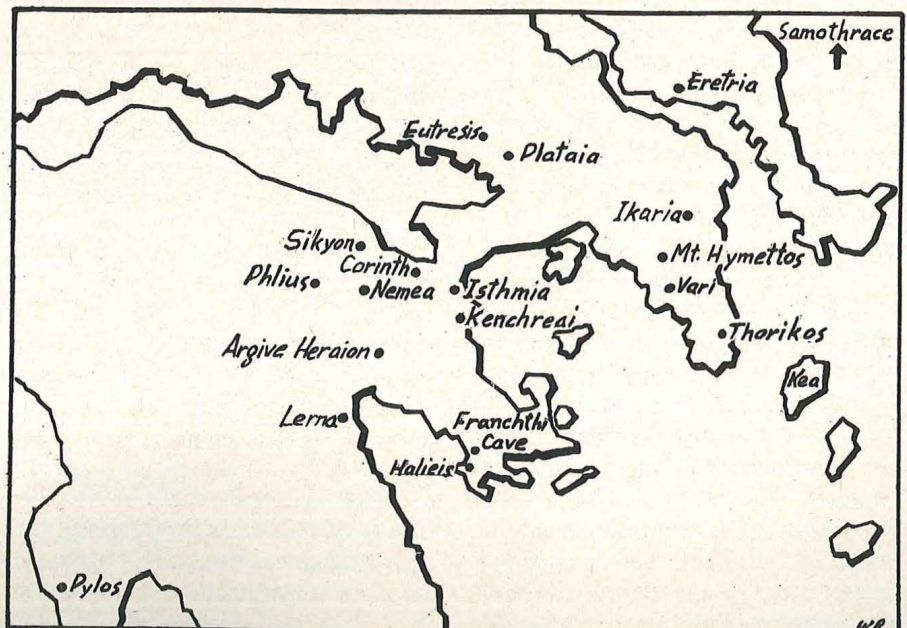


Carl Blegen at Sanctuary of Zeus Ombrios on Mount Hymettus, 1923

proper excavation. Generations of American archaeologists, now digging all over the world, first learned how to excavate in the trenches at Corinth, as first the Roman and now the Greek city beneath have slowly come to light.

For years, Corinth was under the supervision of Oscar Broneer who excavated, among other things, the Roman Odeion and the South Stoa, the largest colonnaded building known in Greece. Broneer later concentrated his work at the Isthmus, and the direction of the Corinth excavations was continued first by Henry Robinson, and more recently by Charles K. Williams, ably assisted by N. Boukides.

#### ASCS excavation sites

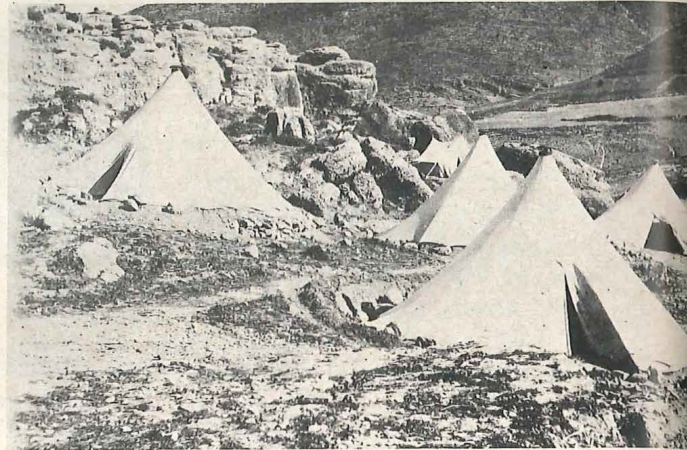


William Reid  
WR

*Isthmia* (1952-1980, Chicago, UCLA), sitting astride the narrow neck of land which connects the Peloponnesus to the mainland, was the site of the most important sanctuary in Greece of Poseidon, god of the sea, horses, and earthquakes. Here Panhellenic games were held in honor of the god every two years, and traces of a temple, several stadia (one with an elaborate starting gate), a theater, and a bath may be visited. Nearby is a late fort and part of a huge fortification wall, mostly dating from the time of Justinian, built all the way across the isthmus in a futile attempt to check the advance of barbarian hordes in the 6th century A.D.

Close by is *Kenchreai* (1963-1973, Chicago, Indiana), the eastern port of Corinth, where the apostle Paul first landed on his mission to the pagan city. A temple of Isis, described by Apuleius in *The Golden Ass*, dominated the harbor. Within was found a unique collection of large stained-glass panels of landscapes and portraits (one labelled Homer), now on display in the Isthmia museum.

West of Corinth, the city of *Sikyon* (1887, 1891) lies high in the hills, with a spectacular panoramic view of all the Corinthia and the Corinthian gulf. Home of famous painters and sculptors, such as Pamphilos, Polycleitos and Lysippos, the site has revealed some of the handsomest mosaics in Greece, on display in an elegant little museum housed in a restored Roman bath. Excavations have also yielded the foundations of



Scenes from 1895 excavations at Argos, led by C. Waldstein; excavating in the Sanctuary of Hera; pay-day; excavator J.C. Hoppins relaxing in a wheelbarrow; American School staff tents at site

ASCS archives

an archaic temple, a bouleuterion (council chamber), a gymnasium, and one of the largest theaters in Greece.

#### ARGOLID

The site of ancient *Nemea* (1924-1926, 1973-1981, UC, Berkeley, under the direction of Stephen Miller) lies in a picturesque valley just west of the main road leading from Corinth to Argos. Here Herakles performed his first labor in vanquishing the Nemean lion, and the local wine still bears his name. In later times an important sanctuary of Zeus occupied the valley. Like Isthmia, it was a Panhellenic sanctuary, and a victory in the games held here was a prize second only to one at Olympia or Delphi. The columns of the temple of Zeus are an important landmark and continuing excavations are bringing to light a sacred grove, a row of treasuries, and a stadium with one of the earliest vaulted passages known in Greece, apparently used as a dressing room for athletes.

Just west of Nemea lies the territory of *Phlius* (1892, 1924, 1970-1972, Missouri), a small city-state in antiquity. Plato's dialogue the *Phaedo*, which recounts the death of Socrates, was set here, and the patron deity of the city was an unusual choice: Hebe, wine-pourer of

the gods. Excavations have cleared the theater and, nearby, the 'Palati', a large rectangular building with interior columns.

About an hour's walk south of Mycenae lies the *Argive Heraion* (1892-1895, 1949), site of the most important sanctuary of the city of Argos. Here Hera was worshipped and temples, stoas, a gymnasium, and other buildings may be seen. Here too were found several long iron roasting spits, used as money before the invention of coinage. Six 'spits' (obols) equaled one 'handful' (drachma), terms which persisted for centuries, long after their original meaning had been abandoned. The views west and south over the plain of Argos and gulf of Nauplia from the terraces of the Heraion are among the most pleasing in all of Greece, particularly in the late afternoon.

South of Argos, *Lerna* (1952-1959, Cincinnati, under John Caskey) was the site of another Herculean labor, the conquest of the nine-headed Lernean Hydra. On a low hill near abundant springs, excavations revealed the well-preserved remains of one of the largest buildings of the early Helladic period, the 'House of Tiles', dating back to 2200-2000 B.C.

In the southern Argolid, across the bay from Porto Heli, the town of *Halieis* (1962-1968, Pennsylvania, Indiana) has recently been excavated. Here an early temple was found, now lying six feet under the waters of the bay, identified as belonging to Apollo by the discovery of the keys of the building inscribed with the god's name.

One of the most important pre-historic excavations in Greece may be seen at the *Franchthi Cave* (1967-1975, Indiana), across the bay from the fishing village of Koilada, also near Porto Heli. Here archaeologists have explored stratified deposits as deep as 35 feet, dating back 25,000 years. Analysis of minute fragments of shells, bones, seeds, and stone tools has shed much light on the ecology and history of human habitation in mesolithic Greece. Among the most interesting discoveries is evidence for the earliest seafaring, in ca. 8,000 B.C.

#### WESTERN PELOPONNESUS

*Pylos* (1938, 1952-1968, Cincinnati) lies on the west coast of the Peloponnese. Here excavators under the direction of Carl Blegen exposed the Palace of Nestor, the garrulous elder statesman of the *Iliad*. Lying on a low ridge over-

looking one of the finest natural harbors in Greece, the Bay of Navarino, the palace was rich in pottery, luxury goods, frescoes, and inscribed linear B tablets which recorded the wealth of the settlement in the 13th century B.C. A small but highly interesting museum containing finds from the Palace lies in the nearby village of Hora.

#### BOEOTIA

Southwest of Thebes, *Plataia* (1889-1891) was throughout antiquity a staunch ally of Athens and, in 490 B.C., the only city to send help at the battle of Marathon. In 479 B.C. the crucial final battle of the Persian Wars was fought in the rolling hills and valleys outside its walls.

A few miles away lies *Eutresis* (1924-1927, 1958), an extensive prehistoric settlement. It overlooks the plain of Leuktra where, in 371 B.C., the Thebans crushed a Spartan army, destroying forever the myth of Spartan invincibility.

#### ISLAND SITES

*Eretria* (1891-1895), lying opposite Oropos on the west coast of the island of Euboea, sent out some of the earliest colonies from Greece to Italy in the 8th century B.C. Temples, shrines, palaces, and parts of the city walls may be explored in and around the modern town. The theater, excavated by the School, preserves an unusual underground passageway, leading from backstage to the center of the orchestra, where an actor could suddenly pop up, as though from the underworld.

*Kea* (1960-1970, Cincinnati, under John Caskey) is the site of a

large prehistoric settlement by the church of Aghia Irini. Here a temple was found which showed evidence of use from 1700 to 100 B.C. Numerous houses and walls of the Bronze Age (3000-1100 B.C.) town may be seen. Near the town of Hora a huge lion was carved in relief out of the bare rock, dating back to the 6th century and measuring over 30 feet long.

In the extreme northeast Aegean, the island of *Samothrace* (1950-1981, Institute of Fine Arts, New York, Karl Lehmann and James McCredie) has been the site of extensive excavations which have brought to light a large sanctuary of the Great Gods. A mystery cult appropriate to this remote island flourished here, favored by Hellenistic kings such as Philip of Macedon and the Ptolemies of Egypt, who adorned the sanctuary with handsome cult buildings.

### The Athenian Agora

THE excavations of the Athenian Agora, conducted by the American School of Classical Studies, began just fifty years ago. Since that time the political, administrative, judicial, and social center of ancient Athens has come to light. Dozens of buildings and thousands of objects illuminating the public and private life of Greece's greatest state have been recovered. As the second half-century of excavation opens, American archaeologists and students, under the direction of T.L. Shear, Jr. are excavating along the north side of the Agora in search of one or more of the important buildings known to lie in the vicinity: the Stoa Poikile,



*The Athenian Agora: excavations 1980. Adrianou Street, Piraeus Railway, and Hephasteion in background*

the preferred meeting place of the philosopher Zeno, whose followers accordingly became known as the Stoics; the Stoa of the Herms, repository of monuments celebrating Athenian victories over the Persians; and the Hipparcheion, headquarters of the cavalry commander. The results of these researches will be significant, for this is the heart of the ancient city, where major buildings stood, where important documents were put on public display on great stone stelae, and where the best pieces of sculpture were set up as dedications at the spot where the greatest number of people would see and admire them.

The Agora Museum, which houses the collection from these rich excavations, is 25 years old this year, and the man most responsible for it, Homer A. Thompson, celebrates his 75th birthday as well. Director of the excavations for many years and now retired, Homer Thompson is a small, handsome, energetic man, whose enthusiasm and vitality remain undiminished. Both qualities were needed to achieve his greatest contribution to the city of Athens — the reconstruction of the Stoa of Atalos to serve as the Agora Museum.

Homer Thompson was appointed to the Agora in 1929 when T.L. Shear, Sr. was Field Director and had under him a staff of two. As actual excavations in the Agora did not commence until 1931, Thompson worked in the meantime with a Greek team nearby on the Pnyx. He



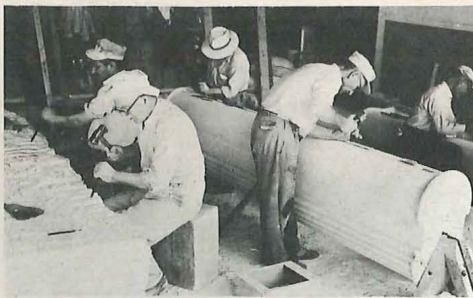
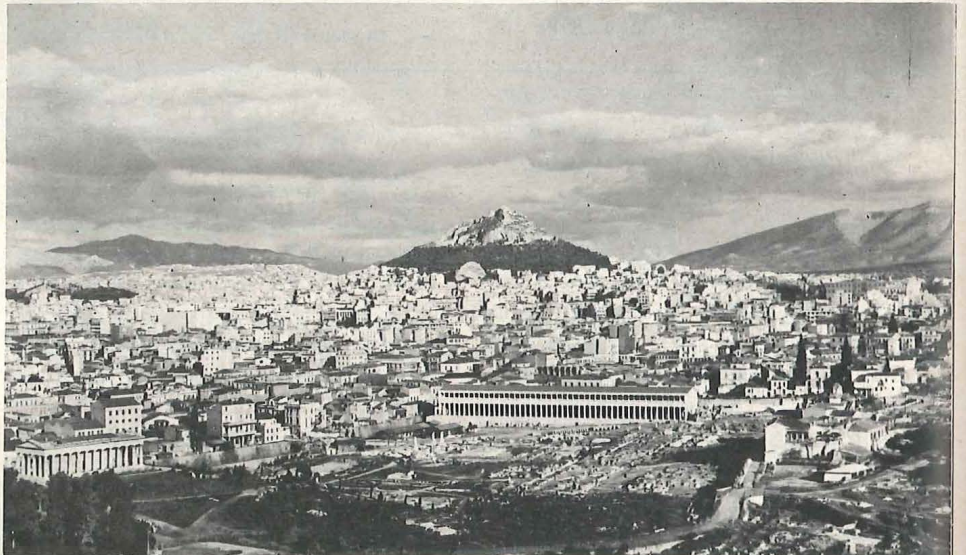
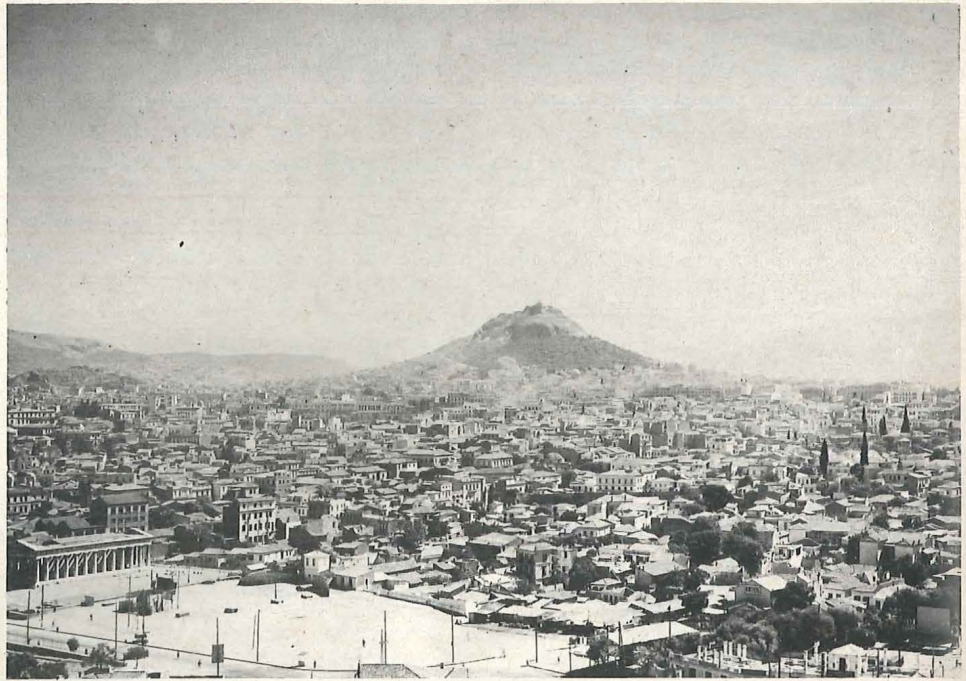
*Setting off to see the sites: a 1929 School trip. Second from left is Eugene Vanderpool, far right is the late Rodney Young, for many years Professor of Archaeology at University of Pennsylvania*

then began his long association with the Agora excavations. He has been closely involved with the ASCS for fifty years and is on the Board of Trustees. His contribution to the School has been enormous, not only as a distinguished archaeologist but as a leading figure in its many administrative concerns.

The stoa was built originally by Attalos II, king of Pergamon, in the 2nd century B.C. At that time, Athens was still the cultural and educational center of the Mediterranean, although her political, economic, and military significance had dimmed. Attalos was one of many young foreign noblemen who came to study at Athens. Upon returning home to Pergamon, he gave to the Athenians the handsome colonnaded building (stoa) which bears his name. It was built during his reign (159-138 B.C.) along the east side of the Agora and served as a large market building, a sort of predecessor to the modern shopping center. On the ground floor, a double colonnade with a row of 21 shops behind, provided room for large numbers of the populace to congregate. The same arrangement was repeated on the upper storey. The stoa had been in use for over 400 years when it was destroyed by Herulians invading from the north in 267 A.D. Later, its ruins were incorporated into a late Roman fortification wall.

It was decided to build a museum in the area to house the many finds of a decade of excavation. As the north end of the Stoa of Attalos was still standing to its original height and there were many surviving architectural fragments to guide reconstruction, it seemed a logical choice to rebuild the stoa and turn it into a museum. Funding was made available by John D. Rockefeller, Jr., who donated a million dollars and the sum was matched by other donors. The building was reconstructed between 1953 and 1956.

The Stoa represents a successful compromise between the engineers, who wished to ensure that the building would stand, and the archaeologists, who wished to maintain fidelity to the original stoa. The only element of the ancient structure not recovered was an example of the muzzles of the lions' heads used as water spouts along the edge of the roof. To function properly, the lion-head spouts should have had pro-



*Top: Agora area (Hephaisteion at left) in 1931, just before excavations began. Middle: same view in 1957, with reconstructed Stoa of Attalos in background. Bottom: Reconstructing the Stoa, 1953-1956*

## School Trips in Retrospect

From the very beginning of the School's program, the members of the School have seized the opportunity of their stay in Greece to acquaint themselves with the countryside and the monuments known to them from classical literature. In 1887 Wilhelm Doerpfeld took the seven students of the School on his famous *Peloponnesreise*. Since then formal 'School Trips' have formed an integral part of the ASCS program. The following passages have been selected from the papers of people who attended the School during its early years. Theodore Wolsey Heermance was a student between 1894-96. He was Director from 1903 until his death from typhoid fever in 1905. His letters to his mother and sister were donated to the School by his niece, Mrs. Louise H. Tallman. Carl William Blegen first came to the ASCS in 1910. From then until his death in 1971 he was closely connected with the School. His papers and diaries are in the Archives. Arthur Cushman McGiffert attended the School in 1913-1914. After a teaching career in theology, he became President of the Pacific School of Religion, Berkeley, and of the Chicago Theological Seminary. Transcripts of his letters to his family were received from Dr. McGiffert himself last month. Natalie Murray Gifford was a Fellow of the ASCS in 1922-23.

Oct. 2, 1913

We came across the ring-finger of the Peloponnese. En route we saw the first yellow oranges, not yet quite ripe, alas, and great stretches of purple heather . . .

I find I've forgotten to mention Prof. Ferguson's experience. He was riding on a path cut through a bank some 4 feet wide. A goat happened to be tied to a tree on one side and had jumped across to the other, stretching his rope taut. Along came Prof. F., holding his cane in one hand and a big bag of grapes in the other. His horse was young and green. Instead of stopping, it ducked its head under the rope and went on. Mr. F. tried to lift the rope over his head, thereby pulling the goat off the bank and halfway up the side of the horse. An instant later Mr. F. was pulled off the pack-saddle and dumped on his back on the grass! . . .

I've said nothing of our party: a one-armed man (Blegen, Yale '10), a cross-eyed man (Wing, Harvard '09), a funny fellow (Hart, Williams, '13), Prof. F., and a plain American (me).

ACM

Feb. 1, 1914

All day long Thursday we sailed up along the inside of Euboea, past Thermopylae and Artemisium (480 B.C.) to Volo, a newly founded city of rapidly increasing size. . . Near Volo are the sites of several important ancient towns. . . It was in one of these towns that a lot of grave stelae were found, built into the Turkish restorations as revetment. These stelae, dating from 300-350 B.C. are famous and pretty and huge; are decorated with encaustic painting with scenes after the manner of sculptured stelae. Some of the coloring was very beautiful but much of it is so dilapidated that little can be made of it. One very remarkable thing was some of the earth against which a stele had rested for centuries and which preserved even more clearly than the originals the colored impressions of the paintings.

ACM

Dec. 7, 1913

Yesterday was quite taken up with a glorious climb to the top of Mt. Penteli where the ancients quarried the marble for the Parthenon and where an English company still quarries stone for modern buildings. It was a charming kind of a walk: everything "old yet new". That is, fairly typical bits of scenery rearranged in a new landscape. That's the way with Greek scenery. It's like a kaleidoscope of not very many pieces. But the changes and combinations among the component parts are endless.

ACM

March 20, 1901

This morning the mountains of Crete were soon visible and as we drew nearer they showed up finer and finer - covered with snow well down - they are 6000-8000 feet high and make a fine background for our first port, Canea, the ancient Kydonia. . . It is a queer town with still queerer people - as great a mixture of races as I have ever run across. Coal-black and chocolate-colored Africans, Mohammedans and Greeks, the costumes in their bright colors giving quite an air of the Orient. Mosques abound and we heard the faithful being called to prayer. Canea is the capital and I had pointed out Prince George's palace. There are both French and Italian troops there, I believe, and I was amused to see on the fortifications by the harbor five flags flying - the Cretan, British, French, Italian and Russian.

TWH

May 15, 1923

The anchor being lowered woke me this morning. Candia is a fascinating city. It is the most oriental town we've seen since Constantinople. The mountains of Crete are still capped with snow and make a lovely background for the town. . . We had to wait several days for a boat, and we spent them most willingly in the museum. One morning Sir Arthur Evans came in and took us around showing us mainly the things that enable him to give dates to his finds. The next day we went out to Knossos and in the morning were shown over the palace by Sir Arthur Evans. He is a dear old man, a strange combination of shyness and mannerisms. I think it is a little unfortunate that he has tried to make so many restorations. It is a little difficult to reconcile modern reinforced concrete with ancient gypsum pavings, but even so the palace is one of the most wonderful things that I have seen yet. . . Sir Arthur is actually digging besides cleaning up the palace and restoring it. The Minoan remains are several meters below ground and they have devised a very speedy way to get down to them. They divided the men up into gangs, and offer a prize to the gang that gets down to a certain level first. You should see the way they hustle. One man looses the dirt, another puts it in baskets which two men dump. The stones are put into a wheel barrow and dumped in another place. The men pushing the wheel barrows go off on the run. Everybody is shouting and calling to everyone else, and everything seems confusion, but the dirt just flies.

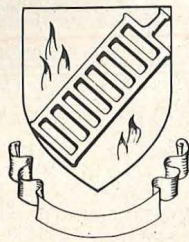
NMG

Oct. 31, 1913

But it has been a wonderful day. We have climbed Chelmos and seen the Styx. Early to bed. I have torn a big gash in the rear of my trousers.

CWB

# ST. LAWRENCE COLLEGE



St. Lawrence College was the first BRITISH Public School to be established in Greece under the Treaty of Rome (articles 52-58), and it aims to combine all that is best in the educational patterns set by ancient Greece and several hundred years of British experience with the brilliant promise of Modern Greece.

Under the leadership of Mr. R.J.O. Meyer, O.B.E., M.A. (Cantab) - founder/headmaster (35 years) of Millfield School, Somerset, England and headmaster (7 years) of Champion School, Athens, a top class teaching staff has been selected with years of experience behind them of thousands of successes in G.C.E. 'O' & 'A' Level examinations, Oxbridge and Ivy League University Scholarships and entries, Public School Scholarships and Common Entrance passes, U.S.A examinations and in the remedial field. The list is far too long for publication.

All normal school subjects are taught up to University entrance level with English as the basic language. A second language (Modern Greek, Latin, Ancient Greek, French, Arabic, German or Spanish) is started as soon as the child is fluent in English - children of Greek origin of course taught Modern Greek throughout — and a third started at 9 or 10 years of age.

Art, Music, P.E., Sports of many kinds; expeditions and Drama, all play their part in a full school programme.

Both Senior School and Junior School (with Kindergarten) are at present sited in Paleo Psychico (8, Diamantidou & 10, Parnithos) and will remain in that area — with a junior branch (K.G. and Primary in September '81 with further classes (=grades) added in September '82 & '83) in Glyfada.

**Brochure and further information from the headmaster, (telephone, any time day or night 671-3496 and/or 747-502.) He will be available to discuss entries and scholarships 4.0 - 5.30 daily, Saturdays 9.30 - 12.30 and other times by appointment.**

truding tongues to throw the rain-water clear of the building. Reconstructed without tongues, however, the lions now tend to drool. With this one exception, the building is an accurate reconstruction of an ancient stoa, one of the most enduring building types in Greek architecture.

As reconstructed, the building serves as museum, offices, and store-room for the excavations. The open colonnades provide shade for the visitor as they did in ancient times, and today display a collection of sculpture, along with models and plans of the Agora. The area of the ancient shops on the ground floor houses the museum gallery, with finds dating from 3000 B.C. to 1000 A.D. The collection is unique for those antiquities illustrating Athenian public life. Here may be seen sets of official public weights and measures used in the market; crockery carrying inscriptions which show that it was used in the public dining hall where members of the executive committee of the Senate took their meals; equipment from the law courts such as ballots, allotment machines used to choose the panels of jurors, a water-clock employed to time the speeches; and inscribed *ostraka*, scraps of pottery used by the Athenians as ballots to exile (ostracize) anyone they feared was a threat to their democracy. The shops on the upper floor house offices and workrooms for the staff of the excavations, and the basements serve as storerooms for collections of pottery, inscriptions, coins, and architecture too vast (150,000 objects) to be put on public display, but available to scholars who need to consult them.

The Agora Museum's chief initiator, Homer Thompson, believes that the smallness of the School, its non-monastic atmosphere and the encouragement it has given to its scholars to familiarize themselves with modern Greek culture have all contributed to the enormous impact which the School has had on Hellenic Studies in the US and Canada. Mr. Thompson does not believe that the lesser role played by Ancient Greek in education today has detracted from the general interest in Greek civilization. "When you have 700 students taking courses in Greek Mythology at a single university in the Middle West it can hardly be thought of as a declining tradition." ■





# The Misfits of Skyros

*Modern problems of survival facing an ancient breed of horses*

By Joy Couleantianou

**I**N August 1976, I was writing a scenario based on a monograph I had published a few years earlier about the mysterious little horses of Skyros — that unique breed which may possibly descend directly from horses of antiquity. I was then reading Arthur Miller's screenplay *The Misfits*, and remembered that the misfits were not only the people but the horses, the Nevada Mustangs. Miller had already provided the metaphor and I thought it might be adapted to our documentary — "The Misfits of Skyros". The screenplay is certainly a story about men whose way of living is disappearing, but it is also about horses.

On Skyros, the place called Nyphi — the Fountain of the Nymphs — is the last place to drink before entering the narrow pass which leads into that part of the island known as the Mountain. It is a cool spring coming out of the rock, a shady, eerie spot in a dry country. There once was a gate which effectively divided the island in two; kept closed in the winter and opened for the horses to come down in the spring. From there on up and into the Mountain it is all white rock with a little red earth here and there where the wild trees and shrubs and herbs grow. There are few earth paths, just stone, some sheepfolds and herds of goats and sheep.

The horses have always spent, and still spend, five winter months of the year grazing and breeding here in a wild, natural habitat. They eat wild herbs and plants like thyme, shrubs, and the leaves which fall

from the wild olive and maple and oak trees. When there are not enough of these they will eat anything they can find, even the very thorny plants and the small branches of the trees. If there is no snow or frost most of them survive the winter, but often snow covers the ground and they can find no food; they break the ice with their hooves to find water and eat the bark off the trees. Trying to get out of the Mountain during a snowstorm, they sometimes do not see the drops of the cliffs and are found hanging in the trees below. Many of them die and their corpses are eaten by dogs and crows.

The horses live in small herds made up of those having the same father or coming from the same stable, which have been together since birth. In a single herd there can be more than one stallion for the mares if they have known each other from infancy. They do not fight, but when the mares are in heat, the herd stallions prevent others from approaching by going around and around the mares. Each herd has its special place, either on one of the plateaus with tiny, tree-sheltered lakes which have ancient names like Ares and Artemis and are scattered throughout the Mountain, or down near the sea, where the small lakes are red from the rainwater coming down the mountainsides through the red earth. The horses do not, however, spend all their time in the sheltered places, but scatter up in less accessible parts. The shepherds say they hide from the wind in the crevasses of the rocks.

## Threshing

When in late spring there is no more rain and the lakes dry up, the horses come down to drink at Nyphi. Formerly the dryness in the Mountain coincided with the beginning of the threshing and the summer harvesting of *fava*, barley and wheat. Each man who had his horses on the Mountain caught and brought them down at this time to the threshing

floor to crush the stalks of grain with their hooves. As the horses were in the habit of going down to drink and then returning up the Mountain, they had to be caught at the fountain. So two or more men stayed hidden near the spring and, when the horse was drinking, closed in on it. Sometimes the men waited for days. If, for some reason, they wanted to finish their threshing earlier, they had to catch their horses before the Mountain was dry.

Even though they had their special habitats, the horses wandered over wide areas and each man hunting his horses recognized those of his fellow villagers and thus one helped the other. As the horses were wild after a winter spent without any contact with man, the villagers sometimes used another animal that the horse was familiar with, a mule or a larger horse to force it into a closed place; or they waited near the lakes and tried to approach the horses with stalks of barley or herbs. Sometimes the horses were (and are, it seems) forced down by the shepherds who, when the water gets low want to reserve it for their goats and sheep. The shepherds would knock on tin cans, thus scaring the horses down to Nyphi. They would not come alone and, with the first rains of fall when there was water again on the Mountain, the horses wanted to go back.

A man might have had as many as twenty horses for threshing. For this purpose six, seven, up to ten horses were attached by a long rope around the neck of the first, or outer horse, then after a series of small loops around the neck of the next horse, and so on in such a way that when one wanted to free the horses he pulled on the rope and only the last one was left tied. There were two other ropes, one attached to the outer horses and passed, from time to time, through one of the loops to keep them in line, and one attached to the middle horse to keep them towards the center. A man or woman held the two ropes in the middle of



*Threshing*

the threshing floor to keep the horses going round and round all morning long, treading on the stalks with their small hard hooves to separate the chaff from the grain.

In the afternoon they were left free to pasture near the threshing floor and in the morning were led again to work. Their work lasted from forty to fifty days, depending on the harvest, and in August they were left freer. The horses had enough food after threshing so that they were well-fed during the summer and could withstand the winter. They were fed barley in the morning and after the threshing. Then they would eat the bran which was left after the sifting — the last stage of the threshing — or graze on the fresh wild grass which grew in the pastures near the threshing floor. In the evening they would be given hay, cut and cured when the plants were still green, thus containing all the horses needed after such hard work.

Some men would go to the Mountain during the winter to see their horses and even take barley to them. (Such contact with the horses made them easier to tame in the summer.) The loss of horses was frequently attributed to the Evil Eye, a belief which is very prevalent on Skyros, in spite of the horses' wearing on their foreheads the blue beads that most horses, mules and donkeys wear in Greece to avert the Evil Eye. I have seen two cases of this: a horse which became suddenly lame in all four legs as he was parading before the judges in the horse show and another scheduled to race which was struck blind overnight.

### The Races

In the month of August, between the end of the threshing season and the time when the horses re-

turned to the Mountain, races were held on the shore or on the road which turns up from the sea to the town (and before that in other places near Nyphi). The races were very simple. Adolescent boys and very young men first made a series of races with about six horses to each one. Some of the horses would refuse to run, or if they started and saw anything that startled them, they would go off the road down the embankment or run up from the shore, throwing their riders. Those who continued would gallop along the few kilometers to the finish line. Without saddles or stirrups, the boys controlled their horses and stayed on by using the calves of their legs or clamping their feet under the horse's belly. Inevitably, there were accidents. The first three winners of each race made a final race and the boys who won were given a prize in drachmas which they shared with the owner of the horse, if it were not theirs. The townspeople would wait excitedly at the finish line and the whole town celebrated the races as though it were a feast day. No one knows at what remote time these races began.

On feast days such as the 29th of June — the Feast of the Apostles and at the first of August, before the fifteen-day fast preceding the Feast of the Virgin, they would ride to a chapel some two hours from the town and celebrate the feast-day with spit-roasted lamb, coming back in the afternoon on horseback, decorated with flowers. Followed by a great crowd of family and friends, they would go up through the agora, the central street of the town to the monastery of St. George built on the side of the Kastro which dominates everything, as though they were going to worship the saint. The fian-



*A race*

cee of each rider would offer her horseman a wooden spoon carved by the monks of Mount Athos and decorated by the girls themselves. Afterwards, coming down by the main street and wearing on their foreheads the spoon fixed by a colorful scarf (still occasionally worn — a custom which may have come down from the Venetians who occupied Skyros for many years during the Middle Ages) the riders were escorted by the crowd to the place fixed as the hippodrome, and raced much as they raced one hundred and fifty years later, until the end of the 1960s.

The races were interrupted in 1860 and were not revived again until 1957. For many years horse exhibitions took place at which the government gave a little money to the horse owners, but the horse show, in a later form with the horses placed in categories, began in 1961. Three or four years afterwards, the races began to be held again at the same time as the horse show.

All of these festivities took place over a number of days. First there was the prejudging, when the villagers brought their horses to be assigned to categories or classes. The horses were measured, the height first. The smallest horses were put in the first class, although this is not the only criterion by which they are judged; the length and width of the head, the length of the body, the depth of the chest, the width of the croup and of the waist, and the ankle were also measured. Even if the horse is white, the hoof will be black — and if the hoof is not black it is not a Skyros horse. There are also sometimes zebra stripes inside the lower leg. Other characteristics are a concave forehead and strong jaws. The third class did not have the pure characteristics of the breed, but the mares could be mated with first-class stallions and in two or three generations the foals could become good Skyros horses.

There have been attempts at 'improvement', that is, increase in size. The people once wanted to make the horses bigger and would import others from the mainland which is why one sees now some large horses on the island. But they were not able ultimately to change the characteristics of the race. After the second or third generation, the breed was a mixture, smaller than the im-

ported horse but taller than the native ones. After the third or fourth generation, they cannot be distinguished from the Skyros breed. This mixed breed formed part of the second and third class.

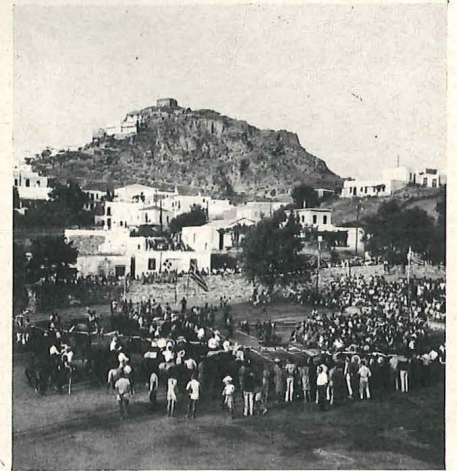
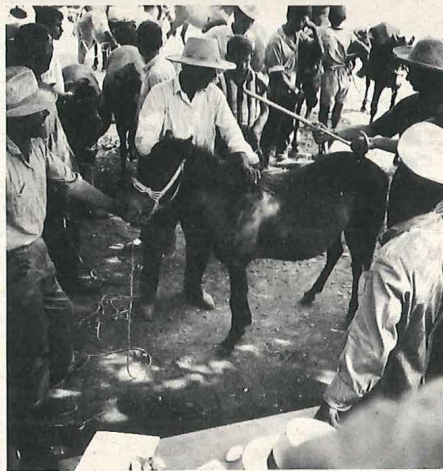
They were branded according to categories, and all were given numbers. The next day at the horse show the best horses of each category were given prizes. These prizes were given to those who were properly caring for their horses and each horse-owner, as well, was given something to help him with the feeding during the year. Mrs. Nikolaos Goulandris made a gift every year for the new foals. The following morning there was a competition for costumes and decorated saddles. Then in the afternoon the races were held. These festivities changed from year to year but always took place sometime during the first two weeks of August.

The Agrarian Horse Club of Skyros, which existed for some time in the past, tried in these ways to revive the villagers' interest in the horses. And Mrs. Goulandris once bought a number of horses and established a stable on her Skyros estate. (These stables were very small-scaled, designed by the late T.H. Robsjohn-Gibbins in proportion to the size of the horses!) The aim, too, was to gather the mares and foals of the first two categories and a few of the best stallions during the winter and spring months and to supervise the breeding. The horses had reproduced themselves freely with no supervision. One could not tell if a foal were a genuine Skyros breed until it was three years old. And I have been told that the adult males often kill the young in the Mountain by accident soon after their birth. Others say that they are killed by mules on the Mountain in March — the female mules, jealous, get between the mare and her foal, take away the foal and it starves. This danger is up to the twentieth day.

### The Little Horses Today

When I returned to Skyros in March of this year to 'update' the earlier material (gathered between 1967 and 1970 for the monograph and 1976 for the documentary), I not only confirmed the 'misfit' analogy but found fascinating paradoxes and contradictions.

What exactly is being done to preserve the race?



*Leading the horses to the races (Phot. by G. Seferis); measuring the horses; a horse show*

A grant by the Department of the Ministry of Agriculture of Euboea was initiated a few years ago from municipal land: a big but closed-in space overlooking the port of Linaria with stores for the barley, hay and straw and five stables for the horses to live in groups as they did on the Mountain. From forty to fifty mares of the first two categories, foals up to one year and two stallions, are kept there during the winter in semi-freedom. The third category no longer exists, being either hybrid or degenerate. The two stallions must be young — four to five years old, and they must be pure Skyrian *if* this is possible. They must not always be the same stallions; they are changed every two or three years to prevent too much interbreeding. All mares have the right but not the obligation to go, and most of them do. The owners take them back in the spring but, as on the Mountain, the horses in the compound forget their masters after six months and refuse to accept them, except for one owner who goes regularly to see his horses.

When there is sun, the horses stay outside and sleep on the ground. When there is rain or cold, they sleep standing up in one of the five stables where each one has its trough and knows where to go for its food when the caretaker comes with the cart of barley, hay and straw into the narrow passage in back of the stalls. However, well-fed as they may be, this enclosure is not a natural environment; the horses need fresh green grasses and herbs. When they come in October there is green, but they eat it up and trample it with their hooves.

How much would it cost a Skyrian to keep a horse in his stable?

About 1,500 to 2,000 drachmas a month for food; 1,000 at the cheapest. And they are at home 'on the rope' from May for about seven months. Other animals which 'pay' have first priority; one horse eats an amount equal to that consumed by fifty sheep or goats in one day. What used to be done for the horses now is done for the livestock. So that according to some, the horses will be tied up 'to graze' with even the ex-

pectation, as it were, that they will die. It is a question of which animals work and earn their livelihood, although there are some *meraklides* (enthusiasts) who keep the horses for their own sakes.

Are the Skyros horses still used for *anything* — threshing, transport, grinding the oil, riding?

Almost nothing today. Sometimes one is yoked with a mule for ploughing or, when necessary, for threshing, but this is rare since there is a threshing machine which comes to the island now. There was once much greater cultivation. Already by the late sixties the horses were fed only what remained around the threshing floors after the threshing was done and what was left of the grass after it had been eaten by the other animals. Tied up, as they were, the horses ate only what was left over or whatever they could find, so one often saw horses like skeletons. Mules are still used for the *fava*, which cannot be threshed by machine. If need be, horses may be used, but not more than four or five in all the island. They were still being used in the late sixties to some extent for grinding the olives, for transport and riding. In the first step in the making of olive oil, they were sent round and round for hours, turning the grinding stone. Only about four or five people, including the garbageman, still use them for transport. Today there are no more olive presses requiring horses and there are very few saddled horses for riding.

In attempts to find means for the men to earn money with the horses so that they would be cared for, it has been suggested that the horses be trained so that children could ride in the summer, or that they be used for excursions on the island. They are extremely sure-footed, of great endurance and can easily carry a man. They can also draw small carts. If breeding should be successful and the race begin to thrive again, some could be sold off the island.

Have any ever been, or are any being exported?

They may be exported only with permission. (There was a rumor that many were exported illegally under the Junta.) Stallions can be exported but obviously it would be better not to have the need to sell them, thus taking the race away from the

island. Females of the first and second classes are, in principle, not allowed to be taken from Skyros, although there are some in the stables around Athens.

In general, since the late sixties, what has been the fate of the horses?

This March the Farmers' Co-operative gave me their official list on the horses, dated February 10, 1981. There are 45 mares, 23 stallions and 33 foals, that is, 101 horses in all, of the first and second categories. (Four foals have been born at the Linaria stable since January.) In a similar list given me in the summer of 1966 by the agriculturist from the Ministry of Agriculture



*Dinos Maroudis with his horses*

in Kimi, Euboea, there were at that time 30 horses of the first class (14 stallions three years and over, 2 mares with foals born in 1966 and 14 mares over three years old), 45 horses of the second class (20 stallions three years and over, 7 mares with foals born in 1966 and 18 mares over three years old) and 33 mares in the third class. There were 16 foals: 8 females born in 1965; 5 males and 3 females in 1964. Thus there were 124 horses of all three categories fifteen years ago. So there has been a certain flourishing.

The horses are still gathered together and measured at the beginning of August and now those which are characterized as being in the first class are more carefully selected. The last time, however, that a horse show was held must have been in 1969. When I asked Dinos Maroudis, one of the *meraklides*, if what he had desired was being done, i.e. breeding checked, official registration, stud book and a certificate for each horse, he said, no, but that the breeding can be controlled more now in the winter.

Do any horses go to the Mountain anymore?

Some say that certain owners let the males go to the Mountain; others say that almost all of the stallions go except the two which are kept at the stables. Taken to Nyphi around November, they are released and stay until May. If the winter is mild they do well though no one can be sure. This past winter, a particularly severe one, ten have probably been lost. By the middle of March three corpses had been found. It is also said that there are owners who do not want to send their mares to the stables, preferring to let them go to the Mountain, with the exception of a very

few who would like to keep them at home. The most natural place for them is the Mountain. They must run and must mate freely in order to thrive, and the Mountain is their natural habitat. They *are* wild and want to be free. Some reply to this that it would be better for them to be free but that this is not feasible. It seems impossible to find the ideal solution.

I believe that the best compromise would be a bigger space — donated by the Government as in Linaria — near or on the Mountain. Negotiations for such a space are taking place with the Monastery, which owns most of the Mountain, and with the Municipality. The remainder of the horses could then be let loose on the Mountain with the owners being provided with money adequate for maintaining them during their months at home. When I expressed my fear that the shepherds do not want the horses on the Mountain because they eat the grass and drink the water needed for other animals, or that the money granted for the horses might be siphoned off

for the maintenance of 'paying animals', shepherds and people from the Cooperative denied this. I feel that this denial is an honest one, provided that the horse thrives and takes on an importance equal to its former usefulness. The local inhabitants are proud of the race.

I was most interested in the idea of one of the *meraklides* who told me that what is lacking from the Government's contribution (apart from enough money) is a scientific study of the small horses today and their 'environment'. If the natural environment is altered in part by the mares living in winter at the stables in relative restraint with 'ameliorated' food and the others living on the Mountain, might the Skyros breed not lose its unique characteristics? Only a scientific study of the natural environment could determine whether the horses have been kept small like those of antiquity, because of their habitat, or whether this habitat has caused them to evolve into a smaller species.

What, then, is the connection between the horses of Skyros and the Nevada mustangs? The little horses are not scared out of the Mountain by plane, hunted, lassoed, rounded up, trussed and brought down to be sold to dealers for dog-food.

The danger of extinction is omnipresent, a man-made extinction — the result of machines, aerodromes, etc., the slow, or not so slow, disappearance of farming, the end of the wheat and barley. (The exportation of barley from Skyros is known since antiquity.) The end, too, of the *fava* — 'the Skyrian rice'. The sowing. The reaping (harvesting). And therefore the threshing and grinding — for good bread and oil.

Much of Trachi, once the most fertile plain on the island, and the beach celebrated in Seferis' poem *Sto perigiali to krypho*, set to music by Mikis Theodorakis, has been taken over for the construction of an enormous aerodrome, with its unpredictable effect on all the island. The farms have been bought up, low mountains razed. Another fertile plain, the *Kampos*, is being slowly invaded by construction, most of it for tourism. Many farmers have become construction workers, either at the aerodrome or for the building boom which has to do both with the latter and with tourism. There are

people today who still remember when there were twelve windmills and seven watermills on the island. Two of these have been turned into tourist 'hotels', restaurants; a third is becoming one; a fourth is a barracks for soldiers at the helicopter base; the rest are abandoned.

Sheepherding had always been the basis of the island's economy but, given the rise in meat consumption, both local and on the mainland, sheep and goats have now taken top priority over the horses. And the horses do not share the fate of other 'traditions' like pottery, embroidery, weaving, wood-working, etc. which paradoxically are kept alive by the very forces one might expect would destroy them.

It is claimed that there were from 5,000 to 7,000 horses taken from the island during the Greek Revolution against the Turks. One hundred and fifty years ago there must have been many hundreds of these little horses on the Mountain during the wintertime, which were brought down for work during the harvest. How can one not connect the theme of the Skyros horses with the dilemma and nostalgia of Gay Langland, the Nevada cowboy, who tries to keep himself free and doing a man's work and making a living better than wages by mustangin' — hunting the small wild horses. The Nevada mustangs were once shipped all over the United States for pulling the plows in the West, for breeding, for Christmas presents for kids. . .

"Lots of cow outfits use the pastures up in these mountains, and when they find mustangs there they just shoot 'em and leave 'em for the buzzards; cause they eat up all the good grass, see . . . Nothing but misfit horses, that's all they are . . . Gay Langland raised his eyes toward the distance, and the other two men know his vision, the picture in his mind of the hundreds (of horses) that once poured out of these passes. . . squinting against the wind, his eyes hover on the high mountains, full of wish, almost expecting the sight of the hundreds, the full herds clambering into the open, the big horses and the sweet mares that gentled so quickly, the natural single-footers, the smooth gallopers that just swept the ground under them, hardly touching it. . ."

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## Recent Exhibitions

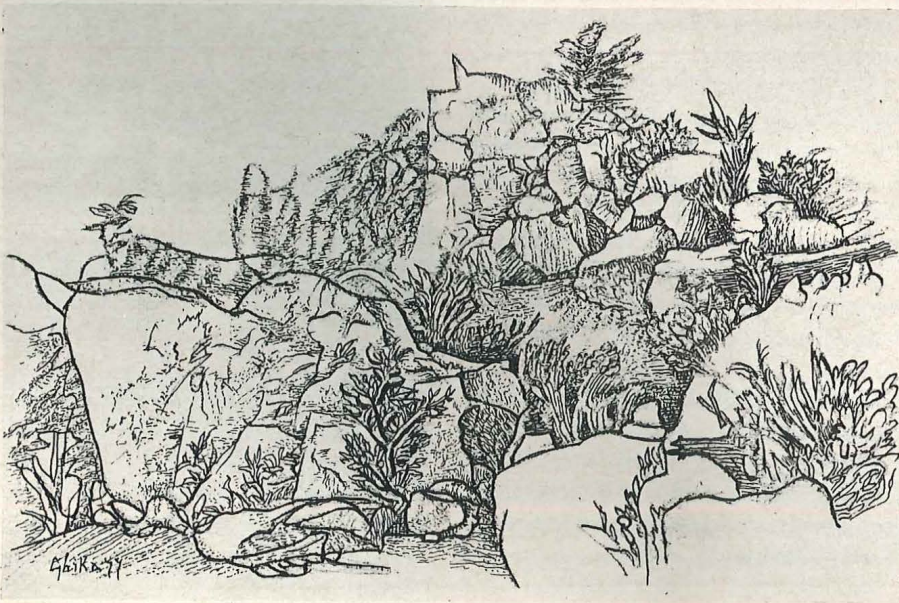
### Hadzikyriakos-Ghikas

**T**HE Ghikas exhibition of work executed between 1975 and 1980 at the Zoumboulakis Gallery fully underlined the gamut of techniques and styles which the artist has employed throughout his career. As a result, the observer was given the opportunity of seeing the whole range of Ghikas' activity as a painter, although the exhibition was repetitious and reminiscent of earlier works.

Born in Athens in 1906, Nikos Hadzikyriakos-Ghikas has long enjoyed an international reputation. With his name firmly established, there seems to be little to add to the abundance of literature already published on him and his work. Perhaps his most fecund and creative period was during the fifties when he produced the well-known paintings of Hydra, using his familiar technique of small, agitated and crowded brush strokes. In these paintings the 'running' island walls, the cubic-like arrangement of the architecture, the cacti and other Mediterranean flora were all combined in well-structured, planar compositions. At his recent exhibition this same structured arrangement was seen in the works

'Walls in Mani' and 'Geological Levels'. Ghikas also produced works which were equally dense and busy in both brushwork and theme such as his large important work of the sixties 'Cornucopia'. Apt examples of this style in this exhibition were 'Earthenware Pots in Garden' and 'Olive Trees in Golden Light'. On show were works like 'Olive Trees in Spring', reminiscent of the more decorative, fauve-derived paintings he has done in the past, which bring fabric design to mind. Perhaps the only 'new' painting technique not previously used by Ghikas appeared in 'Landscape with Rain', a nearly abstract painting in which the artist used a dripping technique most effectively to indicate rain. Also exhibited were small drawings in pencil, charcoal, crayon, sepia and india ink. These excelled in draughtmanship, having the usual fresh, vibrant and direct vitality common to Ghikas' drawings.

The most immanent feature of Ghikas' work is his unequivocal mastery of even the most painstaking painting techniques, seen particularly when his brushwork is dense and concentrated, so characteristic of much of his work.



Ghikas drawing (1977)

### Merope Prekas

**M**EROPE Prekas works in stained glass, a medium which relies entirely on light for its total fulfillment. Deviating from the traditional format of framed stained glass as early as 1973, Prekas has employed glass as an adjunct of the sculptured object as seen in 'The Symbol', at her recent exhibition at Contemporary Graphics. Into this sculpture of welded sheet metal, the artist inserted voluminous chunks of 'raw glass' where the composition dictated. Because of the translucency of the glass pieces, a play of light was achieved not only over the surfaces, but *through* the sculpture itself. At the exhibition, the inclusion of a conventional stained glass window, 'The Star of the East' (1976), which is round and fits into a ceiling, enabled a direct comparison with Prekas' more recent and latest 'shaped' stained glass compositions. These works are specifically conceived to be hung against a wall like a painting, though set out at a distance from it, and lit from behind with artificial light, as opposed to the conventional stained glass window in traditional shapes which is fixed into a wall and relies on natural lighting from the outside.

Prekas' approach to the medium, as a shaped surface to be hung against a wall, is both a painterly one and one allied to Object Art. In concept it recalls Jasper Johns' painting-made-object of the late fifties and Frank Stella's 'shaped canvasses' of the mid-sixties. This use of stained glass is interesting and leaves open possibilities yet to be explored by the artist.

The colors and the quality of the glass were superb, although the abstracted shapes of various winged creatures, which appeared to be instinctively created, were no more than ordinary. Noteworthy, however, is the idea of a shaped stained-glass work itself, by which the very nature of the glass is stressed since

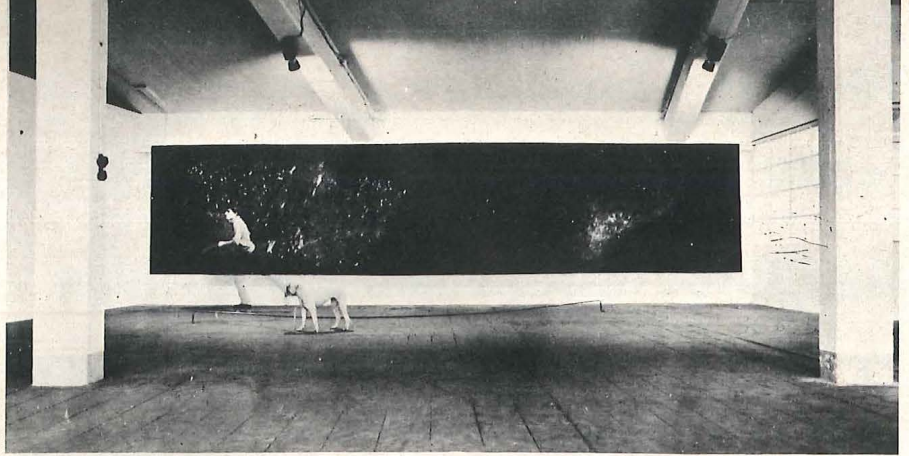


the material becomes simultaneously the surface, the color and, in this instance, the shape as well.

## Chryssa Romanou

THE images drawn from cultural associations, art history and literature combined with references to contemporary mass media, fragmented and then all pieced together by means of a collage technique to recreate a composite picture, are at the core of Chryssa Romanou's most recent work shown at the Desmos last month. One wonders whether the bits and pieces of imagery alluding superficially to the whole panorama of Western culture and the elements responsible for its formation are meant to illustrate what constitutes our culture on a collective and an individual level. What is clear, though, is that she creates works which rely heavily on technique and aesthetic. In the series, 'Images-Poetry', she uses the 'word' as one of the visual components which go to make up her compositions and enhance their aesthetic. The words are arranged across the surface in a manner recalling 'automatic writing' as practiced by the Surrealists.

In her 'monotype' works on plexiglass, called 'Images', Romanou has used a 'decollage' or transfer technique by applying the images and the paint onto the plexiglass surface, which resulted in works having a certain animation and luminosity. These 'monotypes' were the better works at the exhibition.



Left: C. Romanou, Collage; Above: P. Calzolari, "The Garden of Gethsemane", 1978

## Pierpaolo Calzolari

ABOUT three years ago Italian artist Pierpaolo Calzolari, hitherto associated with the Arte Povera movement, took up the medium of painting again. Can this phase be regarded merely as "a return to painting", since the end of painting had been declared by artists such as Yves Klein and Fontana in the late fifties? In the case of Calzolari, I would say not. Within the Arte Povera framework, all materials regardless of their nature may be used in an art work because they are all physical objects, belonging to a material world. Viewed in this light, painting itself, being a physical object, may lie within the Arte Povera context.

At the Bernier Gallery last month, Calzolari combined his paintings with inanimate and animated objects, as well as living creatures. This combination or union of media may be seen as deriving from the 'encounter' of disparate objects, a characteristic of Arte Povera works which alludes to the inevitable co-existence of everything in the world. For Calzolari, there is no hierarchy of materials and all contribute in equal measure to the work.

By their very dimensions, the mural-sized paintings display the artist's physical capacity and energy to cover broad surfaces. By the sheer amount of space they occupy, the paintings express the extensive area the artist requires in which to operate and live.

The objects 'encountered' with the paintings may refer to the historical fact of perspective in painting, but in this case Calzolari has included a three-dimensional object placed in front of a painting so that the latter assumes the role of its ground. Yet, when he places his own bed in front of an enormous painted

tryptic he deliberately attempts to fuse his personal vision of art and life. Similarly, when he includes an animated object such as a battery-operated train or an albino boxer dog, besides the formal and compositional implications, he introduces the fourth dimension. Over a period of time each specific movement enacted before the painting evokes a specific image which he refers to as 'mobile movements'. This state of flux forms part of the content of the work and in this way an interaction between work, object and space is achieved.

Getting back to the painted surfaces, it is obvious that Calzolari is interested in color and its connotations. He uses it over large generous surfaces, creating an impression which recalls Monet's late paintings, such as his 'Water Lilies', in which the artist's main concern was color and paint. Calzolari gives autonomy to his colors and each is used to evoke a lyric image which could be the subject of the painting without actually depicting or representing it. It appears that he gives each color its own particular texture. For instance, the lighter ones, the yellows and pinks, have a thick pasty texture, while the reds are flat, radiating their own force. The artist is particularly interested in deep blues. When applied with a 'fuzzy' surface texture, they evoke the blue darkness of night, as seen in the 'Garden of Gethsemane'. The grays and blacks have a texture of sheen associated with reflections, while the greens have the gleam of fresh foliage. Calzolari, in examining the qualities and attributes of color through the paint he uses, still remains essentially poetic. By the inclusion of a tiny toy train or his own bed, a touch of the Calzolarian magic is achieved, through the lyrical encounter of the object and its ground.

—CATHERINE CAFOPOULOS

## Bad Box Office; Good Playwrights

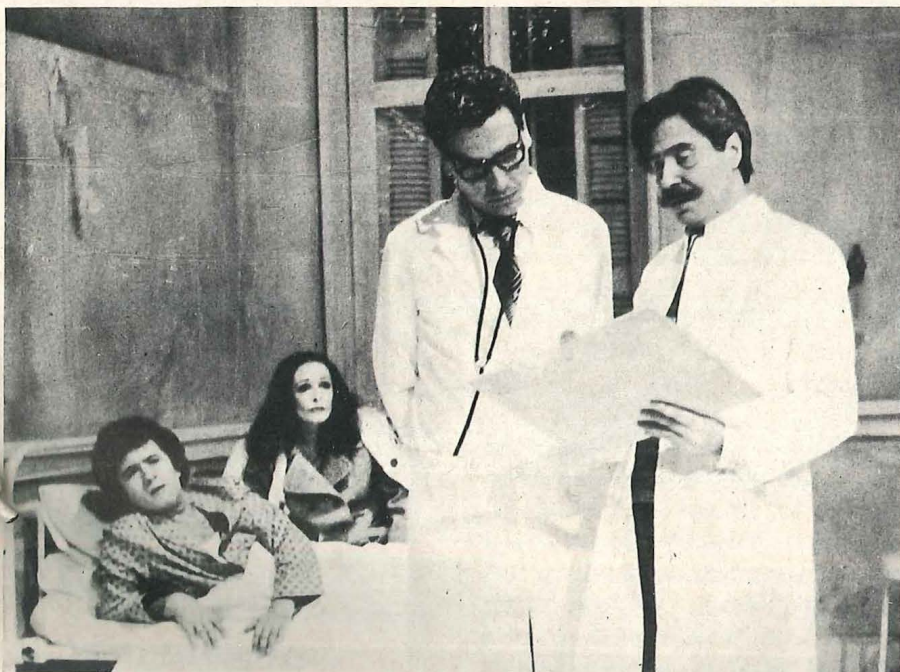
THE theater box office is said to be the best barometer of the financial conditions prevailing in a country. No wonder, then, that the Athenian stage was the first to pay the penalty of the present financial crisis. Half a dozen theaters had to mount a second play before Christmas in a vain hope of doing better or at least losing less. In spite of this dramatic situation, we reached a record-breaking number of theaters operating in the Athens-Piraeus area. There were fifty-two, six of which were presenting alternate bills, playing twelve performances a week, or six per play. Perhaps this is due to there being too many holders of the notorious "actors license", which is sometimes coupled with talent and sometimes not. About half of the plays presented were by Greek playwrights. What is more important, however, and what marks a new record is that only ten plays out of twenty-nine Greek plays belong to the usual light repertory of farcical comedies, revues or musicals. Four out of the remaining nineteen plays were revivals of old successes, three continued from the previous season, one was the first presentation of a nineteenth-century allegorical play, one was inspired by the career of the famous courtesan

Phryne. The other ten were modern plays, only three of which were written by well-known established playwrights. If the financial crisis, the snowstorms and the earthquakes almost terminated theatergoing, we have the exhilarating phenomenon that nearly two-thirds of the Greek plays this season aimed at quality and nearly half of them were by new playwrights.

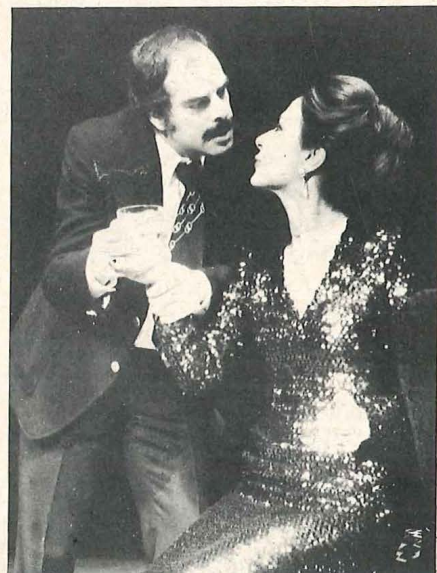
Let us start our commentary on the most important Greek plays of the season just ended with the year's best play, *The Pool* by Kostas Moursellas. Unlike other young established playwrights, Moursellas is almost self-made. He has not been propelled to success either by Koun's stage of realistic expressionism or by the Stoa's theater of naturalistic impressionism. Deep within himself, Moursellas is a symbolist. Poetic realism is his real line, which has not been one of the prevailing trends during the past twenty years. *The Pool* is a humid prison where human beings, condemned to circulate within its walls, drown their aspirations in a pool of well-being. Whether violent or silent, their efforts to escape from the spirit-killing embrace of the society of consumption — represented by their loving but domineering wives — are vain. Expertly directed

by a young Cypriot director, Nikos Haralambos, well acted by the whole cast (especially Annie Paspatis, Maria Skountzou, Takis Voulalas and George Tsitsopoulos), it was a very rewarding evening. Projecting a universal theme with universal characters colored by what is especially Greek in temperament, the play is a canvas of points and counterpoints where helplessness and hopefulness come to grips, leaving the spectator to make his choice. It is a dramatic specimen which proves that the chromosomes of Greek tradition have not vanished.

While Moursellas seems to be recapturing his true spirit, Marios Pontikas seems to be sinking deeper and deeper into the Pinterian world of evil extravaganza, forgetting that Pinter is a master in making the unreal appear real to his Anglo-Saxon audience. His *Marriage* is a story contrived to impress a shallow-minded porno-addicted audience. An immoral father and his immoral daughter, a prostitute in fact, are panic-stricken because the younger daughter — a virgin, strangely enough — has been found by the police savagely violated in a park. Pontikas is a good enough writer to provide a sufficiently colorful picture of the violation to satisfy the porno-vogue.



Left: Manolis Korres' "The Next Bed"; Below: Takis Voulalas and Annie Paspatis in "The Pool"





The immoral father and daughter decide that suicide is the only honorable course and the father provides the ex-virgin with the necessary tools: petrol and matches. In the end, the violator is compelled to marry a semi-carbonized body! *Marriage* is a poor play that is nearly saved by Koun's direction and Mortzos' portrayal of a creature of the lower human depths.

Two years ago, playwright Manolis Korres gratified us with a mordant satire on the evils of the Establishment entitled *Houses for the Aged* expressing a universal theme with genuinely Greek character. The same approach is to be found in his new play *The Next Bed*, only in this case he has moved the milieu from an old-age home to a third-class ward in a hospital. Besides criticizing the conditions in these hospitals, Korres manages to portray at the same time — and very effectively, too — a few of the inexplicable peculiarities of the Greek temperament which tempt foreigners either to live permanently in Greece or ... run away! This play, too, is one which calls for a company of good actors and not just for a few leading ones. Under the skillful direction of Leonidas Trivizas, the actors of the Popular Experimental Theater identified themselves in their roles with growing conviction and presented a play which was a delight.

The valiant, non-profit company "The Theater of Piraeus" offered *Mama, Mother, Mom*, a play which was very favorably received. George Dialeghmenos, the writer, won fame with his very first play *Auntie Passed Away. Stop.* produced at the Stoa Theater several years ago. All the productions of the "Stoa" theater deal with the emergence of the urban lower middle class, a phenomenon more recent in Greece than in most parts of the western world.

The play revolves around a tyrannical, egocentric mother, such as we often encounter in English plays, who sits semi-paralyzed on her wheel chair and on her small fortune. (The main characteristic of a Greek mother is 'sacrifice', whether silent or

heralded.) She is taken good care of by her daughter-in-law whom she despises and insults because she is poor, while adoring her elder son who is a vulgar ignoramus with black market principles. The gist of the play lies in the unsuccessful attempts of her children to convince her to go to an asylum for aged people and her shrewd and exasperating tricks to avoid this. The play is spun out to full length by the repetitions and use of vulgarities in vogue nowadays. Its success lies chiefly in the excellent performance of the entire cast under the direction of Takis Vouteris.

The New Stage of the National Theater presented two new playwrights, twenty-five-year-old Yiannis Chryssoulis and Haris Sotirellis who is about sixty. Strangely enough, the younger writer follows the pattern of a classical play of manners, while the older one is more modern. In *The Name*, Chryssoulis depicts the reactions of a couple and their parents before and after the birth of a child. Disagreements, frustrations, anxieties about whether it will be a boy or a girl, quarrels about the name to be given, concerns over the financial problems involved so dominate the characters that the child dies before anybody can even momentarily enjoy its short life. In contrast, Sotirellis, a journalist who was a victim of the Junta, uses a court session in a village to attack the maneuvers of landowners who divide and exploit the peasants. To the amazement of the villagers, the judges prove to be human and understanding, giving excellent solutions to their problems. The whole village prepares a *panagiri* of jubilation but the police arrive to arrest the judges who have run away from a lunatic asylum. Under the direction of George Messalas, the casts of both productions were exceptionally good.

Like the ancient Greek saying, "There is no evil unmingled with good," so the crisis in the box office and the euphoria in playwrighting were the chief characteristics of the 1980-81 season.

—PLATON MOUSSEOS

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## An Interview with Thodoros Angelopoulos

**I**N any conversation concerning cinema in Greece, the name of Thodoros Angelopoulos is bound to come up in a short time. Considered the foremost director in Greece today, he has been highly esteemed since his first movie *Reconstruction* was made in 1970. This film and the four which followed, *Days of '36* (1973), *The Travelling Players* (1975), *The Hunters* (1977), and *Megalexandros* (1980) have each taken the top award at the Thessaloniki Film Festival, as well as awards at various international festivals. Ranked among the best cinema directors in Europe, he is the first Greek director to be internationally acclaimed and his films draw full houses both here and abroad.

Yet Angelopoulos is controversial and even regarded with hostility by some sectors of the film industry. Despite the awards and the successes which his films had achieved, he was still unable to raise all the funds that were necessary to make *Megalexandros*. Trained as a lawyer, Angelopoulos later worked as a film critic and teacher. Today he gives the impression of being an intense, dedicated man who is quite sure of his direction in life. He refuses to be compromised in any way. His films are very long (usually over three hours) and often slow-moving, with some single camera shots extending up to ten minutes in length. For Greek audiences brought up on the light comedies of Thanassis Vengos and Aliki Vouyouklaki, this type of movie was a challenge and indeed too formidable for many. But instead of catering to the tastes of every audience, Angelopoulos has made it his aim to discover a new kind of viewer, one who will be, as he describes it, "not just a consumer who uses only his emotions, but a person who uses his mind; a viewer such as the one Brecht was trying to find for his work." He is directing the language and theme of his films to capture such a viewer, "not someone who goes to the movies just to pass two or three hours of time, but someone

who sees a film as one might read a book."

The following are his responses to questions asked in an interview last March:

*Can you tell me how you came to be a director?*

The need exists in every person to express himself. There comes a certain time when he feels that he should express himself this way and not in another way. Some people discover ways of expressing themselves early in life, as in poetry, literature or music. Others, through the experience of seeing films find cinema a better means. At the moment when you say of a film, 'I would do it this way or that,' or 'How beautiful it is; I wish I had done it,' and decide to act on it, then the choice of expression has been made.

*Which directors do you admire and which of those do you feel have affected your work?*

I believe there are many directors who have influenced my work, as happens to everybody. And not only important directors, either. I'd say that there are films by directors who have not made big names for themselves which have influenced me more than the 'great' films of 'great' directors. Yet there are some whom I prefer, and one in particular whom I'd place at the center of my interests from the time I started making films until today. This is Mizoguchi, the great Japanese director. The relationship that my films have with some of the aesthetic elements in his work is obvious.

*You were once a film critic. What do you think is the purpose of film criticism?*

I was once the critic for a daily newspaper and the experience was terrible. One would have to see five movies on Monday and write about them that night in order to be published on Tuesday. It was an awful experience. I believe these things have improved since then but it is still a tough job. The critic can give information but he can make only

quick, initial judgments. He can also aid in appreciation and bring to light something which is new and might otherwise be in danger of passing unnoticed. His opinion is not to be considered as an absolute and cannot determine what the viewer himself sees in a film. Here in Greece the job of the critic has been misunderstood and a reader expects the critic to tell him exactly what he will see. A critic's valid judgment is not to say whether a film is good or bad but to recommend a way of looking at it.

*What are your current plans? Are you working on a new movie?*

At present I have no plans; I am not working on a new film. The working stage comes only after the choice of a new film has been made. As I believe that I'm going through some changes within myself, I'm waiting for these to take shape and come to the surface.

*Are you planning to continue working in Greece or not?*

This I don't know. It will depend on what my next work will be as to whether it will require Greek settings, actors and technicians. The choice will be determined by where my next film takes me. It's not absolutely necessary for me to work in Greece or to have Greek actors and technicians. But my work will be about Greece in the ideological and sociological aspects. After all, I am Greek.

*How does being Greek affect your way of making movies? Do you think you will ever make a movie dealing with the contemporary problems of Greece?*

All the films that I have made so far deal with the contemporary problems of Greece, regardless of the fact that they talk about the past. There is no better way, sometimes, of describing the present than by speaking of the past. That is why my reference to history is not a static one that seeks to find stimuli and explanations which would clarify a moment in a specific historical period. Rather, this moment, this event, is seen from the angle of today, in its

# Campion School



relation to today; hence its concerns become the concerns of the present.

Being Greek is fortunate and unfortunate at the same time. On the one hand, the lack of tradition and foundations in cinematography is one of those major difficulties that you must 'wed' when you decide to make films in Greece. On the other hand, there is a great cultural tradition of another kind, one that began with the first moments of theater and poetry, was passed on over centuries but is now just a memory on stone and marble. Important as it is, it is a burden that marks you. You cannot ignore or set it aside. It follows you everywhere. It's like the broken head in Seferis' poem "I awoke with this marble head in my hands which tires out my elbows and I don't know where to put it down."

*Which of your films is your favorite and why?*

I would *always* say the most recent one. I am closer to it and so tied to it that I can't judge it. There is one film, though, that I love very much and this is *The Days of '36*. It didn't have much chance at the time of its release, but it is slowly getting to be known and better appreciated than it was when it was first shown. This is because the intentions and the results of the film are almost identical while in my other films there is a slight gap between the two.

*How are music and sound used in your films?*

In my films, music is especially created for a particular scene, to narrate and express it and not to be used strictly as a background accompaniment. I believe that the music in my work as a whole specifically belongs to and is contained within the film. It is a whole synthesis. Different levels of sound are used. The distinction between the closer sounds and the far-away sounds is achieved at the actual take, not in the conventional way in the studio labs.

*You were a writer before becoming a director. Do you plan to continue writing the screenplays for your movies?*

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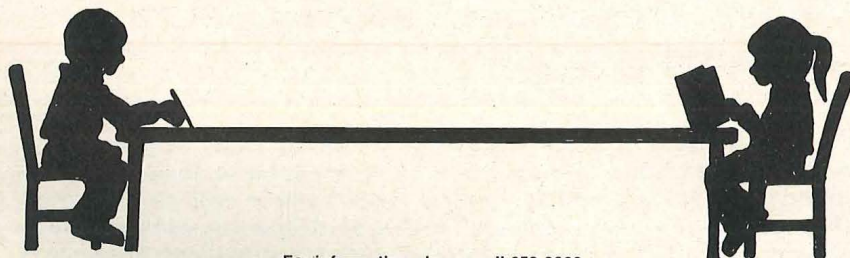
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I write my screenplays as one writes a novel, and then transform them to the screen. Of course, I am going to continue writing my own scripts, but it is not absolutely necessary to use just my own scripts. If I found a script that suited me 100%, I would work on it. On the other hand, there is a very strong tie when one follows the complete process, from idea to script, script to direction, then direction to editing. It then becomes a complete vision.

*What are you trying to express with your films?*

My films are like the films that others make: testimonies to a place, to a language, to a personal history and a history of that place, to an atmosphere that is felt and to an adventure that is one's own.

*Some claim that the Greek film world is divided into two groups, between the followers and the opponents of Angelopoulos. How do you account for this phenomenon?*

If it is so, I think it is natural that those who go beyond a certain level and overstep a certain radius will find friends and enemies. As the path I am following gets longer, it is normal that I should acquire more of both. The film world of Greece is small, and it has difficulty in accepting someone that tries to go beyond it. It becomes angry and grabs at you resentfully like an abandoned woman.

*Your films have been described as political, and leftist in particular. Do you feel this is true and is this an important aspect of your work?*

All films, even love stories, have to do with politics. My films are political to the same degree that all films are political. Although I do not belong to any party, I am leftist. I am forty-five years old and during my time many things have happened, including wars and the dictatorship. All these events have affected me and changed my life. My films are important not because they are political, but rather because of their historical approach and the fact that they are polyphonic rather than monophonic. By this, I mean the epic, by its nature, expands the character of the movie and opens the lens to compositions that are wider but that do not center the interest on people. My films are *not* psychological.

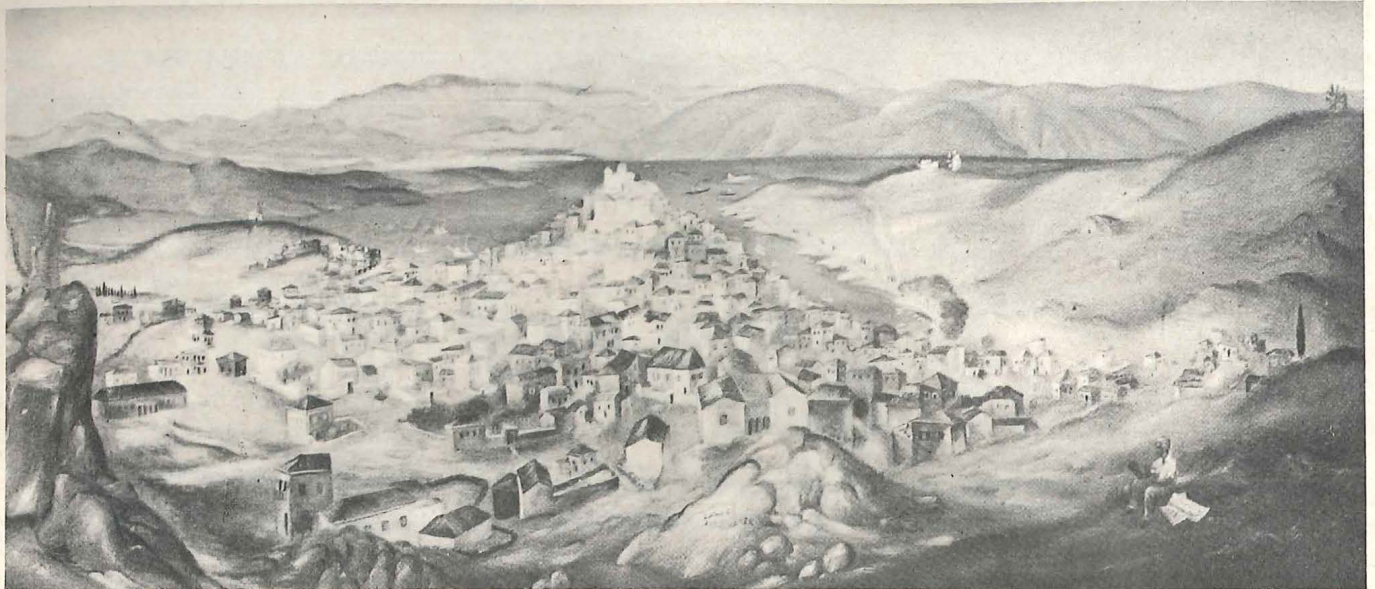
-BARBARA STENZEL

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Spyros Vassiliou, "Galaxidi", 1936

## Regional Cuisine of Galaxidi

"A Forty-Egg pita?" I exclaimed. Smiling at his incredulous listener, Spyros Vassiliou painted a verbal portrait of the unusual savory pie with appetizing golden *fouskes* — puffs of filo pastry.

"This *avgopita* is made only in Galaxidi especially for *Tyrinis* (Cheese Sunday, the last Sunday in Lent) and is relished by the entire family." During a recent interview when the prodigious artist and his wife Kiki described the distinctive cuisine of his birthplace in Galaxidi, a seaside town on the Gulf of Corinth in Central Greece which was once a flourishing shipbuilding port, I found it difficult to doubt this delectable image.

"*Avgopita* is delicious... and it is prepared with forty eggs and grated cheese, layered in filo with very finely crushed *fidé* noodles," Kiki Vassiliou confirmed, admitting it is unlike any pita she tasted during her childhood in Tripolis, or in Athens where she subsequently lived. Having produced the *pita* herself, she cautioned that the baking of it requires expertise.

"The flavor is in his memory," she added, referring to her husband's feelings for the dish, "and one cannot duplicate this exactly, as it exists in the mind."

Feelings for the regional fare and family life, in fact, were vibrantly recalled by the Vassilious in their charming home near the Acropolis, as they spoke of the characteristic

dishes, and also of the many food habits which were similar in their respective provinces (such as national specialties *Christopsomo* and Easter *kouloura*, *avgolemono* and goat's milk). They referred lovingly to their children, mentioned travels (Italy and Italian cuisine are especially favored), and current work on a new book on woodcuts.

Surrounded by handmade carved Greek furnishings and art works spanning a prolific half-century career, such as a magnificent landscape of the rolling Galaxidi hills dotted with houses overlooking the blue gulf, and a group of oils of the artist's grandparents and other members of the family, one felt drawn immediately into their warm circle. On a two-storey wall facing the home entrance, a sgraffito depicting a *gorgona* further epitomized love of family. The Vassiliou mermaid holds a ship symbolizing travel in one hand and a house with a dove in the other, symbolizing peace in the home. Many of these intensely painted subjects are included in *Fota kai Skies* (Lights and Shadows), the artist's autobiography. Like their conversation, the book affords glimpses into their personal experiences.

These experiences include Galaxidi *sarmades* (stuffed cabbage with a difference — stuffed onions along with the rolls) and *strifta*, the lovely coiled *baklava* stuffed with almonds and tinged with spices "made only in Galaxidi", Spyros Vassiliou reminded

us. There is a special *revani* and a creamy spoon sweet *amygdalato*, Kiki Vassiliou's favorite. Above all, there is a Forty-Egg Pita! With thanks to the Vassilious, we anticipate the joy when we can taste it in Galaxidi.

### Avgopita (Forty-Egg Pita)

*Avgopita* is multi-layered with crushed *fidé* (very fine noodles) sprinkled between layers — a very unusual creation. The method of baking is crucial: First, a hot oven to promote instant puffiness and *fouskes*, gradually lowered to allow heat penetration. Usually baked in a large traditional *tapsi* (baking pan) for a large family, this savory pita could easily be reduced for a smaller pan and a few, but just as hungry, guests. Caveat, pita experts! A challenging specialty!



S. and K. Vassiliou

40 eggs

1½ cups cheeses (*kasseri*, *feta*, *kefalotyri*, or other favorite), grated or crumbled

½ cup milk, more if necessary

Salt and freshly ground pepper

750 grams or 1¾ pounds *filo* (approximately), preferably 50-cm square

1 cup butter, melted

1½ cups *fide*, "crushed so finely you can barely see it"

In a large bowl, whisk the eggs, cheeses and milk, adding more milk if necessary to make a thin mixture. Using a very large traditional *tapsi*, spread two *filo* leaves on bottom and up sides, buttering each with melted butter. (If using smaller-sized *filo*, stagger leaves to reach up sides, buttering where they overlap.) Pour a layer of the egg mixture over the *filo*; sprinkle *fide* lightly, using the eye to judge the amount needed to absorb liquid during baking. Repeat *filo*, egg mixture and *fide* layering until the egg-cheese mixture and *fide* are used up. Top with *filo*. Using tip of very sharp knife, slightly score only the top layer of *filo* into squares or diamonds that will be cut through after baking. Place in very hot oven (200 C or 375 F) for 10 minutes. Without opening oven door, lower temperature to moderate (176 C or 350 F) and continue baking for 30 minutes. Check the *pita* color and if not too brown continue baking at same temperature or slightly lower for 15-20 minutes longer. Check the *pita* — it should be puffy and golden brown. To test doneness, cut a side portion to see if the interior is baked through. If necessary, continue baking 10 minutes. Remove and let stand 10 minutes before slicing. Serve warm accompanied with wine.

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### Sarmades (Stuffed Cabbage or Grapevine Leaves)

The Galaxidi version of stuffed cabbage or grapevine rolls is similar to others throughout Greece, but with the addition of pork to the ground veal or lamb and stuffed onions tucked amid the rolls!

10-12 medium-sized yellow onions of uniform size

½ kilo or about 1 pound ground pork and veal (or pork and lamb) mixed

½ cup long grain rice

Salt and freshly ground pepper

Small handful parsley, minced

1 medium cabbage or 1 jar grapevine leaves (or about ½ kilo bulk)

1/3 cup fine olive oil, more if necessary

6 eggs

Juice from 2 large lemons, more to taste

Blanch the onions and carefully squeeze out the inner portion, leaving the softened outside skins for stuffing. Mince enough of the onion inner part to make 1/4 cup and use the remainder for another dish (salad or soup). In a bowl, combine the meat, rice, minced onion, a little salt and pepper and parsley. Knead well to mix all ingredients. Wash the cabbage or grapevine leaves, if using, and blanch them in boiling water about 7 minutes. Drain. To stuff: place a heaping spoonful of mixture in each leaf and roll up snugly (first turn in sides and roll back) and place seam side down in bottom of a *caserole*; continue until one row is completed. Then stuff the blanched onion skins and place them over the cabbage or grapevine rolls and continue in alternating rows until the materials are used up. (Reserve any leftover grapevine leaves in salt water in the refrigerator.) Sprinkle olive oil over the rolls. Pour in enough water to almost cover. Invert a dish over the rolls to keep intact while cooking. Simmer over low heat with pan covered until tender and almost all water has been absorbed, about 1½ hours. Just before serving, prepare *avgolemono* sauce: Beat eggs and gradually add lemon juice and 1 to 1½ cups hot liquid. Shaking rolls gently, add the egg-lemon sauce to the hot *Sarmades* and heat through without boiling. Serve warm. Serves 4-5.

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### Amygdalato (Almond Candy)

3 cups almonds, blanched and finely ground

½ cup powdered sugar

1 egg white

Few drops rosewater

Combine all ingredients and knead thoroughly to make a soft paste. Place in a decorative bowl. Serve as a spoon sweet while freshly made. Store in refrigerator.

### Strifta (Coiled Baklava)

Delightful to make and serve, the lovely shapes elicit sighs of approval and are similar to savory *pites* prepared in Thrace and the island of Samos. Read directions before stuffing *Strifta*.

½ kilo or 1.2 pounds almonds, blanched and chopped uniformly but not ground

1/3 cup sugar

2 teaspoons ground cinnamon

1/4 teaspoon ground cloves

12 leaves *filo*

1 cup butter, melted and warm

Cooled syrup (see recipe below)

In a bowl, combine the almonds, sugar, cinnamon and cloves until well-mixed. To form the *strifta*, butter one *filo* leaf and fold in half lengthwise (if rectangular) keeping remaining *filo* covered while working. Butter top of *filo*, then sprinkle a few tablespoons nut mixture along one end of *filo* one inch from the edge. Roll up to make a long 'rope'. Beginning at one end, coil up tightly and place on baking sheet. Brush top with melted butter and keep covered with waxed paper. Continue stuffing, rolling and coiling until the nut mixture and *filo* have been used up. Bake in moderately slow oven (170 C or 325 F) for 25 minutes or until golden brown and crisp. Remove from oven and immediately spoon cooled syrup over *strifta*. Cool. Makes 12 *strifta*.

Note: Another version. Place the first coil in center of a large round *tapsi* and continue coiling around the first by joining consecutive stuffed 'ropes' until the pan is filled to the top. Individual *strifta* may be made with remaining *filo* and nuts. When cool, to serve, cut from center, like a pie, to reveal cross-sections.

### Syrup

3 cups sugar

2 cups water

Peel of 1 orange or lemon

2 tablespoons brandy (optional)

Combine sugar and water in a pan. Stir over moderate heat until dissolved. Add rind and boil 10 minutes. Remove rind. Cool. Stir in brandy, if using.

—VILMA LIACOURAS CHANTILES

## Eleni Traganas

FOR a small country with a somewhat less than outstanding local classical music scene, Greece has consistently produced some of the world's finest performing artists and in numbers far in excess of that which one could reasonably expect. Within this group of outstanding Greek musicians is Eleni Traganas who ranks as one of the very best interpreters of the Russian piano repertoire on the concert circuit today.

Born in New York of Greek parents, Miss Traganas graduated from Juilliard five years ago and has since become a familiar figure in the international music scene with brilliant recitals in North America and Europe to her credit. Recognized as one of the leading interpreters of Scriabin, she was acclaimed by the London Times for her 'impressively accurate and assured performance' at her Wigmore Hall debut last October. Her most recent appearance in Greece on April 9th as part of this year's Kifissia Concert Series was very much a continuation of her unbroken series of artistic triumphs.

From the opening phrases of Beethoven's 'Waldstein' Sonata through her second encore (a Scriabin Etude), in a program that included works by Schumann, Barber and Rachmaninoff, she demonstrated a truly incredible technique, and a very cerebral yet intensely passionate interpretation of all the works she performed. Although she is slight, almost delicate in build, Miss Traganas possesses amazingly strong fingers and is capable of eliciting a very impressive range of dynamics as well as sonorities. It is clear that each phrase has been completely thought out, experimented with dozens of times, and finally incorporated into the final performance only after long and serious consideration. One is also very sure that the interpretation being given is exactly what Miss Traganas intended to convey. She is without doubt one of the most talented pianists appearing today and one from whom many decades of outstanding performances can be anticipated.

—ROBERT BRENTON BETTS



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**T**HOUGH he is by no means a new composer, Kyriakos Sfetsas comes as a new name to the Greek record scene. During the period of the Junta (from 1967 to 1974) he lived and studied in Paris where many of his compositions, which cover a wide range of musical forms, have been performed. He has written symphonic music, chamber music for various ensembles, choral music, works for solo instrument and small ensemble, music for stage and ballet, electronic music, jazz compositions and music for modern Greek poetry. He returned to Greece in 1975 and since 1977 has been head of the music department of ERT's First Program. At last year's Thessaloniki Film Festival, he was awarded a prize for the musical score of Pavlos Tasios' film *Request (Parangelia)* which has recently been released on record.

Simultaneously, a second record of Sfetsas was released, containing a mixture — or fusion — of jazz with traditional Greek folk music. This latter record, entitled *Without Boundaries (Horis Synora)*, EMIAL 14C 062-71149, contains four compositions, two of which are based on Greek folk songs, "Samarina" and "Papadia". Sfetsas began experimenting in the direction which led to this record over four years ago when he created a jazz group on ERT's Second Program. From this group come most of the members of

the Greek Fusion Orchestra which we hear on the record.

In a recent interview he explained what he means by this term 'fusion': "I have tried by means of varied compositional works to show how seemingly heterogeneous musical elements can exist happily together, forming a homogeneous musical tone, a whole musical language. I don't mean, of course, a simplistic language of imitation or a random collage. What I wanted, and what appeared on the music scores, is, I think, a restrained flow and marriage of elements which even if they come from the different lengths and breadths of the earth are musical styles which can be united without one swallowing up the others. In the work *Without Boundaries* the traditional improvisation of the clarinet meets that of contemporary jazz and serious music as a natural consequence, just as the traditional thematic and melodic lines give birth to a new rhythmic, melodic and harmonic network of sounds."

Sfetsas has created an interesting and original sound with this new record which, together with other recent arrangements of traditional songs such as Papathanasiou's *Odes*, shows once again the seemingly inexhaustible fount of inspiration contained in the Greek demotic song.

*On the Street (Sto Dromo)*, EMIAL 14C 062-71155, Sfetsas' other recently released work, con-

tains in a fuller form a new recording of the music that he wrote for Tasios' film *Request*. This is the first music he has written for the Cinema. On this record, the actress and poet Katerina Gogou reads selections from her two collections of poetry, *Tria Klik Aristera* and *Idionymo*. As the title of the record suggests, hers is a poetry of and about the "street". Its subject matter is those living on the fringes of society and is characterized by their anger, despair, irony and yet — hope. It attempts to express the same underworld life portrayed in the Tasios film which took as its source an event involving a multiple slaying in a bouzoukia center.

The music, which follows closely the emotional nature of the poetry, again contains a 'fusion' of traditional Greek, rock, jazz and serious music, mostly played by the same musicians who were featured on the previous record. The anarchic nature of the poetry, as might have been expected, did not fail to arouse the fear of the censors and, despite the fact that certain words and lines on the record had already been censored by committees of a Ministry, the entire record was banned from the networks of ERT. In spite of this further example of new democracy, however, the record should do well, judging from the success and popularity of both Tasios' film and Gogou's poetry.

—DAVID J. CONNOLLY

**From May 23rd**

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Successive violations of Aegean airspace by formations of Turkish planes which took place on April 8 were not revealed to the public until three days later, prompting press criticism of the government for upholding a policy of secrecy.



The latest estimate on damages sustained in the February earthquakes revealed on April 15 was forty billion drachmas, three times higher than that originally believed. The European Committee of the EEC has approved 183 million drachmas in free aid plus five billion in low-interest loans.

Anti-nuclear demonstrators led by stars of stage and screen marched from central Athens to the Propylaea on the Acropolis on April 15. On May 3 a similar demonstration took place in Karytos in South Euboea opposing the construction of a nuclear plant nearby which has been proposed by the government.

Seven years after the fall of the dictatorship, April 21, the day of the Junta's coup, was still officially a national celebration along with May 25 and October 28 because the 1969 law proclaiming it has never been repealed. Also in late April the pension of Despina Papadopoulou, wife of the imprisoned Junta leader, was automatically increased because of her former services to the Security Police.

Thousands gathered in central Athens on April 21 to demand anti-pollution controls. Addressed by Mayor Beis in Kotzias Square in front of City Hall, the demonstrators afterwards marched in orderly fashion towards Parliament where a list of demands was presented.

Poet Takis Sinopoulos, 64, died suddenly on Easter Sunday in his home town of Pyrgos. A highly esteemed poet of the postwar generation, Sinopoulos had his verses set to music by Theodorakis and Mikroutsikos. Sinopoulos was also a painter and a doctor who took his degree in Medicine from the University of Athens. Sinopoulos, who participated in the Festival of Poets at Cambridge in 1978, had been invited back this June and was to give a lecture entitled 'The Political Poet Today' at the London Institute of Contemporary Art. *Landscape of Death: the Selected Poems of Takis Sinopoulos*, translated by Kimon Friar, was published by Ohio State University Press in 1979.

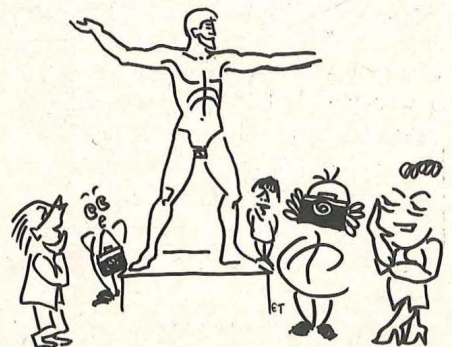
NATO and the government were again the objects of criticism in the press early in May when it was revealed some time after the event that NATO had acquiesced to the Turkish refusal to participate in joint military maneuvers on the island of Lemnos. This touched on the very sensitive issue of the militarized state of the Eastern Aegean islands. The suggestion that the militarized state of Lemnos in particular was open to interpretation was strongly opposed because it had long since been settled by formal diplomacy. The Montreux Convention (1936), modifying the Treaty of Lausanne (1922), returned to Turkey full control of the Dardanelles while Greece retained the right to fortify the islands of Samothrace and Lemnos.

A research team conducted under the auspices of a local clinic revealed in May a rising incidence of tuberculosis, a phenomenon that has been noted in other countries, due to a growing resistance to preventive drugs. The research team urged stronger precautionary efforts to prevent the disease.

Several hundred leftists led by a Greek Orthodox priest marched on May 5 from the University to the British Embassy in protest of the death of Bobby Sands.

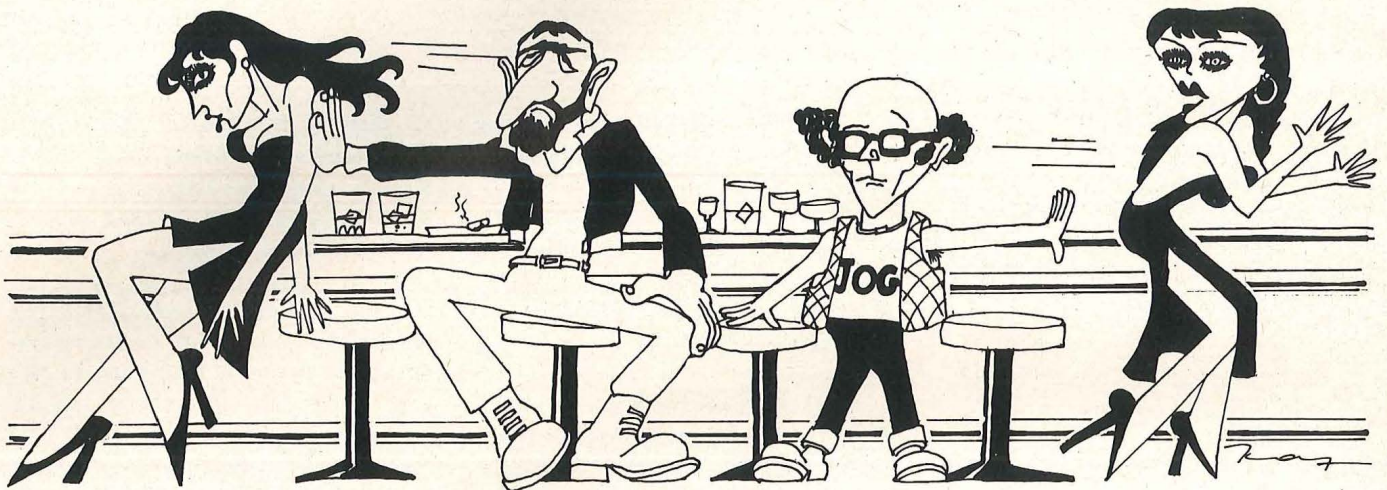
The unfinished and dilapidated 'Palace of Agamemnon' begun by Isadora and Raymond Duncan in the early years of the century will be repaired by the municipality of Vyrion and turned into an open-air theater. The municipality is sponsoring a drama company, *Masks*, which will produce popular Greek folk dramas.

Museums in all other countries in the world are open on Sundays since it is the day when the general public has the time to visit them. In Greece, however, the policy of 'Never on Sunday' includes museums and archaeological sites because the government refuses to give guards extra pay for holidays.



A riot broke out between 'rock' enthusiasts and anarchists during a concert by an American group which took place at the Alexandreion athletic arena in Thessaloniki on May 13. Thirty people were injured before units of the riot squad quelled the disorder.

When authorities at the airport in Rhodes were informed on March 11 that a passenger by the name of d'Estaing was expected, a rumor began circulating that Karamanlis was returning the kind offices which he had received during his years of exile in Paris, from the defeated French president. As it turned out the d'Estaing in question was the former president's cousin.



Antonis Kalamaras

## Shades of Professor Higgins

A FEW days after last month's Athenian appeared on the newsstands I received a strange phone call from a mysterious person.

"My associate and I have just arrived in Greece and we have an interesting proposition to make to you," said the voice on the other end of the line.

The English was heavily accented and I could not quite make out whether the speaker was an Arab talking with his mouth full, a Serbo-Croat with a speech impediment, a German with a Turkish mother or an Azerbaijani who had just taken a post-graduate degree at St. Antony's College, Oxford. The accent seemed to contain all these elements.

"What kind of proposition do you have in mind, and why me?" I asked.

"We cannot discuss that over the phone," the voice replied, "but if you want to know why we chose you, we can tell you we were most impressed by that drawing we saw of you in The Athenian. We recognized you at once as a strong, dominant and ruthless sort of person who will let nothing stand in his way. Just the sort of man we want."

"That was a terrible drawing of me. I don't look at all like that and, in any case, I have none of the qualities you are ascribing to me. Are you sure it's me you want and not the publisher of The Athenian?"

"We are almost sure. In fact, the close-set eyes were the deciding factor. Can we meet and discuss this further?"

I thought it over for a moment and then my curiosity got the better of me. I was dying to find out what

concatenation of circumstances, what miscegenatory factors and what educational calamity had produced that abominable English accent. I was also curious to know what sort of proposition they were going to make.

They asked me to meet them in one of those sleazy bars off Omonia Square where tourists or hicks looking for a little frolic end up with a full-blown hangover and an empty wallet.

It was so dark in there I couldn't make them out at first. Then I spotted them, sitting in a far corner of the bar and pawing a couple of B-girls who were protesting vigorously.

"No, Johnny. Not here, Johnny. You be good boy, Johnny. We do this later. You want another drink, Johnny? I want champagne."

When they saw me, they pushed the girls away and stood up to greet me.

One of them was a tall, macho-looking type with an unkempt beard, a long nose and gorilla-like arms. He wore a crumpled khaki wind-cheater, blue jeans and heavy walking boots. The other was a small fellow with a bald pate and two shocks of frizzy hair standing out on each side of his head, thick-lensed glasses; thin, cruel lips and a dark, sallow complexion.

They looked as if they belonged to some international terrorist organization and I was not surprised when the first thing the tall man said to me as soon as we had sat down was:

"We belong to an international peace and freedom organization."

"How very interesting," I said, wondering how soon I could polite-

ly take my leave of them without being felled by a stiletto in my back or by a burst of gunfire.

"Yes," the tall guy went on. "A very important organization that is going to change the course of world history. We have active cells in most of the capitals of western Europe and now that Greece is in the Common Market, we have decided we should extend our activities to this country as well."

The tall man stopped and lit a cigarette, waiting for his words to sink in, while the short fellow nodded gravely. As he talked, I was looking at his face, trying to work out his nationality and also trying to get at the root of that baffling accent of his. But with no success.

"May I ask what is the name of your organization, Mr. er — I don't think I know your name, or your friend's here," I ventured.

The tall man smiled and shook his head. He patted my cheek with a hairy hand.

"We shall give you details and the code names we use only after you have heard and accepted our proposition," he said. "We want someone in Greece to represent the organization primarily. Later, perhaps, to form a cell and recruit cadres and then undertake activities to promote our cause. It's all very simple, really."

"Yes," I agreed, "nothing to it, is there?"

The tall man smiled and patted my knee this time.

"I knew we had the right man as soon as I saw that Kalamaras cartoon of you in The Athenian. My judgment has been questioned in the

past, but this time I'm glad I've made a sound decision."

"But wait a minute," I protested, "you do realize, of course, that I have no experience whatsoever in this kind of thing, in spite of your excellent judgment."

"Exactly," the man said, extending one of his gorilla-like arms and clasping my shoulder. "We don't want anyone with set ideas and outdated methods. You will, of course, undergo a period of intensive training at one of our camps, at the end of which you will be a first-rate expert in skyjacking, kidnapping, knee-capping, blowing up cars, sending letter-bombs, occupying embassies, shooting American ambassadors and Turkish consuls and all the rest of it. I am sure you will graduate from our course summa cum laude. The stuff is there, I can see it in your close-set eyes."

The other man, who had not said a word so far, cleared his throat and leaned forward.

"You will also make a great deal of money," he said.

"Oh," I exclaimed. "You will be paying me a handsome salary?"

The little man shook his head. "Nothing like that," he said. "But with the training we will give you, you will be able to rob banks, kidnap rich Greek industrialists and hold them for ransom, work a protection racket — there are lots of ways to raise funds. Mind you, you won't be allowed to keep all of it. A big slice will go to headquarters, then a percentage to our pension fund for retired terrorists. The rest will be to cover your local operational expenses, for which you will have to account in detail, and your emoluments. In a few years' time, you should have a tidy fortune laid by —"

"If I am still alive to enjoy it!" I exclaimed.

"That reminds me," the little man went on, "you will have to make a will leaving everything to the organization in case you should die of natural or other causes."

I shook my head.

"What's the matter?" the tall man asked.

"It won't work," I said.

"What won't work?"

"Robbing banks, kidnapping industrialists and that sort of thing."

"Why not?"

"Because, for one thing, the tellers and the rest of the staff of Greek



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banks simply refuse to be robbed. They know that whatever is missing from the till will be retained from their salaries and that they will lose all prospects for promotion, so they prefer to risk getting shot rather than hand any money over to a bank robber. Getting away is not easy either. Have you seen the traffic jams all over this city?"

"What about kidnapping rich industrialists?"

I shook my head.

"Half of Greece's industrialists are up to their necks in debt to the National Bank and the other half are so old, and have held onto the reins of their business for so long that their sons and heirs are dying to get them out of the way. So the prospects of ransom money from either category are very poor indeed."

The dark little man turned and looked at his companion with an expression of disgust on his face.

"You made a boo-boo again, Wilfred!" he said, reproachfully.

The tall man closed his eyes and raised his head with a look of utter frustration on his face. He banged his gorilla-like fist on the low table in front of him and said:

"Damn, damn! This was my last chance to redeem myself with the organization. What's going to happen to me now?"

What happened to him then was that the bar was suddenly filled with cops who grabbed them, disarmed them and marched them out of the bar in the twinkling of an eye.

Before going to the appointment, I had tipped off a friend of mine in the Interpol office of the Security Police. The bar had been bugged and every word of our conversation had been recorded in a police van parked outside.

Next day, I called on my Interpol friend and satisfied my curiosity about Wilfred's accent. He was indeed the illegitimate son of a Bavarian con man and an Anatolian belly dancer, had spent his early life in Arab countries and been trained in a PLO camp, had later married a Serbo-Croat woman with a cleft palate and was now living in sin with a young Parsee girl who had taken a post-graduate degree in sociology at Oxford. I had been right on every count.


—ALEC KITROEFF


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

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).


Escargot, 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 pave-

ment. Nightly 7:30 pm-2 am. Closed Sun. 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.

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.


Nine Plus Nine, Hotel Astir complex, Vouliagmeni, Tel. 722-317. Moves to its summer location June to end of Aug. Pleasant atmosphere, music, international cuisine. Bar and discotheque attached. Nightly 9:30 pm-2 am.

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.

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.


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.

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


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.

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.

The Annex, Eginitou 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.

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.

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.

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

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Weekly pool-side parties with a bountiful buffet and good selection of lively music. Wed. evenings from 8:30 pm. For details Tel. 720-201.

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(Next to the Athens Hilton)

**RESERVATIONS: 730.349**

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AT THE PIANO: COSTIS RAMOS**

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122 Alexandras Ave. tel. 64.44.013 / 4  
**OPEN 11.00 a.m. to 02.00 a.m.**

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.

**AE** 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. lunch, and throughout Aug.

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

**AE** 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.

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

**AE** 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.

**AE** 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.

**AE** 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, moves to its summer location and becomes the San Lorenzo restaurant-discotheque. Alkionidon 4, Voula, Tel. 895-2403. Requires reservations. Nightly from 9 pm.

**AE** 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.

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.

**AE** 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.

**AE** 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.

**AE** Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed Japanese restaurant. In the sum-

mer dine in the Japanese garden accompanied by traditional music. Daily 1-3 pm, 8 pm-12 m. Closed Sun.

**AE** 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 Astera Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is mainly a summer haunt. Soft stereo music. Daily 12n-2 am.

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

**AE** 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.

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

**AE** 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.

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

**AE** 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.

**AE** Steak Room, Eginou 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.

**AE** 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.

**AE** 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.

**AE** 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.

**AE** 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.

**AE** 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.

**AE** 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

# McMILTONS

## RESTAURANT AND BAR

Excellent Greek and International Food

Fully Air Conditioned Open from 10:30 am to 2:00 am

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Superb Chinese cooking in a luxurious Oriental atmosphere  
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(Between Caravel Hotel & University Campus)

## Zepelin

Your favourite German specialties  
and large selection of foreign beers.

Open for lunch and dinner.

Vas. Georgiou 13 (the coast road) Tel. 9825035

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 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, Pafsaniou 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



## Red Dragon

Kifissia's Chinese Restaurant  
 Authentic Cantonese Cuisine  
 Kyriazi & Zirini 12 Tel: 801-7034  
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 Dinner in the garden  
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Discover

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The Italian restaurant of Athens



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

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

Thisseos 16 Vouliagmeni Tel. 8962497

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.

Vasilena, Etollikou 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.

## 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. 807-1468. Music begins at 9 pm, dance music from 11 pm, Greek music from 12:30 am. 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.

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.

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-1 am. Closed Sun. and during July.

## 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.*

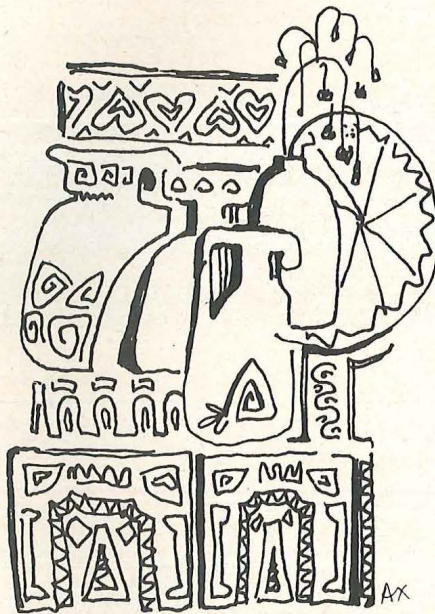
Apotsos, Panepistimiou 10 (in the arcade), Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, salami. Daily 11:30 am-3:30 pm and 7:30-10:30 pm. Closed Sun., and from mid-July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

bread, 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. 323-0784. 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,



## 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.

## 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.

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.

Nine Plus Nine, Hotel Astir complex, Vouliagmeni, Tel. 722-317. Very popular. Bar and restaurant serving international cuisine attached. Nightly 9:30-2 am.

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.

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, Alkionidon 4, Voula, Tel. 895-2403. Very popular summer discotheque. Restaurant attached (Le Foyer moves here for the summer). Nightly from 9 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.



# 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
Olympic flights (recorded timetable)	144
International flights, except Olympic	979-9466 or 979-9467

### Airlines

Aeroflot (USSR), Kar. Servias 2	322-0986
Air Canada, Othonos 10	322-3206
Air France, Kar. Servias 4	323-0501
Air India, Filellinon 3	323-4027
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	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
Variq (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 (Alivion - Kimi) - Skyros	831-7163
Evia (Halkis-Edipsos-Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914

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

### Automobile and Touring

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

### Trains

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

### Ships

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

### Marinas

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

## GOVERNMENT AGENCIES

### Embassies

Albania, Karahristou 1	742-607
Argentina, Vas. Sofias 59	724-753
Australia, Messogion 15	360-4611
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	713-039
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, Irodou 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, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psychiko	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan, Victor Hugo 5, Pal. Psychiko	671-4131
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, Vass. Sofias 152, Piraeus	412-1211
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. Trikoupis 182	361-8311
Press & Information, Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication, Xenofontos 13	325-1211
Northern Greece, Diikitirion, Thessaloniki	(031) 260-659

### U.N. Representatives

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

## BANKS

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

### Commercial Bank of Greece

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

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

## INSTITUTIONS

### Churches and Synagogues

<b>Greek Orthodox Churches of special interest:</b> Agia Irini, Aeolou ..... 322-6042	Agios Dimitrios (Ambelokipi) ..... 646-4315
Sotiros, Kidathineon ..... 322-4633	Chrisospiliotissa, Aeolou 60 ..... 321-6357
Mitropolis (Cathedral), Mitropoleos ..... 322-1308	<b>Other denominations:</b> 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	Instituto Italiano, Patission 47 ..... 522-9294
Jewish Community Centre, Melidoni 8 ..... 325-2823	Lyceum of Greek Women, Dimokritou 14 ..... 361-1042
Parnassos Hall, Karytsi Sq. 8 ..... 323-8745	Professional Artists Chamber, Mitropoleos 38 ..... 323-1230
Society for the Study of Modern Greek Culture, Sina 46 ..... 363-9872	

### Schools and Colleges

Educational institutions which may be of interest to the international community.	American Community Schools ..... 659-3200
Athens College (Psychico) ..... 671-4621	Athens College (Kantza) ..... 665-9991
Campion School ..... 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 (remedial) ..... 801-2558
<b>Youth Hostels</b> 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, Kastril 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 ..... 811-458	Politia Club, Aristotelous 16 ..... 801-1566
Varibopi Riding School ..... 801-9912	Yacht Club of Greece, Microlimano ..... 417-9730
YMCA (XAN) of Kifissia ..... 801-1610	YWCA (XEN) of Kifissia ..... 801-2114

### Business Associations

Athens Business and Professional Women's Club, King George II, 29 ..... 718-152	Athens Cosmopolitan-Lions Club (Mr. P. Baganis) ..... 360-1311
European Economic Community (EEC), 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	Hoteliers, 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, Koklotroni 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 usually open Monday through Friday 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 8:30 pm (Poste Restante) and 9 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).

### Telephone

General information ..... 134	Numbers in Athens and Attica ..... 131
Numbers for long-distance exchanges ..... 132	International operator ..... 161 & 162
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*News ..... 115	*Theatres ..... 181
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(*Recorded messages in Greek)	

## ATHENS TIME: GMT + 3

### Municipal Utilities

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

### Consumer Complaints

Athens ..... 321-7056	Suburbs ..... 250-171
-----------------------	-----------------------

### Lost Property

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

### Pets

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

### Tourism

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

## EMERGENCIES

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

## ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>Clothing, Furniture, Hardware, Optical, Pharmacies*</b>	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
<b>Barbers and Hairdressers</b>	8am-2pm	8am-1:30pm 5pm-9pm	8am-2pm	8am-1:30pm 5pm-9pm	8am-1:30pm 5pm-9pm	8am-4pm
<b>Groceries, Fruits and Vegetables</b>	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
<b>Meat, Poultry</b>	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30pm-9pm	7am-4pm
<b>Fish</b>	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm
<b>Bakeries</b>	7am-3pm	7am-2:30pm 5:30pm-8:30pm	7am-3pm	7am-2:30pm 5:30pm-8:30pm	7am-2:30pm 5:30pm-8:30pm	7:30am-3pm
<b>Wines and Spirits</b>	7am-3pm	7am-10pm	7am-3pm	7am-10pm	7am-10pm	7am-3pm

\*In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

American Community Schools of Athens

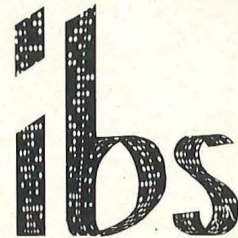


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**1 YEAR GUARANTEE**

**Sherton®**

**Company's Headquarters:**  
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Athens - Tel. 644 4512

**Main Showroom and Sales Centers:**

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