

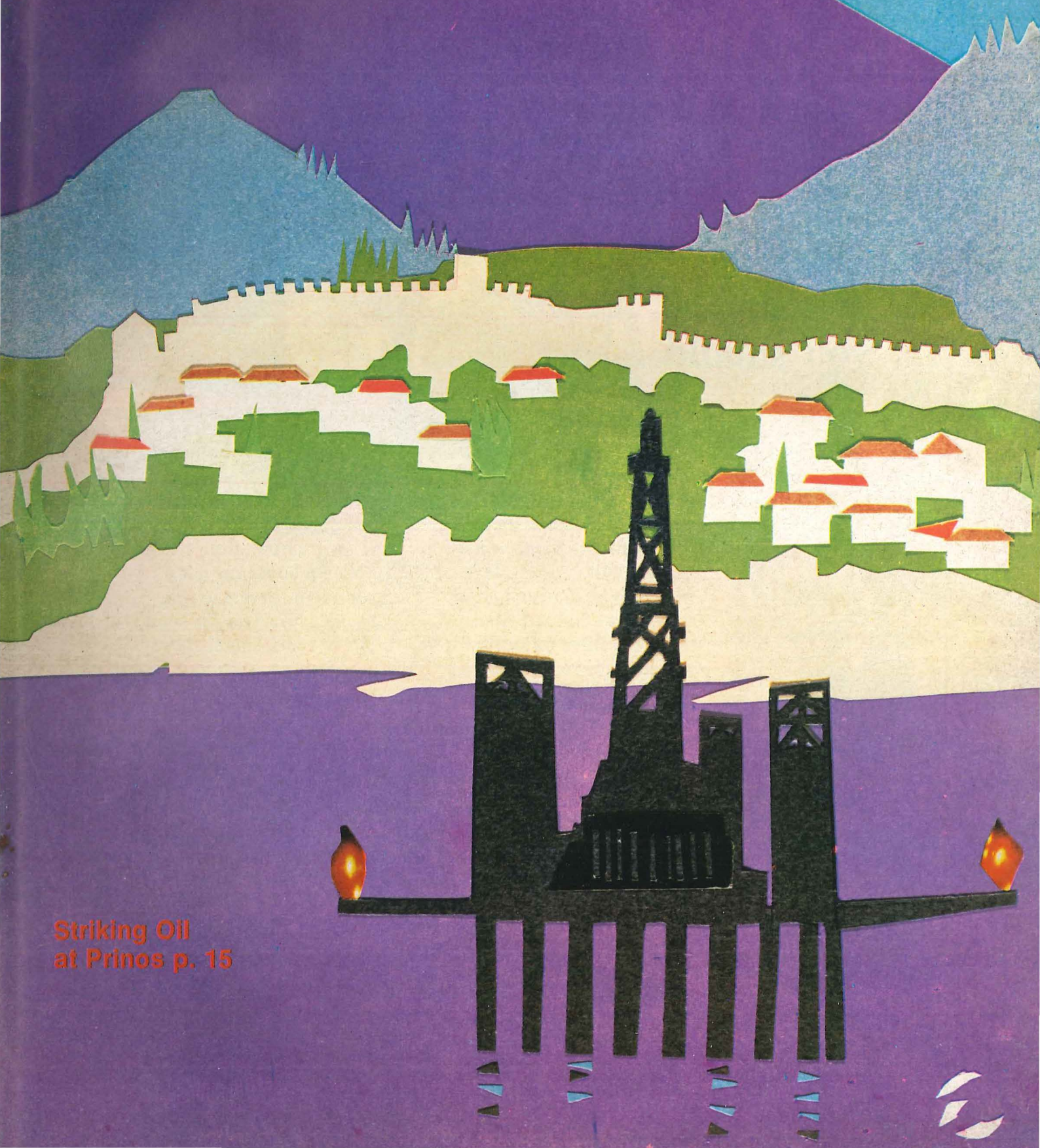
July 1981

Price 50 Drs.



# THE ATHENIAN

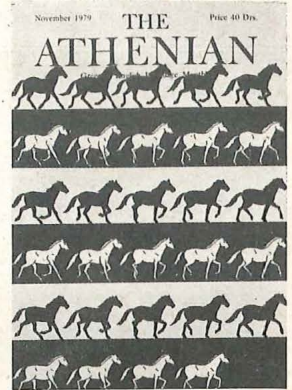
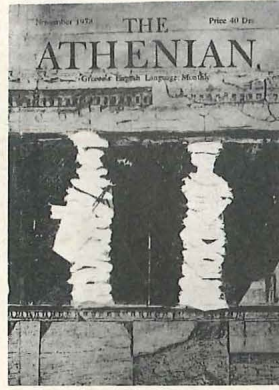
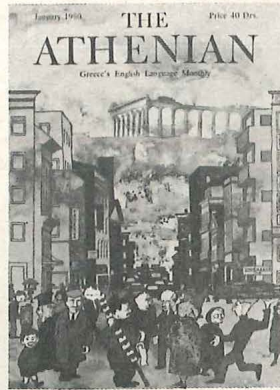
Greece's English Language Monthly



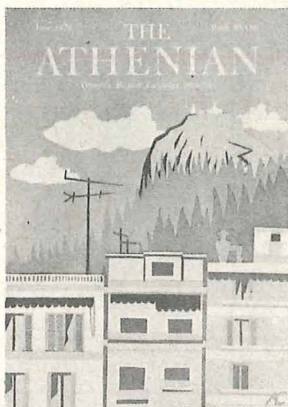
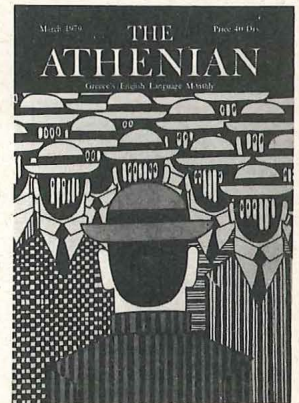
Striking Oil  
at Prinos p. 15







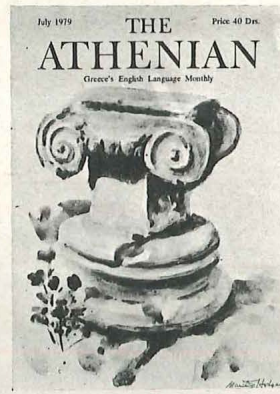
The fact that *The Athenian* is Greece's most informative English language monthly is only the *second* reason you should advertise in it.



The first is that *The Athenian* is widely read by Greece's local and foreign communities as well as English-speaking businessmen and tourists visiting this country. It is placed upon major airlines flying into Greece. Some of Greece's most influential and affluent consumers buy it. They rely on *The Athenian* to

keep completely informed about people, places, and events each month in Greece. You might also be surprised by our large circulation abroad.

If your company has a product or service to sell, consider how you can reach your potential market best: through *The Athenian* month after month.

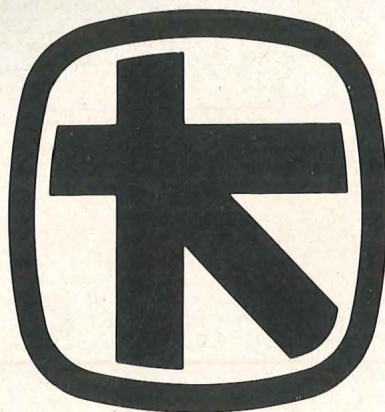


**THE  
ATHENIAN**  
distributed to  
kiosks, hotels, airlines  
and organizations of all kinds  
both here and abroad  
and by subscription

For further information  
call 724-289 or 724-204  
or write to *The Athenian*  
23 Spetsippou, Kolonaki,  
Athens T. T. 139



# When planning business in Greece, remember this sign.



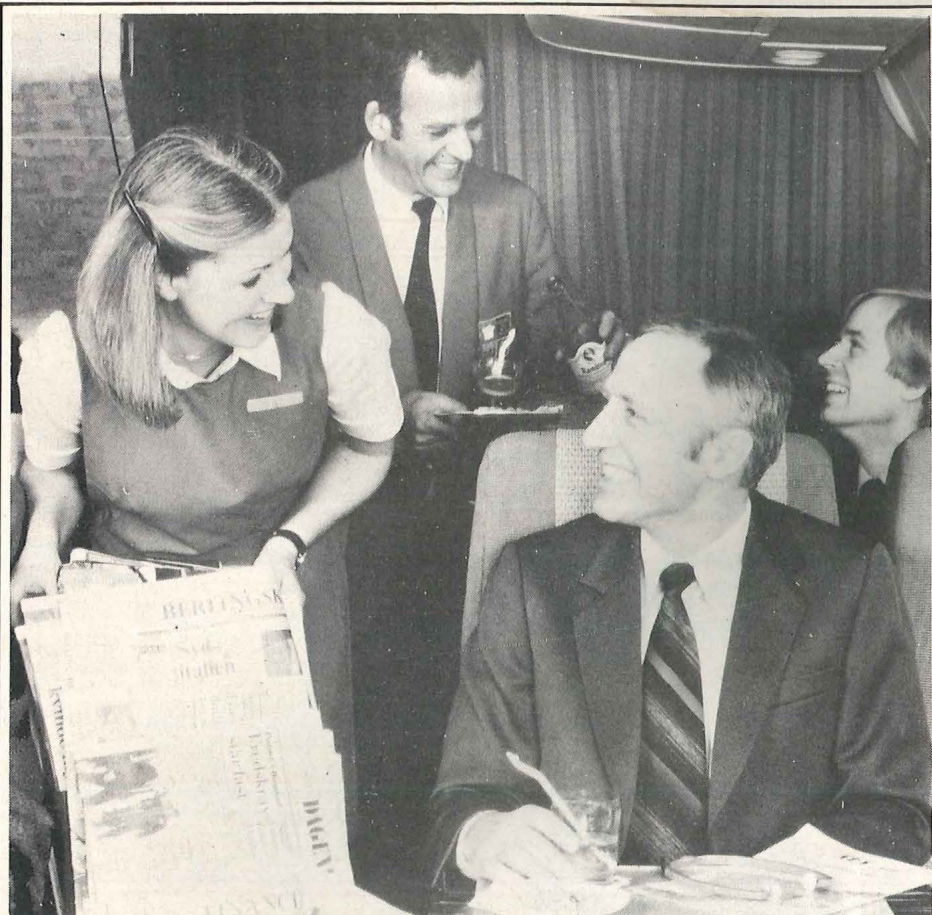
This sign stands for CREDIT BANK - Greece's largest privately owned and operated commercial bank. It was founded over one hundred years ago (1879) and has become one of the most dynamic and progressive banking institutions in this country. At a time when Greece is entering the

European Communities as a full member, Credit Bank can provide effective assistance in resolving the problems confronting those who contemplate business ventures in Greece. If you are looking for a modern Bank with an established reputation in Greece, contact CREDIT BANK.



*A New Concept in Banking*





# Nonstop Scandinavia -daily by SAS

Every day we offer you the Scandinavian way to Copenhagen. Departure from Athens at 16.45 hours. With direct connections in Copenhagen to major Scandinavian cities and Helsinki.

Call your travel agent or SAS at 9 Vissarionos Street, Athens 135, phone 363 44 44.

Remember, when you fly SAS you're in Scandinavia the moment you board.



## THE ATHENIAN

Greece's English Language Monthly

Vol. VIII No. 93, July 1981

Spetsippou 23, Kolonaki, Athens 139, Greece  
Telephone 724-204, 724-289

**PUBLISHER AND EDITOR**  
Sloane Elliott

**ASSOCIATE EDITOR**  
Grace Edwards

**MANAGING EDITOR**  
Catherine Vanderpool

**PRODUCTION EDITOR**  
Frosso Pantelidis

**LISTINGS EDITOR**  
Kathryn Couttoupes

**ADMINISTRATIVE ASSISTANT**  
Penny Spanorriga

**BOOKS**  
Kimon Friar  
Brenda Marder

**THEATER**  
Platon Mousseos

**ART**  
Catherine Cafopoulos

**MUSIC**  
Robert Brenton Betts

**RECORDS**  
David J. Connolly

**CINEMA**  
Barbara Stenzel

**SPECIAL FEATURES**  
Alec Kitroeff  
Antony M. Economides  
Margot Granitsas  
William Reid, Jr.  
Eugene Vanderpool, Jr.

**FOOD**  
Vilma Liacouras Chantiles

**RESTAURANTS AND NIGHTLIFE**  
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.

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

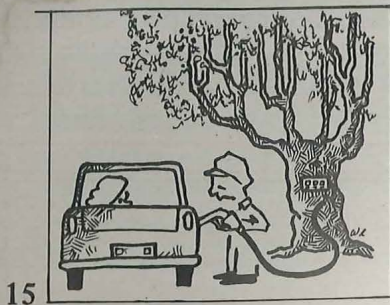
**YEARLY SUBSCRIPTION RATES**  
Greece and Cyprus: 500 Drs.  
All other countries: \$18  
Air Mail Europe: \$20  
Air Mail Australia: \$28  
Air Mail rest of world: \$26

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

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

ALL RIGHTS RESERVED. NO PART OF  
THIS PERIODICAL MAY BE REPRODUCED  
WITHOUT THE CONSENT OF THE ATHENIAN.





15

- 7 This Month
- 13 Our Town

15 **Rediscovering Petroleum**, by Antony M. Economides  
*Greece becomes an oil producer*

18 **Sacred Property of Andritsaina**  
*A lifetime of books*

23 **Antiquities on Tour**  
*Two exhibitions come to Athens*

28 **Change and Decay**, by Galatea Sarandi  
*A short story*

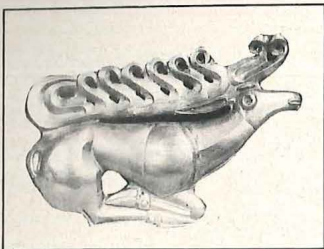


18

- 32 Books
- 34 Art
- 36 Theater
- 37 Cinema

- 39 Food
- 41 Kosmos
- 43 Postscript

- 45 Restaurants  
and Night Life
- 49 Organizer
- 51 Shop Hours



23

## publisher's note

The Prinos oil installations were formally inaugurated on May 24 by President Karamanlis. Although the project can only satisfy thirteen percent of the country's energy needs, the significance of the find, as Antony M. Economides points out, is that "Greece is hopefully beginning to be self-reliant on liquid fuel."



28

In 1961 the rich contents of the nineteenth-century Nikolopoulos Library in the small town of Andritsaina aroused the curiosity of the German archaeologist Joseph Fink. Tracing the enigmatic founder's obscure and self-sacrificing career as a librarian and scholar in Paris, Fink discovered a Greek who had never been to Greece yet who dedicated his life's labors to the advancement of learning in his newly independent fatherland. In 1972 Fink, Assistant Professor at the University of Munster until 1977, published *Die Arkadische Sendung des Konstantinos Nikolopoulos*, on which Grace Edwards' article is based.



34

Two touring exhibitions of international importance are appearing simultaneously in the Athens area. "Scythian Treasures", on loan from Leningrad's Hermitage, is at the National Archaeological Museum while "Early Italy" at the Piraeus Museum is under the auspices of the Italian Government. Catherine Vanderpool describes the highlights of both shows, at the same time emphasizing the striking differences in the way these two exhibitions are being presented to the public.

Galatea Sarandi, who was born in Patras and studied law at the University, is one of the most distinguished women authors in Greece. Her stories and novels are highly representative of the post-World War II generation. She won the State Prize for the Novel in 1959 and the Athens Academy Prize in 1981 for *Rogmes*. Married to a lawyer, Sarandi lives in Athens and has "two handsome sons and a beagle". Her short story, "Change and Decay" is translated by Edward Fenton.

The cover is by Abigail Camp.



## Piraeus Museum Reopens



*Hermes from Kifissia*

The Piraeus Archaeological Museum has reopened its doors after over a decade's hiatus. During this time, its large and important collection of antiquities from the area of Piraeus and elsewhere were studied and classified, while the museum itself was undergoing renovations including the addition of a new wing. The museum now has on display some of the most significant works of Greek and Roman sculpture in Greece. Among them is the series of sculpted slabs showing the mythological battle between Greeks and Amazons, Roman copies of the scenes carved by Phidias for the shield of the statue of Athena in the Parthenon. As such they are an invaluable record for the now-vanished work of this fifth-century artist. Also on exhibit are: the enormous tomb monument from Kallithea, elaborately decorated with relief carvings and statues, and an important series of classical tomb reliefs. The Roman sculpture includes some outstanding portraits of emperors, including the philhellene Hadrian and the soldier-emperor Balbinus. In the entrance to the museum stands a statue of Hermes from Kifissia, a fine example of sculpture of the middle Roman period. At present, the ceramic and epigraphical collections are not on display, and in their rooms is the temporary exhibition, "Early Italy".

## Mike Oldfield Concert

English musician and composer, Mike Oldfield, gives two concerts at the Lykavittos Theater this month (July 16, 17). Oldfield's first record, *Tubular Bells*, was used on the soundtrack of the film *The Exorcist* and released on the Virgin label in 1974. Since then he has produced such albums as *Platinum*, *QE2* and *Mike Oldfield: Exposed*. He and his five-member group use a wide range of instruments — including harp, guitar, piano, synthesizer and organ — in works that contain elements of English folk and classical music.

## Music and Dance at Pendeli

For several years the Society for the Preservation of Pendeli has campaigned to bring life back to this mountain, largely devastated by marble quarrying and the spread of the city of Athens. Where possible, they hope to reforest, but where mining has created landscapes unsuitable for reforesting, this organization hopes to persuade the government to permit outdoor theaters, camping and artist studios. To bring to the public an awareness of the environmental problems and to demonstrate Pendeli's potential as a recreational and cultural

outlet for the city, the Pendeli Festival of Arts was developed. Scheduled for this year, the Festival's fourth season is a lively program of music, dance and theater, including piano and guitar recitals, and performances by the Amphi-Theater Company. On July 14, Maria Farandouri and Petros Pandes will give a concert of music by Theodorakis, Weill, Hans Eisler and Hadzidakis, including the poetry of Ritsos, Gatsos, Seferis and Sikelianos set to music.

## Greek Composers in Concert

Three major Greek composers of contemporary artistic-popular songs, Thanos Mikroutsikos, Manos Loizos, and Christos Leondis, present a concert of their works on July 1 at the Panionios Stadium (Nea Smyrni). Mikroutsikos is known for such compositions as *Musical Work on Brecht*. The most recent album by Loizos often uses modern ballads, sometimes verging on rock and with use of electric guitar, to express the consciousness of modern society. Since the '60s Leondis, whose music combines traditional Greek and contemporary elements, has produced seven albums, and music for over sixteen films and fifty theater works. Since 1972 he has worked with the Arts Theater of Karolos Koun.

## Recent Museum Publication

The Benaki Museum recently announced the expansion of its museum education program in connection with a new book by Amalia Megapanos, "Designs from Greek Embroidery". The book, which presents a series of embroidery patterns based on traditional Greek motifs, is aimed at girls of high school age (and embroiderers of all ages). It will be distributed to selected schools in Phocis and Boeotia, accompanied by a program of instruction including slides and booklets developed by Museum staffers and presented by members of the Girl Guide Association. This program, funded by Aluminium de Grece, is part of the Benaki's drive to stimulate children's appreciation of museums, and to supplement the public school system's art education curriculum. The book is also an effort to "educate taste", as Museum Director Angelos Delivorrias pointed out when he presented it at a press conference in early June. As another museum staff member noted, "Embroidery is still very much part of a girl's education, and a woman's pastime here, especially in rural Greece, and it is with this in mind that the Benaki is trying to stimulate an awareness and an appreciation of these traditional motifs."

## Gallery Notes

Sculpture by Gerassimos Sklavos, internationally acclaimed Greek artist, is featured at the Zoumboulaki Gallery until mid-to-late July. Sklavos, crushed to death by one of his works in 1967, mainly worked in stone and marble, in abstract themes.



# this month

## GALLERIES

Those galleries open over the summer usually have group shows of works from the past season. Many close for all or part of the period from July to Sept. and the new season begins mid-Sept. to early Oct. Unless otherwise noted, the galleries listed below are usually 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 Saturdays they are usually open in the mornings only. It is advisable to call before setting out.

- ARGO, Merlin 8, Kolonaki, Tel. 362-2662. "Greek Summer", group show by several Greek artists including Vassiliou and Grammatopoulos, to July 31.
- ATHENS CENTER FOR PHOTOGRAPHY, Sina 52, Tel. 360-8825. Mon.-Fri. 5:30-9:30 pm. Call for details.
- JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Call for details and appointments.
- DESMOS, Akadimias 28, Tel. 360-9449. Mon.-Fri. 6-9 pm, or call for appointment weekdays 9:30 am -4:30 pm.
- DIOGENES INTERNATIONAL, Nikoç.mou and Nikis 33, Tel. 323-1978. Group show of Greek and overseas artists, paintings and sculpture from this past season, to Sept. 10.
- NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Group show of paintings and sculpture, to mid-July.
- ORA, Xenofontos 7, Tel. 323-0698. Continues a program where young artists present works. Presentation by a group of architects, July 3, 8 pm; recital of new works by a young composer (songs, classical and electronic music), July 1, 8:30 pm.
- 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.
- 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. Sculpture by Sklavos to mid-July.
- 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. Group exhibition of the past season's shows, to 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.

- ARCHAEOLOGICAL MUSEUM OF PIRAEUS — "Early Italy", an exhibition of artifacts of Iron Age and Etruscan Italy up to the final Roman conquest. To mid-July.
- 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. Throughout July.
- NATIONAL GALLERY (Pinakothiki) — An exhibition of etchings from France opens early July and continues in Aug.

## SEMINARS AND LECTURES

- KIMON FRIAR ON NIKOS KAZANTZAKIS — Lecture, July 8, 8:15 pm, Auditorium of Hellenic American Union. Details from Athens Center, Tel. 701-5242.
- 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). July 22-25. Further information, William McGrew, Anatolia College, Thessaloniki, Tel. 301-071.

### INSTITUTES — SUMMER CLOSING

There will be no cultural events at the Institutes over the summer. Programs resume in Oct. The British Council will be closed during Aug.

## 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.
- 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.
- BALLET FOLCLORICO DE MEXICO — At the Veakio Amphitheater, Kastella, Piraeus, Tel. 412-5498, July 16 to Aug. 2. Bookings and tickets for the special bus service (departing nightly 8.45 pm from Amalias 10) at the Pallas Cinema, Voukourestiou 1, Tel. 322-4434.

## CLUBS AND SOCIETIES

Activities are usually at a minimum over the summer months, and resume in early Sept.

- 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.
- 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 CLUB, Kastri Hotel, Tel. 801-2988, closed Mon. Happy Hour: every day, 6-8 pm in the Cocktail Lounge. Breakfast Buffet 1st and 2nd Sun. of the month, 8:30am-12n. Luncheon Buffet 3rd and 4th Sun. of the month, 12n onwards. "Cook your own steak", Fri. from 6pm. Special Family Dinners, Wed. evenings. July 4 celebration, BBQ under the pines, games for the children, all welcome.
- AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971. 10:30 am-1pm. Tues. and Fri. only during July and Aug.
- ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311.
- CROSS-CULTURAL ASSOC., Tel. 672-3382. No activities during July and Aug. 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. There will be no meetings during July or August.

## SUMMER STUDIES

- ATHENS CENTER FOR THE CREATIVE ARTS, Pangrati Cultural Center, Archimidous 48, Tel. 701-5242. Intensive Greek language classes and Greek Studies courses run over the summer. Apart from formal courses, a variety of cultural events (poetry readings, exhibits, dance and theater) will take place and are open to the public. Call for details.
- THE AEGEAN WOMEN'S STUDIES INSTITUTE, Moliivos, Mytilini (Lesbos). Under the auspices of the San Francisco State Univ., such courses may be offered (depending on student demand) as: Women of the World; Gods and Goddesses of the Mediterranean; Images of Women in Greek Art; Women in Classical Greek

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	31	

## NAME DAYS IN JULY

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.

- July 1 Kosmas, Damianos  
 July 17 Marinos, Marina  
 July 20 Ilias (Elijah)  
 July 26 Paraskevas, Paraskevi (Vivi, Evi, Voula)  
 July 27 Panteleimon, Pantelis

## DATES TO REMEMBER

- July 1 Dominion Day—Canada  
 July 3 Ramadan begins (Islamic)  
 July 4 Independence Day—USA  
 National Holiday—Yugoslavia  
 July 14 Bastille Day—France  
 July 18 National Day—Spain  
 July 19 Fast of Tammuz (Jewish)  
 July 22 National Day—Poland  
 July 23 National Holiday—Egypt

Philosophy; Women and their Environments; Creative Writing (poetry and fiction); Myth and Ritual; Theater Workshop; Women's Studies and Social Policy; Feminist Utopias; Women and our Money; Women, Sex and Survival. Optional trips to Athens, Crete and Turkey. Accommodation available. July 1-28. Further information, Tel. 701-5242.

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, to 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, DOWNTOWN CAMPUS, Athens Tower, Tel. 779-2247. Business Administration course, Aug. 31-Sept. 28, advising and registration Aug. 27 and 28.

HELANTHOS YOGA UNION, Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. Summer retreats: to July 6 (in English), 6000 Drs; July 6-13 (in Greek), 4000 Drs.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 363-3178, 362-9886. 1-month Greek language classes, "Survival Greek" (for beginners) to Sept. Tuition 5576 Drs. plus 295 Drs. registration fee, for each monthly session.

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 Koundouros, Manolis Andronikos, John



# festivals

The summer season in Greece brings a lively series 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 scheduled for the season. All are subject to change 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 '81 (Ekfrasi)**, a festival of the arts which continues into July. Performances are at the Veakio Amphitheater, Kastella (Piraeus) and begin at 9:30 pm. A return bus service leaves from Amalias 10 (Syntagma) at 8:45 pm, tickets cost 40 Drs. Bookings and bus tickets from the Pallas Cinema Box Office, Voukourestiou 1 (just around the corner from the Athens Festival Box Office), Tel. 322-4434.

**QUILAPAYUN**, concert of contemporary Chilean songs (using the poetry of Neruda, Lorca, Hara and Alegrias) and Latin American ballads, with Greek translations, July 1 to 5.

**BALLET GYOR**, Hungarian ballet, director Ivan Marko, July 8 to 13.

**LYCAVITTOSS THEATER** — Classical and popular theater, music and dance, to Sept. 1. Performances begin at 9 pm. Details from Athens Festival Box Office. Ticket sales usually begin 10-15 days prior to performances. Tickets may also be purchased at the theater on the evening of the performances from 6:30 onwards. Ticket-holders may avail themselves of the free bus service which leaves from Kolokotroni and Stadiou Sts. between 7:30 and 8:45 pm. Programs (in English) for each performance are available beforehand at the Festival Box Office.

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

**EUGENIA SYRIOTI** gives a recital on July 6.

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

**ATHENS BALLET CENTER**, performances on July 13, 14.

**MIKE OLDFIELD**, concert July 16, 17.

**HARVARD RADCLIFFE COLLEGIUM MUSICUM**, July 19.

**OSCAR PETERSON TRIO, DIZZY GILLESPIE, MONTY ALEXANDER, SARAH VAUGHAN**, jazz concerts, July 23, 24, 25, 26.

**MIMIS PLETTAS 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 GLESOSS**, concerts Aug. 31, Sept. 1.

**PENDELI FESTIVAL OF THE ARTS** — A program of music, dance and theater presented each year in the grounds of the Palace of Rhododaphne (built in the mid-19th century for the Duchess of Plaisance), July 6-24. Performances begin at 9 pm, a special return bus service leaves from the Athenee Palace Hotel, Kolokotronis St., at 8 pm. For information, Tel. 321-5292.

**STATE CONSERVATORY OF THESSALONIKI**, *Apollo and Iakinthos* by Mozart. Conductor Alkis Baktas, director Aristopoulos, July 6.

**GIUITAR RECITAL**, classical and contemporary music, by Vangelis Bourdounis, July 7.

**SOCIETY FOR CONTEMPORARY MUSIC**, *Polytechna Erga*, July 8.

**CONSERVATORY OF ATHENS**, recital by students, directed by Tatsis Apostolides, July 9.

**CHAMBER ORCHESTRA RECITAL**, conductor Alkis Baktas, Linda Leousi on piano, July 10.

**SOCIETY FOR CONTEMPORARY MUSIC**, premiere of new works by Dragatakis, July 13.

**MARIA FARANDOURI AND PETROS PANDES**, sing music of Theodorakis (Canto General, poetry of Lorca translated by Elytis, of Ritsos, Seferis and Sikelianos), Hadzidakis (poetry of Gatos), Brecht and Weill, and Hans Eisler, July 14.

**PIANO RECITAL**, Nicolas Economou plays works of Mozart, Beethoven, Tchaikovsky, Scriabin, Schumann, July 16.

**CLASSICAL BALLET CENTER**, evening of classical dance, July 17.

**GREEK TRIO**, works by Mozart, Skalkottas, Schubert, Smetana, July 19.

**RECITAL OF CLASSICAL SONG**, Kiki Morfoniou, with Margarita Dalmati on cembalo, July 21.

**AMPHI-THEATER**, *David*, recently discovered, late-17th/early 18th-century play by an unknown playwright from Chios. Director Spiros Evangelatos, July 23, 24.

**ATHENS FESTIVAL** — Ancient tragedy, opera, ballet and concerts by Greek and international groups, July 5-Sept. 25. All performances are at the Herod Atticus Odeion and begin at 9 pm, tickets from the Festival Box Office (sales begin 10-15 days beforehand) or from the theater, after 6:30 pm on the evening of the performance. Additional arrangements for National Theater and National Opera performances are noted in the program below. A detailed program (in English) is on sale at the Box Office and costs 130 Drs.

**GREEK NATIONAL OPERA**, Verdi's *Nabucco*, July 5, 7, 9, 11. Bookings may also be made at the Olympia Theater Box Office, Akadimias 53, Tel. 361-2461.

**OXFORD PRO-MUSICA ORCHESTRA**, conductor Yiannis Daras, July 6, 8.

**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.

**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.

**ROYAL PHILHARMONIC ORCHESTRA AND BRIGHTON FESTIVAL CHORUS**, conductor Alexander Gibson, Beethoven's *9th Symphony*, Aug. 13; Britten's *War Requiem*, Aug. 14.

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

**NATIONAL THEATER**, Aristophanes' *Ecclesiazusae*, Aug. 21, 22, 23; Sophocles' *Philoctetes*, Aug. 29, 30; Sikelianos' *Sibyl*, Sept. 4, 5, 6. Tickets may also be purchased at the National Theater Box Office, corner Agiou Constantinou and Menandrou, Tel. 522-3242.

**CONSERVATORY OF ATHENS**, recital by students, directed by Tatsis Apostolides, July 9.

**CHAMBER ORCHESTRA RECITAL**, conductor Alkis Baktas, Linda Leousi on piano, July 10.

**SOCIETY FOR CONTEMPORARY MUSIC**, premiere of new works by Dragatakis, July 13.

**MARIA FARANDOURI AND PETROS PANDES**, sing music of Theodorakis (Canto General, poetry of Lorca translated by Elytis, of Ritsos, Seferis and Sikelianos), Hadzidakis (poetry of Gatos), Brecht and Weill, and Hans Eisler, July 14.

**PIANO RECITAL**, Nicolas Economou plays works of Mozart, Beethoven, Tchaikovsky, Scriabin, Schumann, July 16.

**CLASSICAL BALLET CENTER**, evening of classical dance, July 17.

**GREEK TRIO**, works by Mozart, Skalkottas, Schubert, Smetana, July 19.

**RECITAL OF CLASSICAL SONG**, Kiki Morfoniou, with Margarita Dalmati on cembalo, July 21.

**AMPHI-THEATER**, *David*, recently discovered, late-17th/early 18th-century play by an unknown playwright from Chios. Director Spiros Evangelatos, July 23, 24.

**ATHENS FESTIVAL** — Ancient tragedy, opera, ballet and concerts by Greek and international groups, July 5-Sept. 25. All performances are at the Herod Atticus Odeion and begin at 9 pm, tickets from the Festival Box Office (sales begin 10-15 days beforehand) or from the theater, after 6:30 pm on the evening of the performance. Additional arrangements for National Theater and National Opera performances are noted in the program below. A detailed program (in English) is on sale at the Box Office and costs 130 Drs.

**GREEK NATIONAL OPERA**, Verdi's *Nabucco*, July 5, 7, 9, 11. Bookings may also be made at the Olympia Theater Box Office, Akadimias 53, Tel. 361-2461.

**OXFORD PRO-MUSICA ORCHESTRA**, conductor Yiannis Daras, July 6, 8.

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

**EPIDAUROS FESTIVAL** — Ancient Greek drama in modern Greek translation at the Ancient Theater of Epidaurus, to Sept. 6. Details from the Athens Festival Box Office, where detailed programs (in English) are on sale. The Greek Touring Club of Athens (Polytechniou 12, Tel. 524-8600), where tickets may also be purchased, and all its branches in Greece organize special excursions to the performances. Many travel agencies also do this. Performances begin at 9 pm.

**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**, Euripides' *Hecuba*, Aug. 29, 30; Aristophanes' *Plutus*, Sept. 5, 6.

## LOCAL FESTIVALS

**JULY** — The month when the wheat is threshed. Many of the customs observed now are associated with such activity.

**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.

**BATTLE OF PETA** — In Peta/Artas the anniversary of this battle between the Greeks and Turks in 1822 is celebrated with a wreath-laying followed by theater performances and folk songs and dances in the village square, July 6. Tel. 0581-83211.

**CRETE** — At Archanes, 2 evenings of traditional Cretan music, mid-July. Tel. 081-751980.

**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.

**RHODES** — At Sorani, a religious fair with local dances, July 29.

## 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.).



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. Please note that a number of these sessions may be in Greek only. Call for further details.

**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.

## MISCELLANEOUS STUDIES

**ATHENS CENTER FOR THE CREATIVE ARTS,** Pangrati Cultural Center, Archimidous 48, Tel. 701-5242, Mon.-Fri., 9 am-2 pm, 5-8 pm. Fall session is Oct. 5-Nov. 27. See Summer Studies for summer programs.

**DANCE WORKSHOP,** Solonos 34, Kolonaki. Disco, Classical, Contemporary and Jazz Dance, Tap, Ballroom and Greek dancing, Mime, Juggling, Keep Fit and Belly Dance classes, and seminars. Closed for the summer from 2nd week in July, re-opens Sept.

**HELIANTHOS YOGA UNION,** Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. Classes may be organized for July if there is a demand. Call for details. See Summer Studies for information on summer retreats.

**CENTER FOR MEDITATION,** Souidias 69-71, Tel. 730-441. Usually open Mon.-Fri. all day. Sitting in silence (guided sessions Wed. 8 pm) and Tai-Chi-Chuan movements.

## SUMMER CAMPS

**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

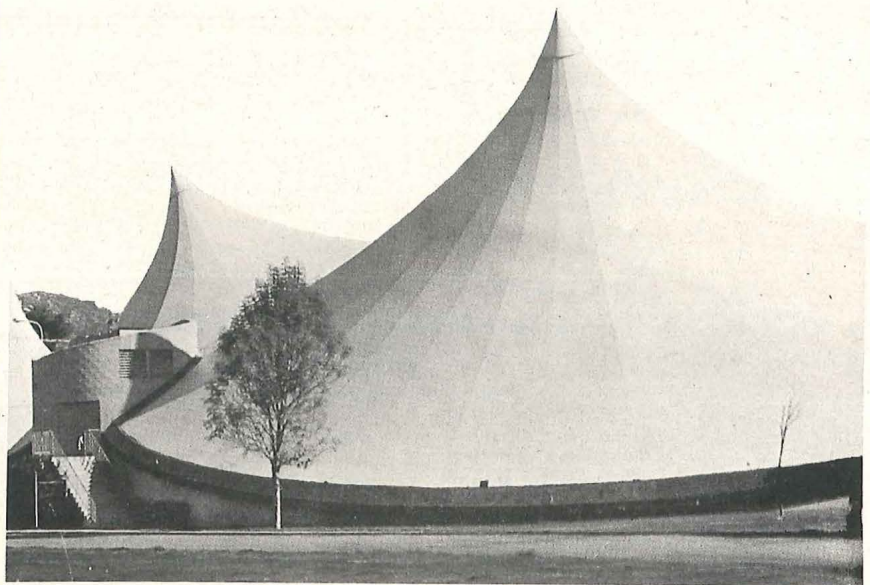
The following beaches are south of Athens and easily accessible by car or bus. Unless otherwise noted, buses leave from Vas. Olgas (beside the Zappeion). For further details of transport services contact the Tourist Police, Tel. 171, or the National Tourist Org., Kar. Servias, Tel. 322-2545.

**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. Bus no. 133 to Agios Kosmas, from Othonos (Syntagma Sq.).

**ASTIR,** Glyfada, Tel. 894-6461. Open 10 am to 6 pm. Adults 100 Drs., children 80 Drs. Changing cabins, showers, umbrellas, tennis court, volleyball court, mini golf, snack bar, restaurant, hairdresser. Take the Voula bus.

**ASTIR,** Vouliagmeni, Tel. 896-0211. At the luxurious Astir Palace resort hotel and bungalow complex. Open 8 am to 8 pm. Adults 140 Drs., children 70 Drs. Changing cabins, showers, umbrellas, canoes and water-ski

# The University of La Verne



**7 September - 13 November  
Fall Term**

- Full degree program for university students on undergraduate and graduate level
- Special concern for adults re-entering university
- Courses designed for working professionals
- Professional counselling services
- Enrichment courses.

**REGISTRATION: 27-31 July, 31 August - 4 September  
For more information call: 801-2377**

## *Au Delicieux*

maison française fondée en 1921  
pâtisserie confiserie traiteur  
catering cocktails and buffets

Athens: rue Kanari 19 et Solonos - tel. 361-1627 - Kifissia: shopping land - tel. 801-3867

## INTERNATIONAL MOVING SPECIALISTS

# th.g. baxevanides & son Ltd

AGENTS FOR CETI AND ALLIED VAN LINES

44 SYNGROU Ave.  
ATHENS 403

TEL: 923-9483  
TELEX: 8146 BAXE GR



school. Buses go to Vari and Vouliagmeni.

**LAGONISSI.** Tel. (0299) 83911. At the Xenia Lagonisi hotel bungalow resort on the road to Sounion. Open 9:30 am to 6:30 pm. Adults 60 Drs., children 30 Drs. Changing cabins, showers, umbrellas, restaurant and snack bar. Also water-skiing, windsurfing and sailing. The Sounion and Lavrion buses leave from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure they stop at Lagonissi.

**VARKIZA.** Tel. 897-2402. Open 8 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. 895-324. Open 8 am to 8 pm. Adults 30 Drs., children 15 Drs. Changing cabins, showers umbrellas, canoes, tennis courts

**VOULA B.** Tel. 895-9569. 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 umbrellas, canoes, tennis courts, snack bar.

## SWIMMING POOLS

*There is a variety of pools around Athens which, for a fee, are open to the public. Some of these are run by the Swimming Fed. of Greece, Nicodimou 2, Tel. 323-8025. A number of hotels also allow use of their pools by non-guests. Below is a list of some such facilities.*

**CARAVEL HOTEL.** Vas. Alexandrou, Tel. 790-0731. Open daily 9 am-11 pm, adults 300 Drs. and children 200 Drs.

**EGALEO.** Tel. 590-6204. Call for details not available at time of printing.

**GLYFADA,** above the Hotel Asteria, Glyfada, Tel. 895-3010. Open to end of July. Open daily 7:30 am-1 pm, 3-7 pm; Mon., Wed., Fri., Sun. are for children only. Swimming lessons are available and cost 2000 Drs. for 2 months (12 lessons per month).

**HILTON HOTEL.** Vas. Sofias 46, Tel. 720-201. Open daily 10am - 7pm, admission 100 Drs.

**LISSIA,** Taxilou 42, Ano Ilissia, Tel. 778-0252, 779-7247. Open weekdays noon to 2 pm, Sat. 11 am -2 pm, Sun. 8-10:30 am and 11 am - 2 pm. Adults 50 Drs., children 25 Drs. You are required to wear a bathing cap while in the pool.

**PLATON,** Petrou Ralli and Thivon, Nikea, Tel. 490-3063. Open daily 8-11 am, 3-6 pm. Cost is 50 Drs. per person.

**NEA SMYRNI DEMOTIC GYM,** Trapezountos and Artakis, Nea Smyrni. Open daily 8 am - 4 pm (to the public) and 4-7 pm (members only). Adults 50 Drs., children 25 Drs.

## SAILING

*For information about sailing clubs in Greece and about the yacht races regularly held around Faliron Bay, contact the Federation of Greek Sailing Clubs, Xenofondos 15a, Syntagma, Tel. 323-5560.*

## THEATER

*Only a few theaters are open during the summer months. However, 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.*

**EVENING, DAD (Kalispera Baba)** — Comedy by Melpo Zarocosta, D. Kallivokas. Director is Victor Pagoulatos, sets by Davlos. (*Bournelli*, Alexandras 24, Tel. 822-2300).

**EVERYBODY SHAKES (Oloi Kouniomaste)** — Revue by N. Kambanis and V. Makridis, music by Jack Iakovidis, with Sotiris Moustakas, Mary Chronopoulou, directed by Nikos Sofianos, sets by M. Maridakis, choreography by Axiotis. (*Atheneon*, Patission 55, Tel. 823-4237).

**THE FIRST TIME (I Proti Fora)** — A comedy by Jean Pouaret, with Angelos Antonopoulos, Eleni Erimou, Lili Papayianni. (*Atikon*, Kodriktonos 16, Tel. 821-1300).

**MADAM CIRCULATES (I Kyria Kikloforisse)** — Comedy by Yalamas and Pretenderis with Maro Kontou, N. Kandinopoulos, Yiannis Voyadjis. Directed by Dimitri Nicolaidis, sets by Manolis Maridakis. (*Metropolitan*, Alexandras 16, Tel. 822-3333).

**THE NAIVE (O Afelis)** — Famous comedy by

Dimitris Psathas, with Yiannis Gionakis, Andreas Philipidis, George Kimoulis, directed by A. Antoniou, sets by M. Maridakis. (*Minoa*, Patission 91, Tel. 821-0048).

**NOTHING BUT HOME, BED AND CHURCH (Olo Spiti, Krevati k'Ekklesia)** — Satirical sketches by Dario Fo and Franca Rame. Solo performances by Aiki Georgioulis and Eva Kotamanidou, music by Loukianos Kelaidonis. (*Apothiki*, Sarri 40, Tel. 325-3153).

**PIAF** — The biography of Edith Piaf in a musical play, translated by Aris Davarakis, with Pepy Economopoulou, directed by Yiannis Tsiolis, costumes by André Beaurepair and musical direction by Tassos Karakatsanis. (*Athinaiko Kipothatro*, Mavromateon, Tel. 821-1710).

**THE RELATIVES (To Soi)** — A satirical comedy by George Armenis, directed by Karolos Koun. A success of the winter season which will continue through the summer. (*Technis*, Iouliauou and 3rd September).

**SAY FLOUR... IN NOVEMBER (Pes Alevri, ton Noemvri)** — Satirical review by K. Nikolaidis and G. Kalamitsis, with Thanassis Vegos, N. Rigos, G. Konstantinou, Nelli Gini and Petros Fyssoun. Director and choreographer is Fotis Metaxopoulos, sets and costumes by Yiannis Vouros. Includes a ballet of twenty with Deborah Brown and F. Metaxopoulos. (*Delfinario*, Neo Faliro, Tel. 412-6340, 411-9549).

**STRAWBERRY BLONDE (Xanthia Fraoula)** — By Mino Belley, with Elias Logothetis and Alex Antonopoulos, continues after its winter success. (*Athina*, Derigny 10, Tel. 823-7330).

**WAKE UP, FOOL OF A HUSBAND (Xipna Koroido Andra Mou)** — Comedy by N. Tsiforos and P. Vassiliadi with Martha Karayianni. (*Royal*, Epirou 4, Tel. 823-4334).

## CINEMA

*With the coming of summer a season of re-runs begins. Below is our selection from the films expected to be screened over the next few months. 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. Photographed in a simple and forthright fashion, the men survive a series of incidents including an attack on an African beach, a German ambush and the delivery of a French woman's baby in a newly captured tank.

**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 in and directed 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.

**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 Autokratoria Antepitidetai) 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 Mariant-zella 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.

**KRAMER VS. KRAMER (Kramer Enantion Kramer)** — The court battle between a mother (Meryl Streep) and a father (Dustin Hoffman), both of whom won Academy Awards for their performances last year, to gain custody of their child. Adroitly directed by Robert Benton (also a winner) with quite a few twists and tears in the narrative that almost force the viewer to take a stand on this contemporary and bitter issue.

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

**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 Anthros)** — 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.

**DEER HUNTER** — Academy Award-winning drama directed by Michael Cimino, and starring Meryl Streep, Christopher Walken and Robert De



Niro. The paths of three friends are traced from the steel mills around Pittsburgh to the horrors of the Viet Nam rice paddies.

**APOCALYPSE NOW** (Apocalypsi, Tora) — The ultimate Viet Nam death trip by the extravagant Francis Ford Coppola. An American captain (Martin Sheen) heads upriver through the jungle to kill a renegade American colonel (Marlon Brando) who, with his private army, has been playing God in a remote village.

**DAYS OF HEAVEN** (Meres Eftychias) — A caustic fable about materialistic culture set in Texas just before World War I. Directed by award-winning Terrence Malick, and starring Richard Gere, a migrant worker who decides to use his lover (Brooke Adams) to seduce his employer out of some of his fortune. All seen through the eyes of a child, Linda Manz.

**NORMA RAE** — Directed by Martin Ritt. A good, but a bit dated, film about the efforts to unionize the workers of a textile factory in the south. Starring Sally Field (who won an Oscar for her performance), and Rob Libman.

**MANHATTAN** — One of the best films of the decade, it's also Woody Allen's summum of the extraordinary comic character (and his no less extraordinary career) he has been developing during the last few years. Here he plays a television writer at odds with his job and especially with the women in his life, among them Diane Keaton and Meryl Streep. Beautifully photographed in black and white by Gordon Willis.

**THE SHINING** (I Lampsi) — Jack Nicholson is a struggling writer looking for peace and quiet so that he can work on a book. He takes his wife and young son to a Gothic-style hotel in the Rocky Mountains where he works as a caretaker. Billed as the ultimate horror movie, it is directed by Stanley Kubrick.

**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.

**TEN** — Tedious attempt at comedy starring Dudley Moore as a man obsessed by the beauty of narcissistic pseudo-flower child Bo Derrick.

#### WORST OF THE SEASON

**THIS IS AMERICA II** — Disgusting film which exploits the kinkier side of America and includes such footage as an alleged electric chair execution.

#### 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.

#### 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



## THE AMERICAN COMMUNITY SCHOOLS OF ATHENS, INC.

announces with pride the opening of the

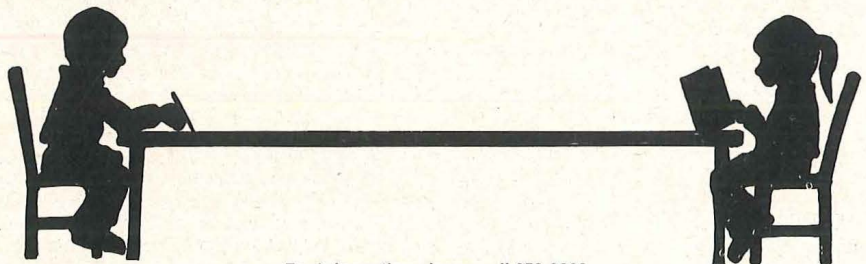
### KIFFISSIA ELEMENTARY SCHOOL

SEPTEMBER 1981

- NURSERY SCHOOL
- JUNIOR KINDERGARTEN and KINDERGARTEN
- GRADES 1 - 5

Curriculum and services of a large, long established institution in pleasant and intimate surroundings.

- Highly credentialed, experienced teachers and teacher aides
- Low student teacher ratio.
- Special Teachers for Art, Music, Physical Education
- Counselor, Psychologist and Speech Therapist Services
- French and Greek starting Grade 1
- Up-to-date facilities, materials and equipment
- Complete library facility.



For information please call 659-3200

## A to Z?

- ★ Want Information, History, Advice, Sociology?
- ★ Do you know the best Beaches, Islands, Ferries?
- ★ Like to know some Essential Useful Greek Phrases?
- ★ Want all this and, maybe, some good laughs too?

**Then the Bestselling A to Z Guide to Greece could be for you too.**

**Available at all good Hotels, bookshops and kiosks. Unless, of course, they've already sold out.**



Museum. Labels in Greek and English. Open 9 am-6 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.

**ARCHAEOLOGICAL MUSEUM OF PIRAEUS**, Har. Tricoupi 31, Piraeus, Tel. 452-1598. Has re-opened to the public after 10 year's closure. On display is a fine collection of Greek and Roman sculpture.

**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 - 2pm. Closed Tues. The museum may open additional hours, in the afternoons, during summer. Call for further details.

**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.

**CENTER FOR FOLK ART AND TRADITION**, Iperidou 18, Plaka. Aims to research and preserve the traditions of the many regions of Greece and of the Greek communities which developed outside of Greece, notably in Asia Minor. Exhibitions of garments, embroidery, weaving, metal work, wood-carving, religious items, kitchen utensils and agricultural tools, and displays about music, dance and regional customs. There is also a special exhibition of Sarakatsani folk culture. The museum, housed in the residence of the late Angeliki Hadzimichalis (noted for her work in researching traditional Greek culture), also contains a library and shop. Mon.-Sat. 9 am-1 pm, 5-8 pm, Sun. 9 am-1 pm. closed Tues.

**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.

**GOUNARO MUSEUM**, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Once the artist's studio, this museum now houses some thirty paintings, materials, books, and personal belongings of Gounaropoulos. The museum was donated to the municipality of Zografou by the artist's son, Elias G. Gounaropoulos. Tues.-Sun. 8:30 - 2 pm, Wed. and Fri. also open 5-8 pm. Closed Mon.

**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.

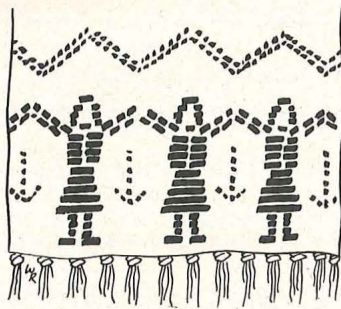
**MUSEUM OF THE CITY OF ATHENS**, Klafthmonos Sq. Housed in the Old Palace, built in 1823-3. Extensively renovated in keeping with its original form, it is one of the oldest buildings in Athens and home of the first king, Ottó. Displays illustrate the Athens of that time and its development to the present, and include a scale model of the city in 1842-3, paintings and

turniture 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 Dalí. Tues.-Sat. 9am-4pm, Sun. 10 am-2 pm. Closed Mon.

**NATIONAL HISTORICAL MUSEUM**, Stadiou, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with relics, memorabilia, and mementos from the wars and revolutions that created the modern Greek nation. Has been closed for a short time. Scheduled to re-open Sept. 1. 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, to July 10. Closed from July 13, normal hours resume Sept. 14.

**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 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.

**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

### *Ataturk and Icarus*

**M**USTAPHA KEMAL, on whom the Turkish Grand National Assembly conferred the title of Ataturk (Father of the Turks), was born in Selanik in 1881. Although the exact date of his birth is unknown, it has by tradition been set on May 19. When Mustafa Kemal was thirty-one, however, Selanik fell to the Greeks during the First Balkan War, regaining its older name, Salonica (and, later, its original ancient name of Thessaloniki). Since then the birthplace of the founder of modern Turkey has been in Greece.

Among the many celebrations attending the centennial of the venerated leader this year, it was natural that the Turkish government should wish to observe the occasion in the very house of his birth which still stands in the old upper quarter of the city and is today the Turkish Consulate in Greece's second city. Ataturk and Venizelos sought and, to a degree, established, a detente between Greece and Turkey in the aftermath of the Greco-Turkish war of 1921-2 and hence Ataturk made many remarks regarding the need for friendship between the two countries which were quoted frequently by Turkish sources as the day of the centennial approached. Needless to say, the relationship between them has been far different since the invasion of Cyprus in 1974, the controversy over the NATO military structure in the Aegean, and the recent violations of Greek territorial waters and airspace around the Eastern Aegean islands.

As the day approached there was a growing number of statements aired in Parliament and the press questioning the wisdom of allowing any celebration in Thessaloniki, given recent Turkish provocations near Chios and Samos, let alone its being attended by official Greek represen-

tatives or by large crowds of Moslems who live in Thrace. Such was the sentiment in this country that memorial services for the victims of Turkish atrocities were planned for the Sunday previous, both at the basilica of St. Demetrius in Thessaloniki and the Metropolitan Cathedral in Athens.

It cannot be gainsaid that, for a great many patriots, the government's attitude towards the celebration of the Ataturk centennial was yet another example of official hesitation and pusillanimity in the face of Turkish aggression. Within this legion, none was more troubled in mind and spirit than Ilias Diamandopoulos, 41, a stunt man and airplane acrobat who, though born in Thessaloniki, lives in Neo Phaliron with his wife and three children and earns his living by riding a motorcycle around the inside of a barrel in a Nea Smyrni Luna Park. He was later to admit that the harassment of Greek fishermen off Chios earlier in the month had caused him to suffer a week of sleepless nights.

The centennial celebration began promptly at 11 a.m. on May 19 with the diplomatically tactful words of Ambassador Alatsam:

"I feel that I am duty bound to express my sincere thanks in the name of my government and the Turkish people to the worthy citizens of this beautiful city where Ataturk was born — that is, to his fellow townsmen."

A few minutes later the distant drone of a one-seater Cessna SXGT could be heard approaching. When almost overhead, it nosed down into a loop which nearly lopped off the TV aerial of the Consulate. In the cockpit was Ataturk's fellow townsman, the begoggled air acrobat Ilias Diamandopoulos. In communication with the control tower of Mikra International Airport, the 'Kamikaze' claimed that he was armed with ex-

plosives and was planning to 'eliminate' the birthplace of Mustafa Kemal. At 12:10 p.m. after thirty looping nosedives, each coming closer to grazing the rooftops, it was decided that the neighborhood should be evacuated, a maneuver directed by police with the aid of walkie-talkies. The shadow of the plane as it plunged and pulled out of its spectacular stunts created panic among celebrants and neighbors alike. At the same time three fire engines and an ambulance were rushed to the scene, and the Greek Air Force, alerted, sent two fighters to intercept the monoplane. The latter move proved ineffective as the speed of the jets and the presence of nearby mountains prevented them from descending low enough to inhibit the movements of the little flying machine.

Meanwhile, security officials got in touch with Diamandopoulos' mother who was prostrate with anxiety, and his brother Paschali whom they persuaded to come to the Mikra control tower and communicate with Ilias, saying, "Your mother, your sister and your sister-in-law have been brought into the Turkish consulate," a statement patently untrue as the relatives would have nothing to do with it.

Whatever may have prompted his decision, Diamandopoulos did not follow through with his stated purpose, and he landed back at Mikra Airport at 12:50 p.m., about two hours after his takeoff. He was arrested at once and the next day he was formally indicted with four criminal charges: exposing the Greek state to the danger of war, disrupting the security of air traffic, endangering civil peace and using illegal force. No explosives, however, were found in his aircraft. Diamandopoulos insisted that he had acted alone, was aware of the consequences of his act, and had been motivated by patrio-



tic feelings. Investigations revealed a penal record and a jail sentence. Although his associates both in his acrobatic work and at civil flying clubs insisted that Diamandopoulos was a good fellow, they admitted that he was a daredevil who would under certain circumstances stop at nothing. No one could condone his act yet it was certain that he had stolen the show at the Ataturk centennial at Thessaloniki. If Diamandopoulos had won a secret place in the hearts of many of his countrymen, it was in the knowledge that he was only the latest among many individuals in Greece's long and headstrong history who have taken it upon themselves alone to defend the honor of their country.

### Declining Values

WITH the spiralling rise of inflation and the consequent loss in the value of currency, it seems to have been the decision of the State Mint to change the appearance of its bills in order to revive the public's interest in money. In the middle of last year the 50-drachma note was altered, with the head of Poseidon, god of earthquakes, replacing that of the nymph Arethusa. As women are known to be major purchasers — and therefore the chief handlers of cash — this apparent anti-feminism on the part of the Mint seemed foolish particularly as Arethusa, who was changed into a fountain as she was on the point of being violated by the god Alpheus, clearly represented a classical case of the exploitation of women by men. A glimpse at the reverse side, however, brought matters aright, for there the new bill depicts the famous woman admiral of the War of Independence, Bou-boulina, firing a cannon at an Ottoman man o'war. It can only be applauded that a truly flesh-and-blood historical female figure has replaced a mythical nymph. The last thing women want nowadays is to be idealized.

The printing of this new bill, however, did not alter the Mint's decision to strike a new fifty-drachma coin as well which was supposed to go into circulation at Christmas. A rumor got around that this rather tawdry-looking piece of money with Pericles on the obverse contained a silver alloy worth more than fifty drachmas. As a result the coinage

has been hoarded and has almost never been seen.

The new 100-drachma note, no matter how you look at it, seems to be a backward-viewing scrap of paper. Democritus and the atom have been replaced with Athena on the obverse, clearly implying a turning away from science, while on the reverse the Academy of Athens, which seems to have been trying to revivify its immortal members with new blood of late, has given way to the Monastery of Arkadi which commemorates an act of suicidal patriotism not utterly unlike that of Ilias Diamandopoulos in Thessaloniki last month. Most revisionist of all, perhaps, is the emergence of the head of Adamantios Korais on the same side of the bill. Korais is best known as the formulator of *Katharevousa*, an adapted form of classical Greek which was demoted from its official position largely due to the efforts of the former Minister of Education — now Prime Minister — George Rallis.

The most curious loss of repute, however, is that which has befallen the most eminent of Greek paper denominations, the *hiliariko*. Fifteen years ago this thousand-drachma note was a decent wage for a week's work. Today it cannot pay to fill up one's petrol tank. As more and more of these bills, and with increasing frequency, have been paid out of pocket, one could, while settling one's debts, still have at least the aesthetic pleasure of seeing depart a whole procession of images of the beautiful Aikaterini Papaleonardou-Paouri in her youth, dressed as an Hydriote girl depicted on the reverse side of the bill next to a panorama of her village. But last month the *hiliariko* was utterly deprived of its last vestige of value to the socially conscious when it was revealed that the grand *archontissa* of Hydra was not the original model for the girl, but it was the unknown daughter of the *hiliariko*'s engraver, Maria Stini-Psalti. As, at the time of this stunning revelation, Mme. Paouri was pursuing her social life abroad, it was impossible to authenticate the claim. If it proves to be true, the consequences can only be considered appropriate. As the *hiliariko*, by its loss of value, carries no social weight today, it is understandable that Mme. Paouri should wish to sever any further connection with it.

### A Ride to the Ruins

"IT is the good fortune of some to go to Corinth" — variation on an ancient proverb.

The centennial celebrations of the American School of Classical Studies which opened on June 17 were followed by two days of lectures which included a survey of the history of the excavations at Corinth and tours of the Athenian Agora by Messrs. Shear, Camp and Dinsmoor.

On Saturday, June 20, those who went on the excursion to Isthmia and Corinth had gleaned the scholarly background and found their archaeological legs. When the six Pullmans reached the Isthmus an hour later, some expressed alarm at the contents of the Museum; others, more knowledgeable, thought it was a surprise 'extra' involving a walk along the *diolkos*. Both were wrong; it was the "12 God's" (sic) roadhouse and a stopover for the benefit of the Pullman drivers. In their haste to get to New Corinth ("It is the ill fortune of some to go to New Corinth" — modern proverb), several Pullman drivers missed the turnoff to the Isthmia excavations, thus allowing them to make a flamboyant *figura* by U-turning on the six-lane highway in the midst of the weekend traffic. When the excursionists, now thoroughly awake, reached the Isthmia Museum, they were greeted by Dr. Charles Williams who, in understatement, referred to certain displays as "worth looking at". It has pleased architect Paul Mylonas to place the famous glass mosaics on an almost horizontal plane which forces the observer of, say, Plato's portrait to approach in such a position of obeisance that the physical effect on the lower lumbar region is almost as painful as the aesthetic effect is pleasurable — a Platonic concept of some subtlety.

At the Museum in Ancient Corinth the 1981 finds were on display, and at three points in the excavations, field archaeologists described their operations this season. After lunch, served *al fresco* at the Tourist Pavilion, the fair day now growing hot became overcast so that the afternoon's tours were made in comfort. Towards evening the last Pullman left 'luxurious' Corinth for 'nefos-crowned' Athens. As another old Corinthian proverb goes, "You can't have everything."



# Rediscovering Petroleum

*What the Prinos find means*

By Antony M. Economides

**T**HIRTEEN centuries ago, in 673-677 A.D., when Constantinople was being besieged by the Arabs, the Byzantine Greek defenders of the city successfully repelled the invasion, thanks largely to a secret weapon in their possession. It was an inflammable liquid that was catapulted onto the enemy vessels and wrought havoc to the Arab fleet.

The mystery weapon was then known simply as "Liquid Fire" or "Greek Fire" and it was kept a closely guarded secret throughout Byzantine times. Today it is known by a more prosaic Greek word, "petroleum" (that is, "rock ore"), and it has become a political-economic weapon manipulated by its Arab producers to bring the rest of the world to its knees. The only thing that is secret about it is when the Arabs will decide to raise its price once more and to how much.

The existence and nature of petroleum were known for quite some time. Herodotus, who reported on just about everything, describes in detail oil and asphalt wells in ancient Persia. He also describes oil pools which he saw in Zakynthos off the western coast of Greece. Plutarch also recounts Alexander's visit to an asphalt well in Babylonia, where he marvelled at the substance's inflammable qualities. Hippocrates, on the other hand, praised asphalt for its medicinal qualities.

Although lying underground for millions of years, petroleum began to be extracted, refined and exploited in a systematic manner only in the latter half of the nineteenth century. By the first decades of the present century, industry, transportation, as well as warfare — not to speak of medicine, household consumption and most other facets of society — gradually came to depend on petroleum and its by-products. It was the most astounding use — and misuse — of just one commodity by mankind since the Bronze Age. But it was only recently realized that at this

reckless rate of production and consumption — estimated at about 3 billion tons in 1980 — the oil wells presently known, with proven deposits of about 91 billion tons, would dry up in about 30 years' time. So around the year of our Lord 2010 we will have to kiss a lot of familiar things goodbye.

Realizing the commodity's potential as a power weapon, as well as its forthcoming depletion, the Arabs, who have a substantial proportion of the world's oil deposits under their feet, decided in recent years to cut back on output and substantially raise prices — in fact, from \$2.50 a barrel in 1973 to \$40 in 1981. For poor people in "developing" countries, this price rise did not matter appreciably, as they could not get much poorer anyway. The pinch was actually felt by the affluent in so-called "developed" countries, with steep inflation way beyond the corresponding rise in incomes, and sizable unemployment.

Greece, too, could not remain aloof from the fuel crisis, since it relies on petroleum for almost three-quarters of its primary energy needs. The effect of oil price rises on its balance of payments has been staggering. In 1973, at the price of \$2.50 per barrel, the country paid \$205 million for the import of 9.3 million tons of crude oil needed. In 1980, Greece paid \$2,640 million for 10.5 million tons, while the bill is expected to go up to \$3 billion in 1981.

Until the 1960s, the existence of oil deposits in Greece had been suspected but not proven. It was considered that, as international prices then stood, the deposits would in any case not be sizable enough to make drilling and exploitation economically worthwhile. When the fuel crisis came head-on — a crisis generated by the realization that oil deposits would not last forever and so oil prices had to go up — it was considered that whatever oil was



William Reid

found at whatever cost would be welcome indeed. Early in 1974, when the US' Oceanic Exploration Co. did strike an oil deposit under the seabed at Prinos off the island of Thasos in the North Aegean, Greeks thought it was a welcome gift from Poseidon.

Work on the deposit, however, did not begin until 1978 and was completed earlier this year. It was undertaken by a group that succeeded Oceanic and was headed by Canada's Denison, with the participation of German and American firms. The cost of research, installation, etc. has amounted so far to \$500 million. Production costs for the next fifteen years are estimated at \$820 million at current prices. Net income is expected to amount to 70% of gross income resulting from production. Depreciation of the cost of the project is due to take place within two and a half years from the start of production.

Installations built include a number of islet additions to the Greek archipelago, namely: three sea platforms at "Prinos" where petroleum is being pumped and initially processed; one sea platform at "South Kavala" for the production of natural gas; a system of pipelines under the seabed for the transportation of petroleum and natural gas from the pumping sites to the mainland; a plant for the processing and storage of the products at "Sigma", east of Nea Karvali; and installations for loading and unloading of tankers.

This year, on Sunday May 24 Greece joined the elite international club of petroleum producers, albeit



# Subscribe to THE ATHENIAN

Greece's English Language Monthly

## One Year Subscription Rates

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

Enclosed is my check or money order for \_\_\_\_\_ subscriptions

Total payment \_\_\_\_\_

name \_\_\_\_\_

address \_\_\_\_\_

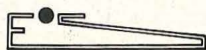
city & country \_\_\_\_\_

postal code \_\_\_\_\_

The Athenian  
P. O. Box 3317  
Athens 139

## Your Athens Office EXECUTIVE SERVICES Ltd.

- Efficient Mail Handling and Telephone Message Service, Including After Hours Electronic Answering Service
- Telex Service — Messages Sent, Received, Relayed or Held
- Multilingual Secretarial Service Confidential, Accurate
- Multilingual Translating and Interpreting Service General, Legal, Technical, Certified on Request Greek, English, French, German, Arabic.
- Congress and Conference Planning and Staffing
- Special Services Public Relations Research, Direct Mail, Mailing Lists
- "Your Athens Office" is a complete Business Centre with prestige offices. It is equipped with telephone and telex facilities, IBM typewriters, Xerox and a quality multilingual staff



EXECUTIVE SERVICES Ltd.

ATHENS TOWER "B" ATHENS 610 GREECE  
TEL. 7783.698-7701.062 TELEX: 214227 exse GR

with a modest membership contribution. As of that date, the following were to be gradually extracted on an annual basis: 100 million cubic meters of natural gas from the offshore South Kavala deposit and 1.2 million tons of crude oil (or a maximum of 30,000 barrels daily), in addition to 180,000 tons of sulphur from the nearby Prinos deposit. This makes a total of 1.4 million tons of oil equivalent which, at present rates of consumption, covers 13.2% of Greece's total annual needs in liquid fuel amounting to 10.5 million tons. It means, at current prices, an annual saving of about \$350 million in foreign exchange paid for imported crude oil.

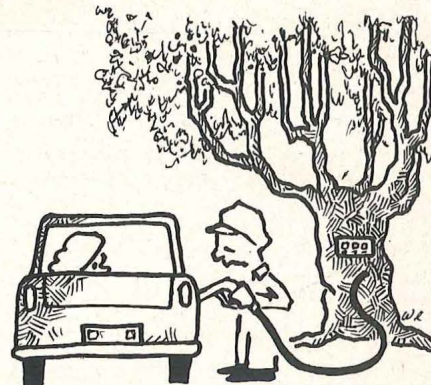
It is estimated that these two deposits will last for about 15 years before drying up, yielding in the meantime 9 million tons of crude oil, 1,200 million cubic meters of natural gas (or 1.2 million tons of oil equivalent) and one million tons of sulphur (or 0.5 million tons of oil equivalent) — a total of 10.7 million tons.

In view of the fact that the Prinos deposit has a high sulphur content, advanced technology is required in the extraction process as well as in the protection of the environment. For this latter task there was recourse to the environmental protection regulations applied by the Alberta Energy Resources Conservation Board in Canada, described as the strictest such regulations in the world. So fish and fowl in the Kavala vicinity should rest assured that they have a safe future. Mermaids, in particular, should be able to recall with nostalgia that Alexander of Macedon must have gazed at Prinos while on his way to conquer the world by riding his single-horsepower Bucephalus.

As a result of a revised agreement between the Greek government and the foreign companies involved in the Prinos and South Kavala deposits, 65% of the products extracted will belong to the Greek state and the balance to the foreign concerns as compensation for their investment in the project. The Greek side will, of course, have priority in purchasing the remaining 35% at current international prices, which means with payment in foreign exchange. The original agreement signed with Oceanic prior to the restoration of democratic rule in July 1974 had

provided for a 50/50% share of output. However, recent agreements concluded with foreign companies for drilling in other parts of the country provide that the Greek side will receive 82% of eventual output, the foreign companies keeping the other 18%.

Pumping of petroleum "made in Greece" and covering 13.2% of the country's current needs in liquid fuel will mean, theoretically at least, that two out of fifteen motor cars on Greek roads will henceforth run on Greek petrol. But, beyond that, the significance of the Prinos find is that Greece is hopefully beginning, even modestly, to be self-reliant on liquid fuel. Pumping of the first Greek oil has given the impetus for an intensive search for other deposits on land and under the sea, particularly off the coast of Western Greece.



William Reid

An estimated Drs. 4.4 billion is to be spent this year on surveys by the Public Petroleum Corporation, while even bigger sums are being spent by the Public Power Corporation for the search for further deposits of lignite and peat (they call it coal in Newcastle), used as solid fuel in power plants.

Total consumption of primary forms of energy in Greece in 1980 amounted to roughly 16 million tons of oil equivalent. Approximately 21% of the total was derived from solid fuel (local lignite), 6% from local water sources and the balance, 73%, from liquid fuel (imported petroleum). An estimated 35% of total primary energy in that year was converted into electricity, yielding about 21 billion kilowatt-hours of electric power. Thermoelectric power plants using lignite supplied 44% of total electricity produced, hydroelectric power plants supplied 16%, while plants using imported petroleum supplied the remaining 37%.



The Greek government's two-pronged energy policy aims, firstly, at minimizing the country's dependence on foreign sources of energy and, secondly, at utilizing energy in a rational manner. Anyone familiar with modern Greek habits and customs will realize that fulfillment of the second aim – in other words, saving energy by increasing its consumption at a lower rate than the rate of national income growth – requires a more monumental effort than the first aim. But in all fairness, Greeks statistically consume less energy than their EEC partners, presumably not because they lead more modest lives as individuals but because they have a more modest industry. Figures for 1978 indicate that whereas per capita energy consumption was 1.64 tons of oil equivalent in Greece, it was 2.38 tons in Italy, 2.50 in Ireland, 3.58 in France, 3.78 in Britain, 4.01 in Denmark, 4.45 in West Germany, 4.57 in Belgium and 4.62 in the Netherlands. Luxembourg's 10.96 tons of oil equivalent per inhabitant is hardly comparable, because of the sizable export industry that is concentrated in the tiny grand duchy.

Meanwhile, other than conventional sources of energy are being considered as alternatives. Firewood, incidentally, is becoming scarce in most parts of the world. If, when and where a nuclear power plant is to be constructed on Greek soil is up to the Delphic oracle to foretell. Harnessing geothermal energy, the winds and the sea waves may prove feasible in the years to come. Greece is known to have plenty of these, but so far they have not been seriously tapped. Also, the country has a great future in harnessing solar energy, in view of the oft-advertised 3000 hours a year of sunshine enjoyed by tourists. Solar heaters are already vying with television antennas for a place under the sun on many an Athenian rooftop, providing residents with water somewhat warmer than tap water but without turning on an electric switch. Solar heaters are designed to pump the sun's rays by drilling through the *nefos* or smog-like cloud hovering over the capital. One thing Greeks have not invented yet is how to harness the enormous seismic energy generated by the several thousand tremors occurring under Greek soil every year.

# Campion School



Campion's Senior School and central administration are located among pine trees at Dimitros and Antheon Streets in Ekali. The Kindergarten and Junior School are in Psychiko.

Campion School, the only British Public School licenced to operate in Greece, and the first independent school outside the United Kingdom to become a member of the Governing Bodies Association (G.B.A.), has an outstanding record of university acceptances in the United Kingdom and the United States since its founding in 1970.

It prepares students for GCE 'O' and 'A' levels as well as American PSAT, SAT and ACH examinations and offers preparation for Common Entrance and Scholarships to British Public Schools in England.

Campion has over a decade of experience and growth in an international, multicultural environment.

Transportation is provided from most areas of Athens.

Boarding facilities are available.

In May Campion became the 5th European School in Overseas Membership of the Headmaster's Conference in the U.K.

## CAMPION IS THE ONLY SUCH SCHOOL IN GREECE

**There will be a special Registration Period from August 26 to September 9 when all Senior Staff will be available to advise parents. In addition to this special period Registrations will be accepted throughout the summer and staff will be on duty every working day to answer parents' questions. Interested parents should not hesitate to contact the School at any time during the summer holidays.**

Kindergarten: 10, Solomou Street, N. Psychico, Tel: 6718964  
 Junior School: 18, Kokoni Street, P. Psychico, Tel: 6724004  
 Senior School: Dimitros + Antheon Streets, Ekali, Tel: 8133883/8132013

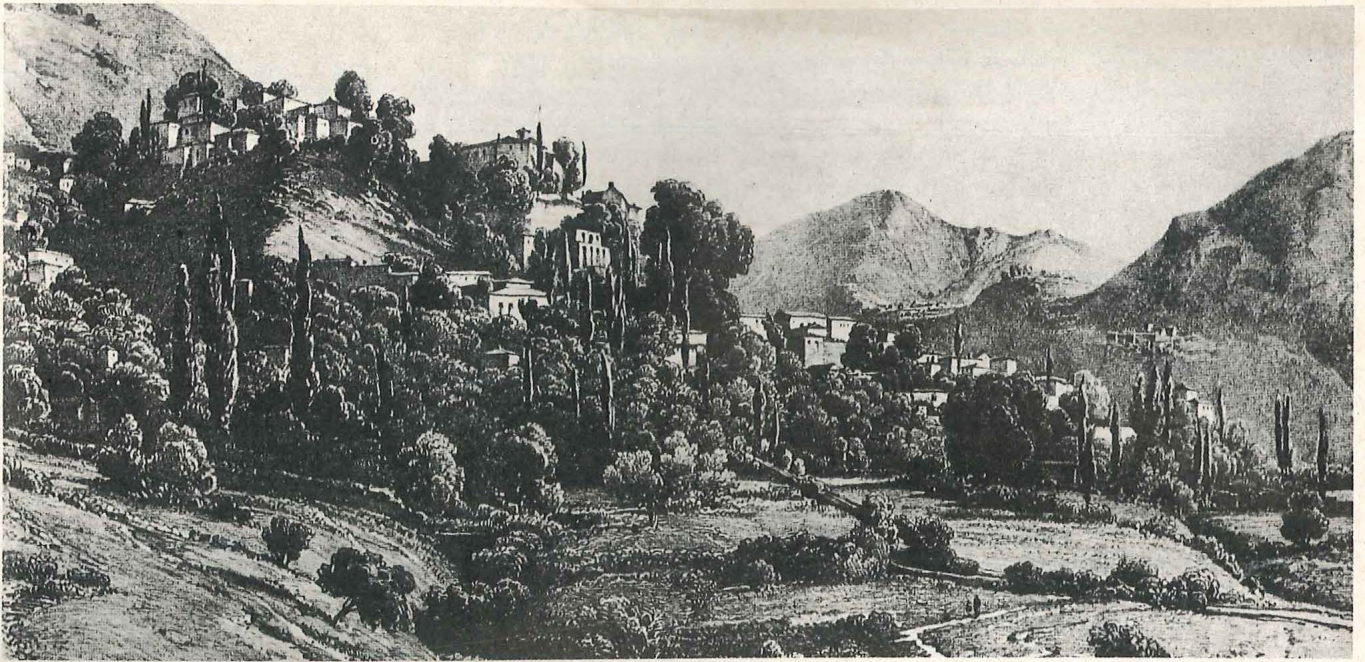
## THE CAMPION SCHOOL ADMINISTRATION

Mr. T.E.B. Howarth, MC;MA, (Cantab) - Headmaster  
 Col. E.J. Marder, MA, MEd. - Director of Administration  
 Mr. D. Juckes, MA, (Cantab) - Director of Studies  
 Mr. J.B. Butler, MA, (Oxon) - Deputy Headmaster  
 Miss Jane Melville - Headmistress - Junior School  
 Miss Diane Nash - Headmistress - Kindergarten

**For general information please call 8133883 or 8132013.  
 APPLICATIONS NOW BEING ACCEPTED FOR SCHOOL YEAR  
 1981/82.**

**ADDRESS applications for admission to:  
 The Headmaster, Campion School, P.O. Box 9, Psychico, Athens,  
 Greece**





## Sacred Property of Andritsaina

*A German professor uncovers the background of a famous Greek library*

IT is a strange story, involving a Greek who never saw Greece, a high-mountain Peloponnesian market town, and a German professor who played detective in piecing together the various elements of the history.

The story can begin in either of two places: in the library of today's town of Andritsaina (working backward) or in the Smyrna of two hundred years ago. Wherever one begins, the question arises: How has it come about that one of the most valuable libraries in Greece today is hidden away in a remote, hardly known and rarely visited town in the heart of the Peloponnese?

Andritsaina, impressively and precipitously situated in an amphitheatrical setting on the mountain slopes of what was then part of Arcadia, is visited mainly by the relatively small number of tourists who elect to go to the famous temple of Bassae, located nearby. Until recently it was not an easy place to reach, especially from the west. If they notice the town in passing through, it is with a feeling of glimpsing something left over from the last century, with empty houses, little of modernity. Most know nothing of the rich and varied history lying behind this dwindling market town of less than 2,000 inhabitants which services some 100 outlying villages and is

today the capital of the district of Olympia. Its monuments, fountains and churches are barely noticed and would in any case be meaningless without a knowledge of their background. Most important of all, visitors are unaware that the large building on the outskirts, set high up at the top of a flight of steps, houses an extraordinary library with a unique history.

In the 18th century a citizen of Andritsaina, Hatzigeorgakis Nikolopoulos, emigrated to Smyrna. There he married as a second wife a woman of Smyrna who was by profession a midwife, and by whom he had a son born in 1786. Of the father's profession nothing is known except that he came under the protection of the Metropolitan of Smyrna and was given the title *Epitropos tou Agiou Taphou*, a warden in Smyrna of the Holy Sepulchre of Jerusalem, responsible for funds donated in Smyrna to the Greek patriarchate of Jerusalem. The family was miserably poor.

The boy was named Constantine, but he later took the pseudonym Agathophronos, meaning 'one of great virtue'. He early showed a strong inclination towards scholarship. After finishing a Greek school in Smyrna, he went to Bucharest at the age of 18, joining his half-

brother, a merchant. There he became a teacher upon finishing his studies. Two years later he moved to Paris, at first supporting himself by giving private lessons and doing translations, and later finding work in the library of the Institute of France where, after twenty years, he was made an assistant librarian. He was an accomplished student of philology, archaeology and history and had at his command Italian, German and French, as well as Greek. In addition, he was a poet, author and composer in his own right, receiving recognition for his works. Upon his death in Paris, he was referred to in one newspaper article as a scholar "known to everyone, whose opinions were widely sought."

He lived in impecunious conditions, a matter of self-deprivation, using his money to buy books, and thus amassed a large library to be donated to his father's town of Andritsaina which he regarded as his own homeland.

In 1838, having received a pension from the library of the Institute of France, he sent a letter to the township of Andritsaina — a letter which is framed and shown in the library today:

Honored Mayor of Andritsaina  
Venerable members of the Town



Council  
and all others of Andritsaina  
friends and brothers  
Compatriots for whom I long a  
thousand times over!

For thirty years I have lived in Paris as a scholar, working for the common good of Greece and in particular for Andritsaina, where my never-to-be-forgotten and virtuous father Hatzi-Georgakis Nikolopoulos Misirtzis, *epitropos tou agiou taphou*, was born, who died at a very advanced age in Smyrna. With much suffering, hardship and by the sweat of my brow, I collected a large and most important library, with the purpose of coming to Andritsaina in order to share my few bits of knowledge which I have acquired in the cultured country of France, so that I might happily end the rest of my life among the good and quiet Arcadians, who are so fond of learning. Having been informed that you intend to found a large and accredited school for the edification of your children, in order to augment and improve your commerce and agriculture, therefore for the benefit of all the inhabitants of Andritsaina and the rest of the Peloponnesus, with great joy, friends and brothers, I do hereby donate to you all the wealth that almighty God in his great mercy has given to me, to wit, my entire library. I say to you in the words of the apostle: *Silver and gold have I none; but such as I have give I thee*. Therefore send to me as soon as possible two men of Andritsaina, trustworthy and high-ranking, to whom I shall immediately deliver without hesitation the wealth I am offering to you, because otherwise it will be impossible. Meanwhile please take care to found as soon as possible, or at least within a reasonable time, an important Greek school which, with the help of God, after I have arrived in Andritsaina, will become the public Academy for the entire Peloponnesus.

Farewell, forever happy men,  
lovers of beauty, of culture and of  
country.

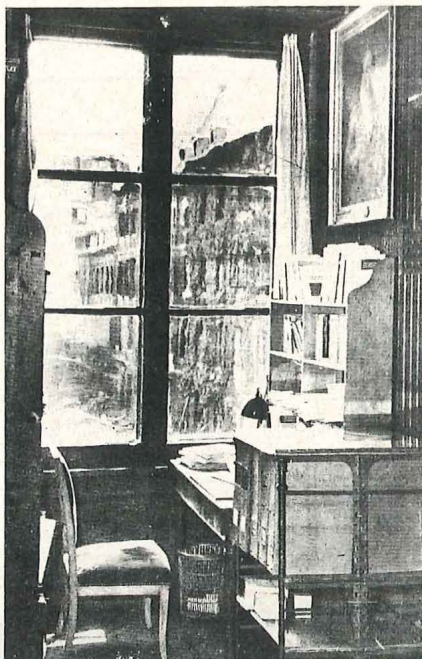
Your compatriot

Agathophron Nikolopoulos  
at the Library of the Institute  
in Paris

Please write to me always through  
my beloved nephew in Athens, Mr.  
Charalambos Christopoulos, of An-  
dritsaina.

In 1840 two men of Andritsaina went to Paris — one was the mayor, the other later became Prime Minister of Greece. He handed over to them 6,250 volumes in 47 crates, which they brought to Pyrgos on the west coast of the Peloponnesus by sea, and from there by mules to Andritsaina — a difficult journey matched, ironically, by one a generation earlier, in the reverse direction, when the marbles from the nearby temple of Bassae were carried off to the British Museum.

It is difficult to picture the arrival of the 47 crates, on almost as many beasts of burden, in the narrow streets of a small mountain town of medieval origin. They were stored in the small church of Agia Varvara where they remained unpacked for several decades. In 1875 the National Bank of Greece gave assistance to the building of a combined library-high school which was finished four years later. Today the books are still housed there, awaiting a special building of their own. They now number — books, periodicals and manuscripts — approximately 25,000 items, four times the original donation. Those of Nikolopoulos can be distinguished from later acquisitions by an inscription in his own handwriting in each volume: *Ktima ieron tis Andritsainis. Doron Agathophronos Nikolopoulou* (Sacred Property of Andritsaina. Gift of Agathophronos Nikolopoulos). The personal pride of the successive librarians testifies to an appropriate local



Said to be Nikolopoulos' office in  
the Institut de France

evaluation of the collection. As for his request that a central academy be founded, this has been fulfilled to some degree as the higher schools of Andritsaina draw students from a wide area.

Among much else of great value, the books which were sent included: illuminated manuscripts, rare editions, a Byzantine liturgy, copper engravings of art works of the Vatican, first editions of works from Venice (1502-09), an edition of Pindar from 1515, early editions of Homer in both Greek and Latin, as well as of Sophocles, Aristotle and Plutarch, a Bible dated 1526, manuscripts and numerous editions from the earliest days of printing. The subject matter includes: history, geography, archaeology, law, mathematics, astronomy, physics, medicine, the history of art, folk art, early travels in Greece and world travels. One highly prized book is an edition from 1758 of a comedy by d'Alembert, a leading encyclopedist, with marginal corrections by Jean Jacques Rousseau.

Nikolopoulos' ardent desire, as appears from his letter, was to move to Andritsaina and live there for the rest of his life. But in 1841, only a few months after sending the library, as he was sorting his remaining collection in preparation for shipping it also to Greece, a heavy book fell on his head, wounding him, and from this wound gangrene developed. He died in hospital on the 15th of June. The cause of his death has been phrased in varying terms. One said, "He died of a wound suffered while cleaning his books, which became infected." Another, "He died poisoned by the dust of his books."

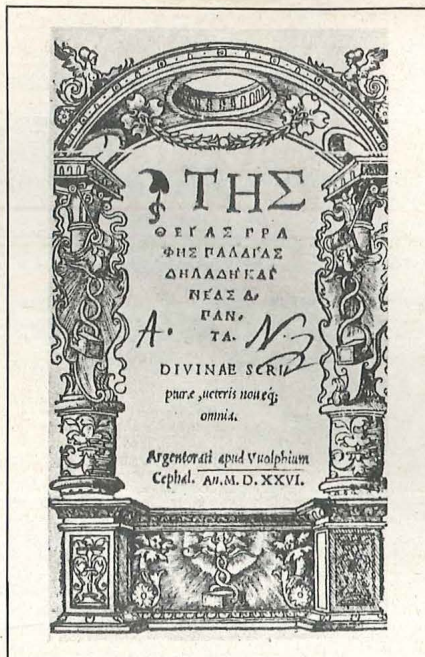
SUCH is the outline of the story of the library of Andritsaina as traditionally known. However, in 1961 a German professor of archaeology, Joseph Fink, 'discovered' the unadvertised library, as others have done, while on a visit to the temple of Bassae. Developing a passion of his own for discovering more, he set out to explore any clues to certain mysteries relating to the books and the life and person of Nikolopoulos.

Fink's persistent researches are a story in themselves. Applying his scholarly techniques, he devoted a great deal of time and activity to piecing together a portrait of Nikolo-



poulos from papers, official documents and letters. "I propose to reconstruct the last events of his life and what happened after his death," he writes, thus contributing with these researches to the history of the library.

Stopping in Paris on his way to London, Fink presented himself at the Institute of France which contained the ancient texts that Nikolopoulos had used for his philological studies. Here he was shown the scholar's desk and his notes and papers. His curiosity further aroused, Fink returned the following year, 1962, spending considerable time. He found a catalogue of books which Nikolopoulos had proposed buying (some of which related to Bassae), and among the notes he discovered that one of his largest projects at the time of his death was an exhaustive study of the iconography of the goddess Athena. An extensive correspondence, mostly relating to his scholarly interests and the acquisition of books, revealed details of his life unnoted elsewhere. This correspondence, largely carried on with scholars and students of his in many countries of Europe, and with Greeks in other countries, indicated the international framework of Nikolopoulos' life in Paris. It also disclosed his unconsummated passion for a German girl, Henriette Tonni- ges, which began in 1815 when he was 29 years old. Her brother was a long-time student of his and they shared an absorption in literature, music, and archaeology. From re-



1526 edition of *The Bible in Library*

corded explosions of his against the girl's father and what he had done, it seems clear that the father had intervened to put an end to any alliance. However, the friendship with her brother continued, as indicated, among other notes, by a calling card sent to the teacher in 1828 requesting a rendezvous at a cafe. An unmailed love letter expresses his passion for Henriette, referring to years of torture, hoping in the future to become her husband. He wrote poems to her, a last bitter one: "I shall remain silent forever." Possibly contact with her had revived and, always possibly, she rejected him.

One overriding question obsess-

ed Fink — What had become of the remainder of the books, the ones which Nikolopoulos was preparing for shipment when he was wounded? The librarian at Andritsaina had asserted, "They must be somewhere still in Paris... We have here only a portion of the full library. It is a beautiful collection but a lot is missing."

For some time Fink got nowhere in his researches. He found in a biographical dictionary that after Nikolopoulos' death the relevant municipal service had put up for auction the remaining books, as was the custom with the effects of those who died without heirs and without a will. Beyond that, no further information. This did not satisfy him. "I finished with his papers. The books I sought were not there. I had come to know this man, his life and his fate."

He then tried exploring the places where Nikolopoulos had lived in Paris, to see with his own eyes what he had uncovered on paper. Following, step by step, written accounts of his last residence, Fink determined that the street number had been changed. He describes the difficulties he encountered in trying to interest an elderly landlady in showing him the apartment of a former Greek tenant of over a century before. After much back-and-forth reference to documents in government offices, he succeeded in following the complicated route of access to the sixth-floor attic under the eaves, now used as storerooms — passageways, courtyards and stairs, a mixture of adjoining apartment houses. He returned again and again to form an idea of the arrangement of the houses, and was impressed with how small and poor Nikolopoulos' attic was, more so than he had even imagined. And how, in this narrow space, could you allow for the thousands of books which must have been stored there?

He began a search for Nikolopoulos' grave. In Andritsaina there was a monument, a stele set up in the courtyard of the library-school. But no tomb. In Paris, he finally discovered, the fire of 1871 had wiped out all records of the preceding years.

Visiting first the Municipal Service for Cemeteries, he was referred to the Archives of the Seine, where no traces were to be found. However, a file of 1841 regarding those



*The Library of Andritsaina*



who die without heirs was located and thus, inadvertently, Fink came on something relating to his initial purpose of learning the fate of the books — a reference to another file at the Justice of the Peace and from there to yet another file at the City Tribunal where he uncovered a description of the official entry into Nikolopoulos' apartment after his death and what was found there.

The sixth-floor apartment had been sealed. A deceased alien's effects were given legal protection. The landlord made a claim for payment of rents three years in arrears. The inventory indicated the poverty in which the librarian had lived: one bed, one mattress, two blankets, a pillow, a table, a desk, a cupboard, two chairs, a stove, 210 books wrapped in packages or simply in paper, mostly in Greek, a number of old clothes, one pair of trousers, one pair of boots, etc. A court order was given to sell whatever he had left. In the auction list, the books were not mentioned; the auction of his library required a special preparation and an estimate was requested. In this list, foreign and Eastern philology and literature were noted, Greek language and history, religion and ethics, world travels, "nothing that could have special value". An extremely low evaluation was given everything. In one newspaper, along with other items, appears simply "a large number of books". In a listing in another paper, Nikolopoulos' name was omitted. Something was wrong, Fink sensed.

"Thus the remainder of the library Nikolopoulos was scattered to the winds in Paris in the first days of December 1841." But there is an epilogue. A newspaper, in referring to the sale of the books at such low prices, went on, "With severe economies and with deposits from his small salary, he succeeded in fulfilling the vow to his country which he had imposed on himself; that is, to contribute to the culture of the new Greece by sending books for her schools and libraries. He had completed a portion of his promise to his city... He made a will in the hospital before he died, instructing that the books be sent to Andritsaina. But his last wish was written in Greek and thus was ignored, depriving the small town of its inheritance." The catalogue with the evaluations was signed by two people: the official

## AMERICAN COMMUNITY SCHOOLS OF ATHENS



A PRIVATE SCHOOL SERVING THE  
AMERICAN AND INTERNATIONAL COMMUNITIES FOR 36 YEARS

- ★ **Boarding unit for Grades 9-12 opening September 1981**
- ★ Accreditation: Middle States Association of Colleges and Secondary Schools (the only accredited school in Greece)
- ★ Advanced Placement (Honors) courses and International Baccalaureate Program
- ★ Outstanding University admissions record (United States and Europe)
- ★ Special Services: Remedial Reading, English as a Foreign Language, Speech Therapy, Medical Services, Psychologist, all students insured
- ★ Physical Education: wide range of Varsity and Intramural athletics; gymnastics
- ★ Testing Center for PSAT, SAT, College Board Examinations
- ★ Honors earned by students: outstanding representation at Model United Nations, Pan-Hellenic Forensic Society Tournaments
- ★ Fully qualified, certified and dedicated faculty
- ★ Elected Board of Education
- ★ Student Body includes forty-eight nationalities
- ★ Intensive Foreign Language Program (first prize in 1981 Pan-European French Essay Contest)
- ★ Field trips in and out of Greece; participation in cultural events and athletic competitions
- ★ Outstanding facilities: Gymnasium, Playgrounds, Science Laboratories, Libraries (the largest secondary school library in Greece), Art Center, Music Center, Cafeteria
- ★ Summer Activities Program

129 AGHIAS PARASKEVIS STREET, ANO HALANDRI, ATHENS, GREECE TEL: 659-3200

# dinogino

COIFFURES

... Our new Salon now opened in Glyfada

IOANNOY METAXA 30 (near Sports Center)  
tel. 89.31.988/9

In Athens  
VRASSIDA 11  
(behind Athens Hilton)  
tel. 748-292, 740-364, 740-154

SINOPIS & EVINOY 9-11  
(behind Athens Tower)  
tel. 770-6525, 777-0471,  
7794-609



# TO ΠΑΙΧΝΙΔΙ

Toys &  
Games

SOLONOS 12, KOLONAKI. TEL: 3631-652



in charge of the auctioning of Nikolopoulos' effects and the firm of booksellers who made the evaluations. Fink, from all these sources of information, suspected trickery and collusion between the two.

Without a photograph or physical description, Fink develops a vivid portrait of Nikolopoulos as an energetic, zealous, 'warm-blooded' individual showing his Mediterranean nature, courteous and loyal. From an itemized bill of a tailor of 1810 he appears to have been rather more expensively outfitted in that period than he was later on. Fink pictures him also as a man of passions for a free Greece, for learning, for the spiritual heritage from ancient Greece, for Henriette.

After his visit to the apartment, Fink understood the measure of the poverty-stricken conditions in which Nikolopoulos had lived. Once he had formulated his design of a library, his way of life became spare in the extreme. He endured hardships, took out loans for the books he was collecting, with unshakable resolve and a practical passion, and all without outside help or publicity. Surely this ought to have been a project for a man of some means. On the contrary, when the crates were being carried out the gate on their way to Andritsaina, they were held up by the custodian of the building who knew that rent for the apartment was owing to the landlord.

A self-estimate was found scribbled on the back of a paper by Nikolopoulos: "I have lived in this world,

so much is true. But I have had very little contact with the larger community. I was a simple spectator, while others played their roles. I endeavored in all my days to remain tranquil; the foolishness of the greater part of mankind is more to be laughed at than made an issue of." This is, obviously, a note intended for himself alone.

**T**HE forty years of Nikolopoulos' adult life spanned the first forty years of the 19th century, a period which included the Greek Revolution and the succeeding struggle for identity as an independent country. Nikolopoulos was aware that, concurrently with his career as a librarian in Paris, these events were taking place in Greece and he followed them closely and passionately, participating in the enthusiasm and hope which swept over Europe for the new Greece.

There can be no doubt that this change in his father's homeland strongly influenced his resolve to contribute to the new 'enlightenment' there. What better gift could he give than to make use of his own profession as scholar, surrounded as he was by books, thus contributing to what was for him the source of learning?

In Greece itself, movements towards education were taking place in the creation of higher schools, the reprinting of classical texts, translations, and the reissuing of works which were out of print. Libraries were being assembled and education-

al institutions established.

Dimitsana, a town northeast of Andritsaina, possessed from some years earlier a monastery school for 300 boarders, a library and a printing press. "In extremely small places which you would search in vain to find on a map there appeared unexpected propulsions towards learning... With Athens in ruins, Nauplia a small capital - alongside these, Dimitsana and Andritsaina were famous names."

During this time a Hellenic Society was formed in Paris, in 1829, of which Nikolopoulos was made the General Secretary and became the moving force. One function of the Society was the translating of French books which were of importance to Greeks. After two years, he mysteriously resigned "for reasons of health".

When and how he conceived the monumental design for his life, we cannot know. Undoubtedly his work as a librarian played a major role in his choice of the medium of the gift, as events in Greece reinforced his choice of its destination. In 1812 he received news of his father's death and was deeply moved. Was this perhaps a factor in its creation?

We may well ask why he never visited his 'homeland'. Apart from his economies, there may have been some underlying dream of a triumphal reception in his father's town, on the heels of his enormous gift. But he lived a life devoted to a place he never saw and is memorialized there.

-G.E.

## WHY MORE BUSINESSMEN CHOOSE

A very personal service  
so many of you back to



to you which brings  
us again and again.

### TRIAENA TOURS

**SERVICES:** Air Tickets all over the world, Itinerary Planning, Transfers, Conferences and Conventions, Educational Trips, Chauffeur Driven Cars, Car Rental, Hotels, Cruises, Private Yachts etc.,

**ESTABLISHED:** 1959  
**BRANCH OFFICES:** LONDON, GENEVA, MONTREAL, NEW YORK, THESSALONIKI, KAVALA, IOANNINA.  
**CONTRACTORS:** RHODES, CRETE, CORFU AND IN ALL MAIN TOWNS OF GREECE.  
**STAFF:** GREEK, ENGLISH, FRENCH, ARABIC SPEAKING STAFF OF 140 PERSONS.  
**HEAD OFFICE:** 22 HARILAOU TRIKOUPI STREET ATHENS 143  
**CABLE:** TRIAENA TOURS **TELEPHONES:** 362-7347, 360-9552, 360-1897 **TELEX:** (21) 8256

### MEMBERS OF





# Antiquities on Tour

*Archaeological exhibits at Piraeus and National Museum bring to Greece artifacts from the USSR and Italy*

FOR a country which has only recently entered the world of international loan exhibitions, Greece has done well for itself this month. The newly reopened Piraeus Archaeological Museum, and the National Archaeological Museum are each hosting an archaeological exhibition of major importance. "Early Italy", on loan from the Italian Government to celebrate Greece's entry into the Common Market, opened in Piraeus for a two month run. At the National Museum, "Scythian Treasures", sent to Greece from Leningrad's Hermitage Museum in exchange for the Aegean art exhibition, opened in late May, to run through July.

It is an interesting coincidence that these two exhibitions are in Athens at the same time. Both represent civilizations which inhabited, from the Greek point of view, the periphery of their world in the first millenium BC, one to the west, the other to the east. Furthermore, although neither experienced Greek rule, there came a period in both when the influence of Greek culture had a dramatic effect on the native civilization. The objects in both exhibitions document local stylistic traditions before and during the period of Greek influence and also present many works which were either direct imports, adaptations of local motifs by Greek craftsmen, or local craftsmen adapting Greek motifs and themes.

The "Early Italy" exhibition is literally and spiritually much closer to home. It covers the history of Italy from the tenth to the first centuries BC, when the entire peninsula, as indeed most of the Mediterranean, fell entirely under Roman Rule. Throughout this period, Italy was inhabited not by one but by a number of tribes, with different customs, religion, and languages. Since the intention of the exhibition is to survey side by side these different peoples, the display follows a chronological sequence, grouping samples of their

art and artifacts by type rather than by provenance. Although there are a few works from North and South Italy, Sardinia and Sicily, the major portion of the show is dominated by the Villanovan Iron Age Culture of Central Italy and, above all, by the Etruscans, who had a profound influence on many aspects of Roman civilization.

In the earliest period represented in the exhibition, the principle material derives from necropoli where cremation burials were accompanied by various offerings: iron or bronze weapons and armor, such as the remarkable eight century sword and sheath or the characteristic bronze helmet on display, jewelry, pottery, and rudimentary figurines of bronze or terracotta.

Then from the mid-eighth century, overseas contacts grew rapidly, through trade and with Phoenician settlers in Sicily and Sardinia and Greek colonists in Magna Graecia. It is during this period that the Etruscan civilization, the major pre-Roman culture in central Italy, began to take shape in centers such as Cerveteri, Chiusi, Tarquinia, Vulci, and Vetulonia. There was an influx of foreign goods in this period from Rhodes, Corinth, and Athens (and, apparently, of foreign settlers as well; according to one legend, a Corinthian who made his home in Etruria in the mid-seventh century BC married into an aristocratic Etruscan family and became the father of a future king of Rome). These works in turn influenced local workshops. Several seventh century vases on display illustrate clearly the cross between local and imported styles. Although the shape is Corinthian, the firing technique produced the typical Etruscan black "bucchero" ware. A less successful amalgamation of Greek forms by a local workman is the carved stone head from a tomb in Vetulonia. The hair-style suggests an attempt at emulating the "Daedalic" style of Greek works of this period, but the work,



*Top to bottom: bronze situla handle from Fabbrecce, seventh century BC; architectural terracotta from Veii, end sixth century BC; alabaster cinerary urn from Citta' della Pieve, second century BC*



# 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 Campion 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 about other developments from the headmaster (R.G.O. Meyer) — telephone anytime day or night 671-3496 and/or 747-502.**

in its stiff forms and awkwardly schematic facial features, is entirely provincial. By comparison, a seated terracotta tomb statuette from Cerveteri shows a highly skilled adaptation of archaic Greek forms.

The sixth and early fifth centuries continued prosperous for the Etruscans, and during these years they extended their rule even to Rome for a time. Some of the most attractive and characteristic works of Etruscan art come from these years. Under the spell of Greek influence, the Etruscans constructed temples, but in wood rather than stone. The wood was sheathed in terracotta protective moldings, several of which, mechanical replicas of Greek motifs, are on display. In contrast, the exhibition also includes some very fine examples of archaic Etruscan and Italian architectural terracottas. Among them are the richly modelled gorgon antefix from a temple in Veii, a fine polychrome akrotiri from Pyrgi, and the famous head of Zeus from a temple in Satrium. The local pottery tradition continues both in bucchero and in lively imitations of favorite Greek types. From sixth-century Chiusi comes an elaborately decorated bucchero oinochoe (a pitcher favored in Corinthian pottery) covered with coarse relief decoration. Also typical is the black-figure hydra painted with a purely Greek theme in competent archaic style but loaded with subsidiary ornament — bands of checks, zig-zags, flora and figures — in a way never seen on Attic prototypes.

The later classical and the Hellenistic period are represented in the main by sculptures large and small. Many are funerary in nature. On cinerary urns and on sarcophagi, the front was carved with a Greek myth, or with a local myth using Greek motifs. The lids were most often carved with a portrait of the dead, dressed and reclining as if at a banquet. A fourth century example from Toscana shows a middle-aged man with a round face and round body to match — a body as well as a head portrait. A later example of this type, carved in alabaster, shows a reclining man, fully draped, with his lined and jowled face turned and uplifted as if he is about to speak. The local workshops developed an extremely expressive, often bold, sometimes humorous style of re-



presenting individualistic traits, whether or not the individual portrayed actually looked like that. The sarcophagus and urn reliefs are similarly vivid, based on Greek motifs and Greek stylistic vocabulary, but reproduced with unmistakable flair. Although the deeply carved figures often lack classical grace and proportion, they make up for it in energetic movement and complex, striking compositions.

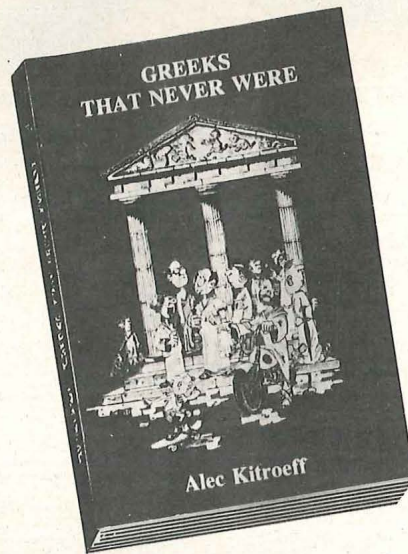
The Etruscans have long been considered mysterious – their origins and language the subject of controversy. The Scythians, as presented in the exhibition at the National Museum are even more so, unless one reads carefully the excellent little catalogue (in Greek only). The exhibition includes objects from almost a thousand years of history and from widely scattered areas of the Soviet Union. The major portion is derived from tombs of the nomadic, war-like Scythians, who occupied large areas of the Russian steppes in the first millenium BC. The various tribes making up the Scythian people moved down from the area of Siberia, east and south, settling in the Steppes of southern Russia in the seventh century. They dominated the area until the first half of the third century BC. Then they were gradually overcome and absorbed by their neighbors to the East, the Sarmatians, although for centuries after, the area they had once dominated continued to be known as Scythia.

The Scythian and the Greek civilizations met on the shores of the Black Sea. The peculiarities – in his eyes – of the Scythians fascinated the fifth-century historian Herodotus, who devoted many pages to their culture and traditions. As he described them, these people “don’t build towns or walls” – unthinkable for a Greek – “but are nomads and horse-archers. They don’t live off the land but from cattle-raising. Their houses are their wagons”. The Scythians were equally impressed by the Greeks. One prince, enchanted by Greek ways, attempted to import some of them to his own people and was executed for his enthusiasm.

The Scythian art included in the exhibition is divided into three periods, an early (seventh-sixth centuries BC), middle (fifth-fourth centuries BC) and late (fourth-third centuries BC). The objects fall into one of several categories. First, there is the

# NOW!

Alec Kitroeff's stories from  
"The Athenian" in book form!



## GREEKS THAT NEVER WERE

A hilarious collection of selected pieces by "The Athenian's" most popular writer, covering the period from 1974 to 1980.

ON SALE AT KIOSKS AND AT ELEFTHEROUDAKIS' AND PANTELIDES' BOOKSTORES

PRICE: Drs.200

Also available by mail from the publishers:

U.S. & Canada: \$5 (incl. airmail charges)

U.K. & Europe: £2 or equivalent (incl. airmail)

Greece: Drs.220 (incl. postage)

Please make checks, money or postal orders out to:

Hellenic Publications Co.

19 Mikras Asias St.

Athens 610, Greece





*Left to right: bronze finial, Scythian Animal Style, sixth century BC; belt buckle in shape of panther, from Siberian Collection of Peter I, fifth-fourth century BC; wooden harness ornament, with gold leaf, Altai Mountains tomb, Scytho-Siberian Animal Style, fifth-fourth century BC*

native Scythian animal style, elegant adaptations of animal forms for use as decorative ornament on weapons, bridles and harnesses, furniture, and other objects, almost all from tombs. Then there are direct imports from Greek communities, especially those around the Black Sea, or objects commissioned in Greek style but with local motifs and variations. On display is one of the earliest and finest examples of the native Scythian animal style, a magnificent gold stag once used as a shield device. Typical is its sophisticated simplicity and elegance of line. This stag motif found great favor among the hunting people, and occurs again and again, as on the stamped gold sheathing for a quiver. Another remarkable example of the animal style is a bronze finial of the late sixth or early fifth century in the shape of a bird's head and decorated with a recumbent onager.

An early piece illustrating Greek influence is a unique silver mirror of the late seventh century BC. Covered in gold leaf, it is decorated with embossed and incised designs, which draw on a combination of motifs from Greek as well as local sources. The magnificent gold comb, of later date, is of Greek workmanship but made on commission for a Scythian client and decorated on its back with a Scythian battle scene. The combatants wear Scythian dress executed in minute detail, but the overall scheme is directly related to classical Greek motifs. The elaborate fourth-century BC gold phiale from a tomb in the Ukraine is also of Greek inspiration

in its form, but clearly of local inspiration in its decoration: multiple rows of panthers and lions attacking deer and horses.

There are also a number of examples of direct imports, such as a sixth-century krater handle with a flying gorgon at its base and a fourth-century gold fitting for a dagger sheath, elaborately decorated with a frieze of Greeks fighting Persians. This, and two others now in the Metropolitan Museum in New York, were apparently made on the same matrix, probably in a workshop in one of the Greek colonies on the Black Sea.

Also included in the exhibition are examples of the art of tribes settled in Southern Siberia between the seventh and the third centuries BC, about whom little is known either from ancient sources or from archaeological research. Many of the objects on display belonged to the Siberian Collection of Peter I, formed some 250 years ago when a governor of Siberia sent a number of gold artifacts removed from tombs in his province to the Czar. Eventually the collection found its way to the Hermitage. The works of art, deriving from a people whose culture resembled closely that of the Scythian tribes further west, also exemplify the animal style. The forms are somewhat coarser, but most effective, as on the bronze collar in the shape of elongated tiger bodies, or a fantastic belt buckle cast in the shape of battling mythical monsters, or another buckle in the shape of a panther (all fifth-fourth centuries).

The exhibit also includes a large

group of objects, dating from the sixth to the fourth centuries, excavated since 1929 from the tombs of the Altai Mountains of Siberia. These stone-built burial chambers preserved even the most fragile of objects exceptionally well. After the burial and the closing of the tomb, water dripping between the stones froze into a protective layer of ice, which because of the severe climate, never melted, thus making the tombs airtight. The people buried in the tombs belonged to the wealthy aristocracy of a tribe connected culturally with the Scythians and with the Far East, on an old trade route between Europe and Asia. The works found in their tombs testify to contacts East, West, and South, although the majority resemble the Scythian animal style. Among the extraordinarily well-preserved objects are wooden harness and saddle fittings, and fragments of wall-hangings and saddle covers. One of the most remarkable pieces in the exhibition is a saddle cover from the fifth century BC, made of felt, leather, fur, horse-hairs and gold, still retaining its red and blue colors.

The Sarmatian tribes, which moved progressively into the areas occupied by the Scythians beginning in the third and second centuries BC, reached their apogee between the first century BC and the second century AD. The Sarmatian art on display — jewelry, belt buckles, perfume bottles, containers, ornaments for belts, harnesses and clothes, all destined for tomb offerings — show another version of the animal style. The figures are miniaturized and



more elaborately decorative than in the art of the preceding centuries, the effect heightened by the use of inlaid jewels to highlight eyes, ears, or other parts of the body.

Quite apart from academic comparisons that can be made between the objects displayed in these two exhibitions, the difference in presentation is, to say the least, striking. It is a pleasure to wander through the Piraeus exhibit, which cannot be said for the one at the National Museum. In fact, apart from the exceptional interest and quality of the objects themselves, there is almost nothing right about the Scythian exhibition. In an educational sense, very little thought was given to making the collection instructive and accessible to the general public.

First of all, the physical layout. If you're not in good shape when you go in, you will be when you leave — after bending, craning, jumping back and forth. Some of the objects are in cases knee-high to the average adult, others at eye-level only to a Harlem Globe-trotter. The labels — tiny, typewritten or hand-drawn — are often so far from the objects that visitors without a photographic memory are at a disadvantage. Some labels of normally-mounted objects are, mysteriously, placed at ankle-level. There is almost no supplementary material, in terms of maps, charts, decent photographs, sketches, or wall placards with texts, apart from a few miserably reproduced black-and-white photos, ancient sketches decipherable only to archaeologists, and one large plan where it is hard to tell the difference between sea and land. The catalogue — in Greek only, translated from the Russian — is very pretty, and lucidly written by the Russian archaeologists who selected the objects. Why couldn't some of this excellent explanatory material have found its way onto the labels or on to bilingual wall placards for the many people who don't buy catalogues, who don't read Greek, or who don't like reading catalogues in an overcrowded exhibition hall? Furthermore, some of the most interesting pieces are in cases set so closely together that the viewer is forced to wait in line to see the object, then to read the label, then to get out of the tight corners. The lighting is from the windows, except for those precious textiles and perishable

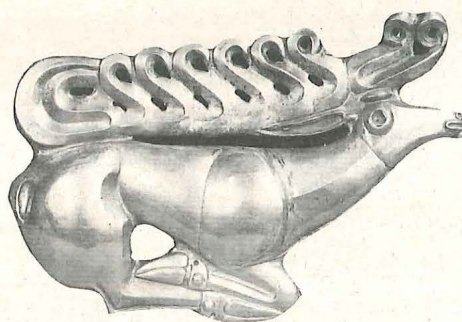
materials which are in cases with internal lights, which may or may not be on — halfway through a Sunday morning, the gallery packed with visitors, one of them had to remind the guards to switch them on.

The casual attitude towards the public and the apparent lack of interest in explaining this unique collection of treasures is rooted, partially, in the "treasure-house" mentality of some museum officials, who see museums as a repository for precious objects, where the public is allowed only on sufferance. In a lengthy but inconclusive two-part series in the daily *Ta Nea* in May, the reporters attempted to assess Greek museums and explain the well-known local public disaffection for them. While the writers suggested at various points that it is a matter of space, or a matter of money, or because the museums are "run for foreigners", these explanations seem to miss the major point, which is that a museum's duty to the public as a *teaching* institution has not been sufficiently recognized. The needs of the average museum visitor, whether Greek or foreign, are neglected, and often one feels that if this average person doesn't know, he doesn't deserve to know. And the argument that museums lack space and funds does not always hold, as in the case of the Scythian exhibition. How much would it have added to the exhibition's cost to make the legs of some of those midget display cases a bit taller, or to place a wall case six inches lower, or to make photographic enlargements of the typed labels, or of more general explanatory material, lifted, if you want, from the catalogue itself?

The exhibition in the Piraeus Museum is far better displayed and much more carefully conceived, with an acute sense of the needs of a general audience. In part, this is

because the Italian organizers, in putting together this exhibition (which has already appeared in Belgium and Rome) included not only an extensive catalogue but summaries and excellent maps for translation and use as supplementary material. But considerable credit must go to the staff of the Piraeus Museum, headed by the energetic ephor of antiquities of Attica, Basil Petrakos. Although the direction had even less time to organize the exhibition than did the National Museum (and both were lightning jobs by the standards of these major travelling shows) it drew intelligently on its own skilled staff as well as the extensive design experience of Freddy Carabot who also arranged the outstanding Islamic exhibition now at the Benaki. The exhibits are beautifully displayed, with labels visible, readable and next to the pertinent object. Large maps and accompanying texts hang on the walls in the appropriate places, and traffic lanes have been set up to guide people through the admittedly cramped space. Perhaps all these points seem banal when — one may argue — the meat of an exhibition is not the typed label but the object itself. Yet for many people one of the pleasures of going to these exhibitions, or any museum for that matter, is a sense of heightened understanding that can come afterwards. The objects cannot tell their whole story on their own. They do need some explanation from those people — archaeologists, historians of art, historians — who are in a position to tell it. These curators and officials and scholars and organizers, in the enviable position of having direct access to invaluable treasures of antiquity, ought to feel some responsibility to communicate their knowledge to the public at large.

—C.V.



Gold shield emblem, Scythian Animal Style, end seventh-early sixth centuries BC





# Change and Decay

By Galatea Sarandi

WHEN we saw the workmen coming with the truck we dashed out into the street and stared at them. They jumped down with pickaxes and hatchets in their hands, shoved their way through the gate and walked into the house. The truck drove off. We pressed forward and stood there, outside the fence, and watched. It was the second house down the street from ours. We saw them file through the front door, make their way up to the second floor and emerge onto the balconies. They poked around and inspected everything. One of them seemed to be the boss, because he shouted orders to the others. Then we saw two of them clamber up on to the roof where they started ripping off the tiles and piling them up.

I nudged my little brother.

"You run and tell Mama they're tearing this house down!"

He didn't want to go. "You run and tell her," he said.

But I didn't go either. What I was seeing was something entirely new to me and I didn't want to miss any of it.

The workmen removed the window shutters and lowered them down into the garden, leaning them one against the other. They were very orderly and careful about it. Then the others went on with their work on the roof. They had set up a sort of wooden trough that stretched from the roof to the ground, and sent the rooftiles sliding down it. It was fun to watch them go.

At table, at noontime, we didn't talk about anything else. But Mama was out of sorts and her thoughts seemed to be somewhere else.

"Will they tear it right down to the ground?" my little brother asked her.

"That's what it looks like," I told him.

He glanced up at Mama.

"Are they going to tear our house down that way, too?" he persisted.

No one bothered to answer him.

Throughout the afternoon we could hear from our room the harsh noise of demolition, the clanking of iron pipes and the shrill scream of nails being yanked out with difficulty. They removed the floorplanks and the plumbing. And by evening, when it was time for my father to return home, the progress they had made was considerable: all the windows were down and lined up, along with the bathtub, the sink, and half the rooftiles. Then two trucks arrived. They loaded up everything

Abigail Camp



that had been ripped out, took on the workmen, and drove away.

My father behaved as though nothing unusual were going on. When he had finished washing up he said, as he always did, "Let's go and water the garden."

We set the motor of the pump going, unwound the hose and the cold clear water came rushing out of the well. No one said anything.

But my little brother couldn't hold it in any longer. "Did you see the house they're tearing down, Father?"

"Yes, I saw it."

"Will they tear ours down that way too?" he demanded.

"Sure. That's the way they'll tear it down. How else do you expect them to do the job?"

I was watering our big pine tree just then. They had told me that when my father was ten years old, exactly the same age as I was, his father had planted that pine tree. I looked up at his face while he was calmly answering my little brother, "Sure, that's the way they'll tear our house down."

He smiled at me. "Give it plenty of water, the way you always do," he said. "Let it have a good drink so it can quench its thirst."

I wanted to ask him: "And the pine tree? What's going to happen to the pine tree?" But I didn't say it. I was big enough now to understand. An air field, once it is laid out, is like a wild animal. It roars all day long, and it keeps stretching itself out, ripping out houses so that it can have more room for itself. Soon there is nothing there but a big lonely wide open space for the beast. And that was what was happening with the air field in our neighborhood. That was just the way it had to be.

We watered the geraniums and the daisies on the right side of the garden. After that we dragged the hose over to the left side where our fence, up to now, had been covered with the vines from the house next door. There were jasmine and honeysuckle and, at the edge, wisteria with lavender blossoms like bunches of grapes that hung all over our side of the fence making a fine show. This summer, however, there was nobody living in the house next door, just as nobody had been living in the house on the other side of it and in the one across the street. They had all been shut up, and no one had watered the gardens. All the flowers were withered by now. The jasmine and the honeysuckle vines were done

for, too. Only the wisteria still held on, struggling to survive. Of course, it didn't have any flowers; and it kept stretching out its tentacles, that were like long thin snakes, over to our side.

My father had been the first to notice it at the beginning of the summer. He said, "Lift the hose up higher so the water can get to the other side. Look at the fight it's putting up! There's still some life left in it."

He was right. So we sprinkled it every day, and it revived. It turned green again and sprouted new shoots and we were as pleased as though it were our own.

The demolition went on for a week. They stripped the house bare. They took away the roof, the marble trimming, the woodwork, all the pipes. Everything was done in an orderly and systematic way. And now all that was left were the four walls in the middle of the dried-up garden. It was an ugly sight.

On Monday the truck stopped in front of the house next door to ours. Once again the workmen jumped down from it, and once again they set to work. They were still the same workmen. We knew them by now, and we had grown used to their voices and the racket they made. One of them even had the same name as mine.

In the evening, when my father came home, he and Mama went into their room. They shut the door behind them and talked for a long time while we sat very still and waited. We knew something important was going on, but we weren't sure what it was.

Later, we watered the garden. First we sprinkled the flowers, then our pine tree, and finally the wisteria next door. We held the hose up high and let it drink its fill.

After a week, all that was left of the house next door were the naked walls in the middle of the parched garden. And when they had finished with that, the workmen proceeded to the house across the street. That was only a tiny house, no more than a single day's work. My brother and I made a bet about whether they'd get it finished by nightfall — he said they wouldn't, I said they would — and I won the bet. By nightfall the truck had taken whatever was worth hauling away, and all that remained of the house were the four walls. But it didn't look so bad this time because they were low and there wasn't any garden all around them to dry up. There were only pine trees: sixteen great big bright green pine trees, two or three times the size of ours. They shut out the walls so that we couldn't see them.



Where would the workmen go next? We couldn't think of anything else, although no one actually said anything about it. At last my little brother broke the silence of the dinner table.

"Are they going to tear down our house now?"

"We're going to leave on Monday," my mother told him. "And after that they can do whatever they want."

There were still five days left until Monday. The weather held. We still could go swimming in the sea, and we watched the airplanes zoom overhead. We started talking about when school would start again. And every evening we watered our garden. It had never been so fresh and lovely and so full of flowers, and the wisteria on the fence was ready to burst finally into flower. Only one spray of blossom opened during those days, but what a sight it was!

A bright yellow bulldozer made its appearance across the street on Thursday. It was a savage and splendid mechanism. We spent the whole morning sitting there and watching it. It was every bit as good as going to the movies. Like a giant, it roared and advanced very slowly and deliberately, going right across the trees, right over the sixteen pines, toppling them over without even seeming to make much of an effort. One...two...and at the third try, down went the tree! The birds had all flown away, terrified; and we simply stared and stared.

My little brother's face was flushed as he watched the bulldozer. He couldn't tear his eyes away from it. Now and again he made little jokes, and when the pine tree in the center, the tallest of them all, went down, he laughed and turned to me.

"I couldn't ever climb all the way up it," he said. "But now you'll see. I'll make it right to the tip!"

By noon they had finished. The yellow bulldozer rumbled off, taking the workmen with it. And then we raced in to play there. My little brother straddled the highest branch of the big pine and crowed because he had reached the very top of it at last. I walked around and looked at all the roots, one by one. The trees didn't seem to have been hurt at all; and when a little breeze came, their needles stirred just as they always had. It was just that they looked so peculiar stretched out on their sides that way. It was just as if the whole world had been turned sideways!

That night I couldn't sleep. It wasn't that I was sad

or even afraid; but every time I shut my eyes they sprang open of their own accord, and it seemed to me that there was a bright yellow bulldozer right there in the room, and it was going to roll right over me. I started screaming. The whole house was awakened. My mother took me to sleep in the big bed with her, and I quieted down. I closed my eyes and began to fall asleep. And then, as though from very far away, I could hear my father's voice. "The children shouldn't have been here to see all that," he said. "It's all our fault."

Nothing happened the following day. Everything was almost the way it had always been, except that my father was busy and didn't come home until late and so we didn't water the garden. The same thing happened the day after that. The wind was blowing, too, and there was a lot of dust in the air. Anyway, what difference did it make if we watered the garden or not? We would be going away in two more days and they would tear everything down and our flowers would all dry up and die. And the pine tree that had been planted when my father was my age would be torn up by the roots when the bulldozer came. One, two, and at the third go it would go right down!

When I said this to my father he just gave me an odd look. Then he switched on the pump.

"Come on," he said. "Let's go. We're going to water it now."

"What's the use?" I said, standing there in front of our pine tree.

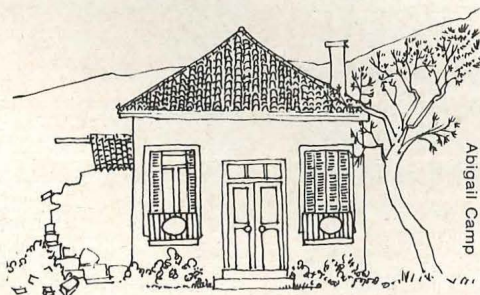
He avoided my eyes. "Oh, I guess I forgot to tell you," he said, doing his best to sound casual about it. "I went to the air field yesterday. I happen to know one of the men there. And I managed to fix it so that they wouldn't pull down this tree. It wasn't easy, but I fixed it."

"Did you really, Papa?" my little brother said.

"Sure, sure. It'll stay right there where it is, and nobody is going to touch it. They showed me the plans for the air field, and it's not in anything's way. And when we have a new summer place..."

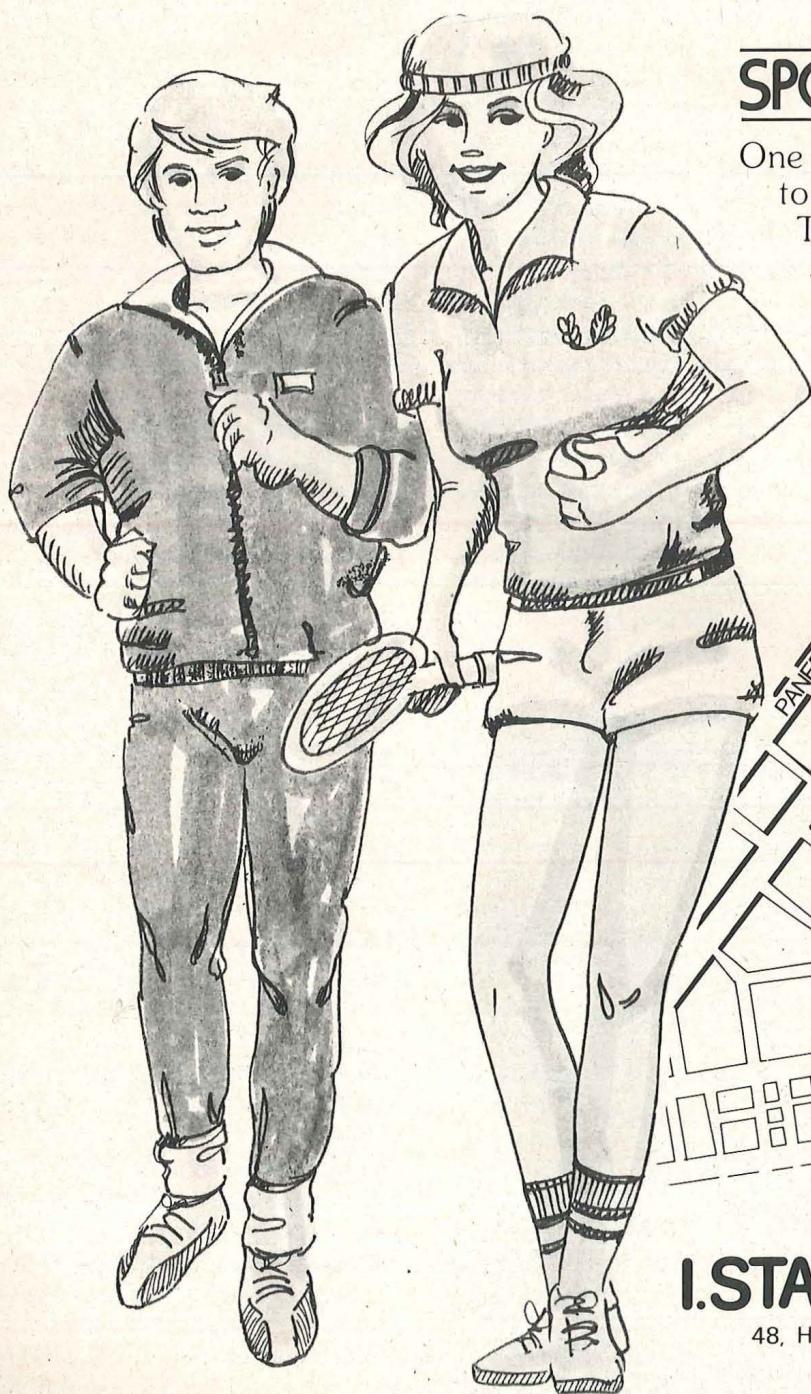
He kept on talking. And my little brother's face was turned up toward his, full of admiration. Of course, I knew it was all lies. But I didn't tell him so.

—translated from the Greek by Edward Fenton





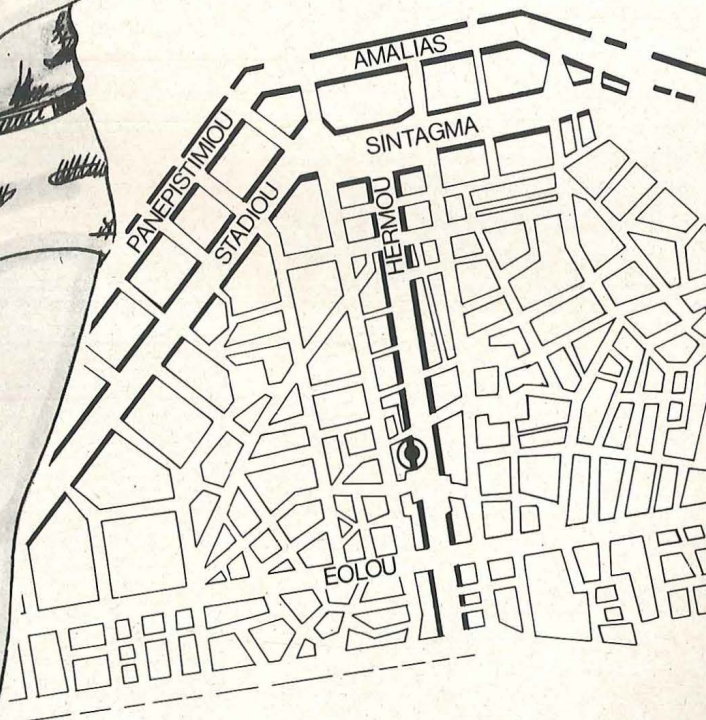
# Go Sport...Go to Stavropoulos...



## SPORTSWEAR

One stop shopping in Athens  
to meet all your needs for:  
Tennis, Swimming, Jogging,  
Skiing, Basketball, Volley-Ball.

Adidas, Champion, Wilson,  
Playboy, Levis, Lee,  
Jordache, Hanes, Wrangler,  
F.U.S., Caroché.



**I. STAVROPOULOS S.A.**

48, HERMOY STR. - ATHENS - TEL. 3237496



## Recording a Turbulent Era

John O. Iatrides, editor  
 AMBASSADOR MacVEAGH  
 REPORTS: GREECE 1933-1947  
*Princeton University Press,*  
*New Jersey, 1980. 769 pages.*

John Iatrides, professor of Political Science at Southern Connecticut State College, has done a masterful job of editing the observations and comments written by Lincoln MacVeagh over a period of fourteen of the most turbulent years in modern Greek history. Most of the material used by Iatrides is published here for the first time. This is a collection of extremely valuable material and a source of information and insight on which many historians will base their own future writings.

Born in Rhode Island in 1890, Lincoln MacVeagh became from boyhood a family friend of the Roosevelts. Eleanor Roosevelt's younger brother, G. Hall Roosevelt, was a colleague and close friend at Groton and the two became roommates at Harvard. The MacVeagh family had a long tradition in public life. Lincoln's father had been appointed by Coolidge as Ambassador to Japan; his grandfather had been Attorney General in Garfield's cabinet and had served as Minister to Turkey and Italy; his great uncle, Franklin, had been Secretary of the Treasury under Taft and his great grandmother was a cousin of President Lincoln. On his mother's side he was a direct descendent of Thomas Rogers who had been the eighteenth signer of the Mayflower pact.

When MacVeagh entered Harvard, he already had a solid foundation of Classical Greek and Latin. There he majored in philosophy and took advanced courses in literature, history and the arts. He graduated in 1913 magna cum laude.

After Harvard he spent a year in Paris studying philosophy and languages (French, German, Italian) at the Sorbonne. In 1917 he married Margaret Lewis of New York, daughter of a distinguished linguist, herself an authority on Latin and a serious student of classical languages. She was also well versed in modern

Greek. Their marriage proved to be a perfect union of two highly cultivated people. MacVeagh enlisted in the army during the first World War; saw action in France; was cited by General Pershing for "exceptionally meritorious and conspicuous services" and recommended for the Distinguished Service Medal. He was discharged as a Major in 1919.

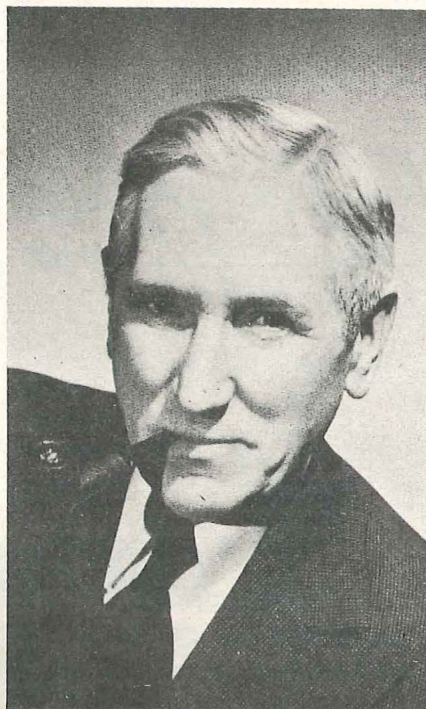
By 1920 at the age of 30, MacVeagh had become one of the directors of the Henry Holt Publishing Company. Anxious to be on his own, however, he resigned from Holt in 1923 and founded his own publishing company — the Dial Press, Inc. He often travelled abroad, visiting Greece in 1929, 1930 and 1931 where his wife and he would read aloud from Herodotus, Thucydides and Xenophon as they visited the historical sites. MacVeagh believed that Greece was on the verge of bold economic and social development, observing that "Greece's political heritage which has contributed in varying degrees to the governments of all modern nations has at once produced a strong and independent race of people, eager for liberty and capable of great achievement. It

should not be forgotten that less than a century ago Greece was a medieval scattering of war-spent states, with no national consciousness and no unity . . . The story of modern Greece is really amazing."

In the fall of 1932 when his friend Franklin D. Roosevelt was elected president, several of MacVeagh's friends suggested that he might like to be the president's envoy to Greece. On January 31, 1933 MacVeagh wrote a personal letter to Roosevelt in which he expressed his interest in the post. Referring to those who were proposing his candidacy, MacVeagh wrote to FDR "They now know my qualifications for the post but they cannot know to what extent my willingness to have my friends mention me in the first place was dependent on my desire to put special knowledge which I had gathered through years, at your personal disposal." In a postscript to that same letter MacVeagh added, "I haven't been to Greece every year for the past three years just to look at ruins! It's a fascinating place that has had too much history recently for its primitive economic structure to bear. And it's going to take a lot more knowledge and care to get our money out of it than those people showed who put it in. I'm sure I could help you on this small but vexatious problem, if you ever cared to call on me. *The Greeks are my passion in life!*"

Following Roosevelt's inauguration on 4 March 1933, the Department of State was notified by the White House of the President's choice of Lincoln MacVeagh as the new US Minister to Greece. In the request for acceptance by the Greek Government, the State Department commented that MacVeagh's lifelong study of Greece and his many visits to the country made him familiar with Greek problems and Greek psychology as few others were. On July 19, 1933 the MacVeaghs set sail for Greece.

Although he was interested in the social and economic improvements that were taking place in his country of accreditation (especially



*Lincoln MacVeagh*



since some of these were being financed by American loans and carried out by American companies), it was Greece's politics that captured MacVeagh's imagination and attention. His knowledge of the classical world was very impressive and earned him the respect and admiration of every Greek who came to know him and gave him quick access to Athenian society. His language skills, urbane manner and the hospitable way he and his wife conducted their social life made him immediately an important member of the diplomatic community. His discreet ways and good sense brought him the trust of political leaders and foreign diplomats who didn't hesitate to confide in him and seek his advice. The Greeks already had a traditional admiration for the United States but MacVeagh's relationship with President Roosevelt added a new dimension to his role as US representative in Greece. Within a short time he became a well-informed observer and perceptive commentator on Greece's internal and external politics.

During the fourteen years which followed, MacVeagh reported his observations of events and participants in the aftermath of the March 1933 attempted coup, the March 1935 attempted coup, the fall of the republic, the restoration of the monarchy, the Metaxas dictatorship, the Italian invasion, the German occupation, the government in exile, the wartime resistance, the post-war return from Cairo, the return of the monarchy, the beginning of the Civil War, the inauguration of the Truman Doctrine and the Marshall Plan.

We learn at the end how MacVeagh, the scholar and diplomat, conflicted with the tough former Governor of Nebraska, Dwight Palmer Griswold, whom Harry Truman appointed as the head of the Mission for Aid to Greece. MacVeagh's capabilities must have been carefully considered by his Washington bosses, but with the US's involvement as Greece's new patron in 1947, he was not regarded as the high-powered manager needed to administer the enormous post-war mili-

tary and economic assistance programs. It was a whole new world and the building of a new era in US/world relations in which the mild-mannered scholar's place was usurped by the 'hard-sell'.

The switch from America's passive role in Greece before 1947 to an interventionist posture in that year determined the necessity for a change of Ambassadors. But certainly from 1933 to 1947 the American President could not have found a more competent observer and a more articulate reporter than Lincoln MacVeagh. He assumed his duties during a period of dangerous internal intrigue and volatile political passion in Greece and remained through the Axis invasions of World War II. He returned briefly after the war to see Greece split by civil war.

Iatrides aids the reader by building a clear picture of the environment in which MacVeagh operated. As an excellent editor, he rarely intrudes, allowing MacVeagh and his papers to tell the story. Iatrides bridges the short gaps with clear and concise narrative while he presents MacVeagh's superbly articulate reports, letters and diary entries for the reader to draw his own conclusions. The editor has prepared with exceptional care a fully integrated free-flowing narrative using only primary source materials, most of which are from MacVeagh's own pen. I recall my own experience in the National Archives in Washington over a decade ago when I was preparing an article for publication using MacVeagh's diplomatic reports from Greece as my basic source of information. The memory of the beauty of MacVeagh's prose and the pleasure I had working with his papers have remained with me all of these years. To put many of those same papers in print, creatively integrated with MacVeagh's diaries and correspondence, is not only an important historical achievement, but makes pleasant reading even for those only vaguely interested in the Greece of the 1930s and 1940s.

—Everett J. Marder

## ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS  
Building A

Books, gift items,  
office supplies, paper  
goods and greeting cards

## ELEFTHEROUDAKIS

INTERNATIONAL  
BOOK CENTRE

SYNTAGMA  
at  
4 Nikis Street

Over 150,000 titles  
for every reading  
interest and need

## ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS  
Building A

Records, cassettes,  
guitar and pop music  
song books, posters,  
and gift items



## Recent Exhibitions

THE avalanche of exhibitions in June closed this season with a bang and not a whimper. It was a vintage month, to please all tastes and the spectrum was wide-ranging, from: the exhibition of superb Japanese prints at the Pinakothiki; anecdotal woodcuts done by Barba-Spyros (Vassiliou) between 1940-1947, at the Trito Mati; the group show of Greek Performance and Environmental artists at the Zappeion, organized by the Art Critics' Union, "to bring Art to the masses"; sensuous 'wall' paintings by Nicos Kessanlis at the Desmos; color-field surfaces by Costas Paniaras at the Athens Gallery; and the painterly work by the promising young artist, George Skyloyiannis at the Medusa Gallery, in his first one-man show.

### Japanese Prints

The exhibition of Japanese prints at the Pinakothiki was exceptional. It included woodcuts covering a period of over two centuries. The wood block-print, a popular art form in Japan, created originally by the Ukiyo-e artists, thrived from the beginning of the 17th century to the end of the 19th century, and is now in decline. The development of the print from the more primitive black-and-white linear representation to the sophistication of the master print-makers, Hiroshige and Hokusai, was clearly illustrated at this exhibition. By and large, the themes of the prints were secular, very often portraying important theatrical personalities or members of the Japanese aristocracy. The earlier prints were primarily in black-and-white with color sparsely applied and representation clearly linear and stylized. By the mid-18th century, color started becoming as important as line. The flat color areas create a pattern which is enhanced by the rhythmic flow of the black outlines. Although the drawing still remains stylized in part, portraiture comes to the fore through the individual expressive facial grimaces.

To the western viewer, the better-known and perhaps more sig-

nificant prints were the wonderful landscapes by Hiroshige and Hokusai. Their work is familiar to us through the direct influence these print-makers had on the artists of the 'School of Paris' in the late 19th century. It is interesting to note here, however, that these landscapes reflect the influence of the west, particularly the Netherlands, on Japanese artists. It was through their contact with Dutch painting that Japanese artists introduced the European laws of perspective into their prints.

### Vassiliou Woodcuts

Spyros Vassiliou's exhibition of woodcuts was charming. He started working on these in 1940, soon after he had completed the decoration of the church of Agios Dionysius in Kolonaki. Largely self-taught, he took up this medium during the war years when paints were unprocurable. The subjects of the prints range from subversively expressed anti-Nazi themes done during the Occupation to more secular themes which also include prints for book illustrations. The complete woodcut series has been collected for the first time by art historian Nicos Petsalis-Diomidis in a publication which has just appeared.

The prints, for which Vassiliou mostly used the small format, have a narrative and descriptive content. The linear clarity of the images, often naive and reflecting Byzantine influences, remains appealing and shows his considerable talents as a printmaker.

To complement this exhibition, Vassiliou executed small paintings on wood, depicting his now familiar Greek themes of old Athenian neighborhoods, seascapes and 'kafeneions' which were deftly touched up with sprinklings of gold. This small format and the wooden surfaces clearly suit Vassiliou's imagery because, despite the redundant subjects, these small works emerge as authentic.

### Performance/Environmental Art

The exhibition at the Zappeion of Greek artists working in the area



of Performance and Environmental Art (which also includes body art, installations, assemblages, participation works, etc.) was on the whole well presented. Group shows as such are often distracting and disconcerting because of unevenness among the exhibits. This one, however, was successfully arranged because of the thematic conformity of the exhibits which gave an impression of harmony.

Many artists working in this field in Greece were represented. What was not clear was the inclusion of artists Rena Papaspiro and Daniel whose work obviously lies in the direction of Surface-Support and Fundamental painting. To my mind they should have been omitted. Conversely, people like Opi Zouni were inexplicably not included. Yiannis Boutas' large neon floor installation was impressive, having the quality of perfect calm so characteristic of serial art in which each identical part is sequentially arranged, one after the other, to create works which have no emphasized beginning, middle and end – a reaction to the idea of traditional balanced composition. Dimitri Alithinos' installation at the entrance of the exhibition is perhaps the most authentic work I have seen by this artist. Lately, Alithinos has made use of elemental substances such as fire, earth, oil, water for the universal and symbolic significance. At the Zappeion, he used the two neo-classical columns at the exhibition entrance and converted them, as it were, into ritualistic portals. On entering the portals, the spectator could, if he wished, take some salt and throw it on the fire as a gesture





"The courtesan Toji of the Ogiya House", Torii Kiyonaga (nineteenth century); "Three Valiant Men...", Spyros Vassiliou, (1943).

of offering, thus taking part in a ritual. There were also performances by the husband-wife team, Zoumboulis/Grekou, which were sense-oriented, including sound. As in previous work, the sensuous element was not sufficiently controlled and thus it became a too purely aesthetic experience.

The purpose of the Zappeion exhibition was to draw an audience other than that which customarily attends exhibitions. As with all the miscellaneous exhibitions at the Zappeion, it was well attended but by an indiscriminate audience. Whether anything of the message in this enjoyable show got across remains an unanswered question. The catalogue of the exhibition was well presented and informative.

#### 'Wall' Paintings by Kessanlis

Nicos Kessanlis' paintings relate to the tactile and sensuous qualities of paint, and there is a plethora of this sensuousness to be seen in the large dimensions of his paintings. His latest work is totally removed from his previous phase of 'Mec Art' (mechanical art in which the photographic image plays a paramount role in the making of a work). Now Kessanlis bids for the sensuous in paint, at times evoking unevenly plastered wall surfaces, at others projecting an eroticism which is given direction by the content. This was particularly well illustrated in the explicitly sensual 'Cassia Nude'. Like so much art of recent decades, particularly in movements such as Abstract Expressionism, Post Painterly Expressionism, Field painting, etc., the fundamentals of painting have been explored — surface, line, color, paint,

its pigment, texture and materiality. Kessanlis follows suit as he isolates the sensuality of the paint in order to explore and interpret it. However, in contrast to the recent movements in which figuration has been deliberately cast off to make anti-thematic and anti-illusionistic paintings, Kessanlis falls short. He gives the sensuous and tactile to his paint by relying on the descriptive attributes of the theme, thus making his renditions too simplistic and obvious.

#### Paniaras' Color-field Surfaces

Another exhibition relating to the 'fundamentals of painting' which took place last month was that of Costas Paniaras, whose works reflect his interest in the painted surface and the inherent attributes of color. The paintings are anti-thematic, with the bold use of unadulterated royal blue, blood red, silver and gold. Paniaras has named this series 'Day and Night', a theme very subtly alluded to by the colors used. Also categorically stated is his preoccupation with the physical gesture or mechanical motion of the artist when painting, explicitly demonstrated in the expressive brushwork. Paniaras' paintings are either diptychs, triptychs, or four-panelled pieces. We observe an innate sense of symmetry in the perfectly balanced arrangement of the panels which is either vertical, horizontal or cruciform. This composition of colored panels, which are joined to make up one painting, strongly recalls the American surface/support artist, Brice Marden.

Paniaras uses objects alone or, at times, together with the panels. The objects, usually classical Greek

columns or heads of Aphrodite, split open and painted in his gamut of colors, are a reference to his heritage from which he obviously derives his classical sense of balance and harmony. When the heads are used with the panels they complement and enhance the arrangement of painting and object. When painted column and split head are used alone, one inevitably senses that they carry with them a message of sacrilegious demystification of a sacred past.

#### Skyloyiannis at Medusa

George Skyloyiannis shows, in his painting, a thorough understanding of color. He uses natural pigments painted on paper surfaces which he then sticks onto the canvas stretcher. Skyloyiannis stresses the composition of the surface and the colors used, rather than the texture of the paint, which remains mat and muted. The well-knit composition of his paintings is not immediately evident. Only after perusal does one observe that the primary catalyst holding the pigment and color together is the painting's tight infrastructure.

Skyloyiannis is a young artist who is still open and receptive to varied influences. His work bears the stamp of his teacher, Demosthenes Kokkinides. There is also a touch of the Baconesque, while the trappings of the Blaue Reiter period in German Expressionism are also visible. I am thinking particularly of Franz Marc's 'symphonic' compositions.

In sticking the paper onto canvas, technical slip-ups were committed which unfortunately detract from the paintings by giving them a shoddy appearance. Either this should have been meticulously executed or, preferably, they should have been left as paintings on paper, allowing them thus to 'breathe'. At this point in his career, Skyloyiannis is still taking in, still borrowing, while at the same time giving promise for the future.

—Catherine Cafopoulos



## Two Cheers for Starvation

FIFTY years ago a young teacher of English at Athens College turned his talents to theater. His actors were his students. Studying the roots of drama in classical texts, he experimented with a modern approach to ancient tragedy and comedy. During the German occupation ten years later, when every Greek — unless a black-market merchant or a collaborator — was starving to death, he borrowed a pittance of drachmas and opened the Art Theater with a classical repertoire. By most, this venture was considered artistically too pure and financially a folly. Its mad instigator was none other than Karolos Koun. Team-spirit coupled with starvation, however, proved an excellent vehicle for survival. The best way to fight hunger is to give yourself to an ideal. Governed by this spirit, 2500 starving theatergoers helped the company of the Art Theater survive till after the war.

Under the oppressive occupation of previous centuries, art had practically disappeared in Greece. As a result, the Greeks, doubtful of the quality of their own heritage, had come to admire European art only. Yet Koun remained faithful to his ideal and twenty years later he scored his first triumph in Paris with Aristophanes' *The Birds*, later in London and then all over Europe. Koun's foreign laurels made Athenians realize that Art is not a European monopoly, and the fame of the Art Theater was firmly established in Greece.

Thirty years ago, another Greek, inspired by the same spirit, realized that many of the Balkan and Russian folk dances, which were being received enthusiastically in Europe and the U.S., had their origins in Greece. Yet these native folk dances were despised in Greece as "un-European" and quite unknown abroad. The idea of preserving these dances got into Dora Stratou's mind one evening, and emerged the next morning in the

form of an irrevocable decision to form a dance company comprised of genuine Greek folk dances and take it around the world. To accomplish this meant first running around Greece to remote villages, discovering unknown dances that were already tending to disappear and tracing their existing links back through Byzantium to their very roots in ancient Greece.

Unfortunately, the 1950s was not a period of starvation but of economic rehabilitation, giving rise to the society of affluence. In this social milieu, spiritual ideals belong exclusively to the realm of fools. Dora Stratou had to pawn her family jewels. Until the Government woke up and subsidized her, the team had to starve and, as in the case of the Art Theater, starvation helped it survive. The Dora Stratou Greek Dance Company won world fame. Bringing back home its laurels from abroad, the Company established its fame in Greece, too.

Of all the stage arts, Classical Dance has remained an orphan in search of a foster-parent. Somehow, modern Greeks continue to consider classical dance as a European delicacy for the initiated few. They do not seem to realize that it has deep roots in ancient tragedy and comedy, whose traditions were carried to Europe by Greek artists and scholars who fled there after the fall of Constantinople in 1453. Classic dance and its expressionistic descendants go back to the ancient theater dances: *Emmelia* in tragedies, *Kordakas* and *Sikkinis* in comedies. Yet the kind of training needed to revive this art could not be followed in a poverty-stricken land robbed of her classical continuity for over 500 years.

Towards the end of 1980, the writer received a visit from Daniel Lommel, former co-director, first dancer, and choreographer of Maurice Bejart's famous Ballet of the 20th Century. Lommel is determined to create a dance group and

search deep into the roots of theater-dance — whence its name "Chorotheatro" and its title Aenaon, that is, in perpetuity — for a basic essence of a modern, truly Greek expression. Somehow he reminded me of Dora Stratou's desperate and obstinate efforts. I was convinced of the theoretical value of his ideas inasmuch as I do believe that the genes of classical dance must still survive in the chromosomes of the Greeks. Seeing the performances of the Aenaon group both at the *Ekfrasis* Festival in January and at the Rex Theater in May, I realized that the theory was put into practice, and that it was more of a theater-dance than a conventional ballet. I was astonished to see that the quality of the Greek dancers, with only a few exceptions, was of a European level, and that my interest was drawn more by the Greek ensemble than by the few foreign soloists.

A few days ago I met with the whole Greek group to discuss the desperate financial situation they were in. To my great and rewarding amazement, I realized that these boys and girls were ready to starve and persevere in their training rather than compromise by taking other jobs. I managed to restrain myself from crying "Vivat! Vivat! Starvation!" because I was the only one old enough to have the experience of its meaning. This is why I decided to write this article, although I am not a dance specialist, or maybe exactly because I am not. Can we — whether Greeks or art-loving human beings — let them starve in the midst of a society contaminated by a frenzy for consumption? Already two distinguished Greek choreographers, former enemies, have united to improve their work, an excellent omen due to the presence of the Aenaon Chorotheatro which creates *Amilla*, an ancient word meaning noble competition. Can we let Aenaon become a comet that glows and disappears?

—Platon Mousseos



## Cannes Festival 1981

THE atmosphere of the 1981 Cannes Festival was overwhelmingly like that of a trade fair. In fact, three of the four upper floors of the Palais, the official festival building, were devoted to booths representing countries and individual studios, business offices and private screening rooms. The dress and conversation could have been those at an international automobile manufacturers' convention.

Although not totally devoid of glamor, according to veteran Cannes Festival-goers, this was the most sedate festival in recent memory. There were several reasons for this. Cable television and home videotapes have lured away some of the cinema audience. Economic conditions in most of the world are precarious, so film production has dropped in most countries and movie attendance early this year was the lowest in a decade. After last year's festival, many participants from the American film industry voiced their complaints about the event and agreed to an unofficial boycott. Major releases, therefore, were premiered at the American Film Market, an event held for the first time this spring in Los Angeles in connection with the Filmex Festival. As a result, the Cannes Festival, which is nor-

mally dominated by American films, had only three entered in official competition this year, and two of these had already opened in the States and flopped.

The Cannes Festival long ago lost its reputation as a serious film occasion, but in previous years there have always been some outstanding works shown. This year, with established directors such as Bertolucci, Scola, Lelouche and Makavejev having entries, there was some reason for optimism. There were twenty one films in official competition for the Palme d'Or Award and eight others given screenings at the Palais. In addition, there were about three hundred and fifty films which could be viewed at the various local theaters utilized for festival screenings. These included feature films by new and veteran directors, documentaries, shorts and older films by well-known directors or stars.

The selection was enormous and the time limited, so one could only hope to be perceptive enough to make worthwhile choices. Not surprisingly, many of the most interesting films displaying talent and innovative techniques were independent productions shown out of competition; and of those in competition, the less-established directors had



John Boorman's "Excalibur"

created the most appealing films.

The jury, composed of representatives from eight countries, made rather uninspired selections, perhaps guided more by pragmatism than appreciation. An exception, however, was the well-deserved Palme d'Or for best motion picture given to Polish Andrzej Wajda's *Man of Iron*, an extremely powerful and timely movie based on the actual experiences of striking Polish workers and a newspaper reporter sent to gather information about one of the leaders in 1980. The film is a beautiful marriage of documentary and fictional-drama approaches and its political and social implications are clear, while allowing for the development of characterization. The special jury award went to a Swiss production: Alain Tanner's *Light Years Away*, a curious film about a young drifter who becomes an apprentice of sorts to an eccentric recluse (convincingly played by Trevor Howard), and assists him in attempting to imitate the flight of a bird with the aid of giant, constructed wings.

The prize for contemporary cinema was shared by *Neige* (Snow), a French film concerning the street life of Pigalle, featuring Juliet Berto as star and director, and *Looks and Smiles*, Ken Loache's look at today's working-class youth in Sheffield, an industrial community in England. Both films captured the quiet desperation and bleakness experienced by many young people struggling to forge their own identities. In *Neige*, the underground



Andrzej Wajda's "The Iron Man"



drug network of Pigalle is exposed through the adventures of dope-pushers, prostitutes, transvestites, a sympathetic pastor and a barmaid. *Looks and Smiles* is an unpretentious black-and-white film that deals with the relationship of a young couple: the boy a high school dropout, his girlfriend a clerk in a shoe store. It follows the boy's futile attempts to find employment and the girl's endeavors to escape from an unhappy homelife. Both films convey a feeling that there is indeed a camaraderie and support system among the characters, even those who deviate from society's norms. This is an optimistic note among otherwise grim reminders that it is difficult to escape one's environment. Both veteran French actress Juliet Berto and the English newcomer Carolyn Nicholson are especially believable, being modestly attractive women in roles where they are allowed to show some independence as well as a sense of humor. Following the recent trend in movies, the women's parts in the Festival were usually lacking in any profundity, with the exception of Valeria D'Obici in her role as an extremely homely young woman in Scola's *Passion of Love*. Isabelle Adjani won the award for best actress for two roles — that of a naive abandoned wife in James Ivory's British film *Quartet* and a young woman possessed by the devil in *Possession*, directed by Andrzej Zulawski.

*Quartet* is a visually appealing film, effectively recreating the look and mood of Paris in the 1920s, with the expatriate groups that gathered in the Left Bank cafes and inhabited the slightly seedy hotels, while engaged, or pretending to be engaged, in artistic endeavors. The film is polished, but weakness in the role of Marya, as played by Adjani, was perhaps a defect of the screen adaptation of Jean Rhys' novel. For sheer energy expended, no one could top her performance in *Possession*, in which she flails on the floor and shrieks in hysterical fashion in a nasty film brimming over with viciousness.

Ugo Tognazzi received the award for best actor for his listless performance in Bertolucci's *Tragedy of a Ridiculous Man*, in the part of an anguished and confused owner of a cheese factory whose son has been kidnapped for ransom. Popular opinion, however, felt this award should

have gone to Klaus Maria Brandauer, an Austrian actor who portrayed Hendrik Hofgen, himself an actor in Germany during the time of the Third Reich, in the Hungarian movie *Mephisto*. The movie did win the critics' award for best film and the festival award for best scenario, and rightly so, as the screen adaptation from Klaus Mann's novel of the same title was skillfully constructed to maintain high interest throughout. All the actors were excellent and Brandauer gave a superb performance



Hugh Hudson's "Chariots of Fire"

as the actor who, like Goethe's Faust, sold his soul in order to achieve his career ambitions.

Ian Holmes received an award for best supporting performance in Hugh Hudson's British film concerning the 1924 Olympic Games, *The Chariots of Fire*. The film was quite stirring, successfully capturing the excitement of this sports event, exemplifying the old-fashioned values of honor and good sportsmanship and including a background of the class and religious conflicts experienced by the participants. John Boorman's *Excalibur* won the prize for cinematic artistry in this highly stylized retelling of the legend of King Arthur.

*Heaven's Gate*, the highly controversial film written and directed by Oscar-winning (*Deer Hunter*) Michael Cimino, caused a lot of fuss

and furor. As a three-and-one-half hour film, it had opened in the United States and closed soon after, being panned by critics and public alike. The film is supposedly based on a true incident of the 1890s, when a group of landowners tried to kill off the small farmers living in Johnson County, Wyoming. The historical accuracy of this version has been questioned, but besides this, the film in its two-and-one-half-hour edited version is incomprehensible and dull, and was largely followed by boos from the audience. A staggering forty-four million dollars was spent on production, a sum which allegedly was largely to blame for the collapse and sale of the United Artists studio, yet the best that can be said is that the cinematography by Zsigmond is visually appealing.

Two noteworthy films which won no awards were *Violent Streets*, an American entry directed by Michael Mann and *Montenegro or Pigs and Pearls*, a Swedish entry directed by Yugoslavian Dusan Makavejev, his first film in seven years since the hit *Sweet Movie*. *Violent Streets*, Mann's impressive feature-length debut, is a fascinating, technically precise and fast-moving character study of a "high-line" thief (one who is working only on very difficult and highly paid heists) who has been released from prison after eleven years and is attempting to make a few big "scores" before retiring with his wife and son. *Montenegro or Pigs and Pearls* is a gem of a comedy featuring Susan Anspach as a frustrated wife and mother who accidentally ventures into the underground immigrant community in Sweden. Makavejev's black humor is apparent and he and the international cast looked as though they had a lot of fun poking fun at the sterility of the upper-class Swedes. The movie provided comic relief in an offering of largely somber films.

The awards were given and the participants scattered to their respective corners of the world, just as most were beginning to adjust to the gruelling schedule of film-viewing and socializing. The Cannes Festival is a multi-media cataclysmic happening and if the foreign exchange rate remains favorable and the new facilities are built, next year might be a return to its heyday.

—Barbara Stenzel



## Food of the Sea

Cabbages into the ocean  
and fish into the pot.

Greek proverb

PEOPLE who quote the above saying, *lahana mes 'ti thalassa, kai psaria 's to kakavi*, would happily throw their cabbages to Poseidon in exchange for the seafood gathered for their own dinners. A craving for seafood was an early incentive for fishermen to grapple laboriously with their nets in the most adverse weather and through the ages they themselves have created excellent fish soups — some actually concocted with seawater splashed directly into the *kakavi*, the traditional soup pot. Such was the method employed in the simple, straightforward recipe (see below) shared by a fisherman on a warm July day in Patmos. His quiet manner reflected the serene island where St. John wrote the Revelation. Like many fishermen's soups, this is made from local ingredients and stretched into an entire meal. When varieties of seafood are tossed into the *kakavi*, the soup is metamorphosed into the superb *kakavia*.

Along the Greek littoral the fishing scene is not as lively as it used to be, but visitors can still watch the fishermen unloading their caiques. Recently, we witnessed this exciting event in Koroni near my father's birthplace as the haggling broke out at the dockside as soon as the boat was moored, and the square suddenly swarmed with people. Instantly fishermen became fishmongers. Villagers and middlemen bargained for some of the catch. Some folks bought their day's meal, but most was frozen quickly by the local merchant to send off to Athenian markets. Because of the high price, other folks walked off, dejectedly shaking their heads.

This is an old story, and it hurts as much today when fish is expensive as it did when Antiphanes complained of high costs in ancient times. "Even the *deftero bakaliaro*

(second quality codfish) costs more than 350 drachmas per kilo," an Athenian woman recently complained. Prices for top grade seafood are much higher. Despite the great changes resulting from freezing processes, prices set by the highest bidders, and the *kapello*, seafoods are nutritionally excellent choices. Fish are rich in proteins (20 to 24 grams per 100 grams); have a much lower fat content than red meats; and are wonderfully simple and quick to prepare — grilled or baked, stewed, sauced or pickled.

### Psarosoupa Patmou (Patmos Fish Soup)

The fisherman who shared this recipe said the soup is served *avgolemono* style, and the fish served as a second course with the vegetables and *ladolemono* dressing (whisk olive oil with fresh lemon juice).

2 pounds, or about 1 kilo, fish,  
cleaned and washed

Salt

2 onions

2 stalks celery

4 tomatoes

3-4 potatoes, peeled and quartered

1 bay leaf

¼ cup olive oil

Freshly ground pepper

½ cup crushed fide noodles or 1/3  
cup rice (more if necessary)

Place fish in a shallow bowl and salt lightly. Allow to rest 15 minutes. Slice onions, celery and tomatoes and place in soup pot with bay leaf and potatoes. Sprinkle oil over the vegetables and enough water to cover. Simmer until vegetables are almost tender, removing those that have cooked. Rinse fish and lower into the soup. Simmer until fish are tender. Season with salt and pepper. Carefully lift fish to warm platter and arrange with vegetables. Strain the broth and add ½ cup fide noodles or 1/3 cup rice for each 8 cups

broth. Boil, covered, until tender, about 15 minutes. Serve soup *avgolemono* style, followed by fish and vegetables. Serves 4-5.

### Striped Bass Savori

*Savori* style is a popular method in all regions of the country and indescribably delicious whether prepared just beforehand or served cold the next day. Other non-oily varieties of fish may be substituted.

1 striped bass, cleaned with head on  
Seasoned flour (flour sprinkled with  
salt, pepper and a pinch of a  
favorite herb)

4 tablespoons oil, preferably olive oil  
¼ cup dry white wine

2 tablespoons flour

2 tablespoons red wine vinegar

Small bay leaf

Pinch dried or fresh rosemary

Sprig parsley, chopped

Wash and dry the bass and dredge with the seasoned flour. Heat the oil in a fry pan and slip the bass into the oil. After a minute, lower the heat and allow to fry without burning for 7 minutes. Turn fish over carefully and fry on the other side until cooked through, about 5 minutes. Using a wide spatula, remove the bass and set on a warm platter. Into the remaining oil, stir the flour and cook over low heat until the flour is a light chestnut color. Stir in the vinegar (it will sizzle), stirring steadily. Add the wine, bay leaf and rosemary. Pour over the bass. Garnish with parsley. Serve warm or cold. Serves 2-3.

### Shrimp in Mixed Vegetable Sauce

2 tablespoons butter and olive oil  
mixed, more if necessary

1 small onion, chopped

½ green pepper, chopped

3 baby zucchini, scrubbed, sliced  
into rings

1 celery stalk, cut into 1" pieces

3 cloves garlic, chopped (optional)





# TASIS Greece

- ★ Wide experience in international education: TASIS (founded 1955) and Hellenic International School (founded 1971) affiliated in 1979.
- ★ Excellent facilities only 10 miles from central Athens in Kifissia (boarding and day, grades 7-12) and Ekali (day, grades \*K-6)
- ★ Highly-qualified and dedicated international staff.
- ★ Small classes and low student-faculty ratio allow personalized instruction.
- ★ American College Preparatory and General Studies, British GCE, and English-as-a-Second Language Curricula.
- ★ Outstanding college and university placement record.
- ★ Complete sports program, extensive cultural and travel opportunities, and diverse extra-curricular activities.
- ★ School bussing transportation services greater metropolitan Athens.

\* Kindergarten is a full day program with lunch and bus transportation available.

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

*1 kilo or 2.2 pounds shrimp, deveined and shelled*  
*1 cup pureed tomatoes or 3 fresh tomatoes, chopped*  
*6-8 black olives, pitted*  
*2 tablespoons fresh parsley, chopped*  
*1 sprig fresh thyme, chopped*  
*Salt (optional)*  
*Freshly ground pepper*

Heat butter and oil and saute onion and green pepper 2 minutes. Add the zucchini, celery and garlic, if using, and saute 4 minutes, stirring constantly. Remove vegetables to a warm bowl. Add shrimp to pan and cook over high heat, stirring constantly, until they turn bright pink, about 3 minutes. Lower heat and stir in the tomatoes, olives, and sauteed vegetables, parsley and thyme. Simmer 10 minutes. Taste and season with salt (only if necessary) and pepper to taste. Serve warm on a bed of rice or burghul.

## Psari Plaki (Fish and Vegetables)

Wholesome and tasty, this is a dish that appears on menus throughout Greece with variations here and there.

*2 pounds small or large fish, cleaned*  
*Juice of 1 lemon*  
*2-4 tablespoons oil*  
*2 medium onions or small bunch of green onions, chopped*  
*2-3 cloves garlic, minced*  
*¼ cup each of any three: chopped carrots, celery, zucchini, mushrooms, spinach or sorrel*  
*3-4 fresh or canned tomatoes*  
*Salt and freshly ground pepper*  
*Herbs: parsley, oregano, bay leaves*

Slice large fish or leave small ones whole. In a plate, pour juice over them and allow to marinate. In large casserole, heat 2 tablespoons oil, add onions and garlic and cook until translucent. Stir in vegetables and tomatoes and cook 10 minutes. Season with salt, pepper, herbs and additional olive oil, if desired. Slip fish into the sauce and shake pan gently to cover them with sauce. Cook uncovered over low heat until sauce has thickened and fish is tender, or bake in slow oven. Serve warm or cold. Excellent with mashed or fried potatoes and raw green salad.

—*Vilma Liacouras Chantiles*



## ST CATHERINE'S BRITISH EMBASSY SCHOOL

(Incorporated Association of Preparatory Schools)

Children are accepted from 5-13 years. St Catherine's prepares children for all types of British and Commonwealth Senior Education; particular attention is given to children who wish to sit Common Entrance Examinations into British Public Schools.

Prospectus and particulars from:-

tel: 801-0886  
The Headmistress,  
St Catherine's British Embassy School,  
British Embassy, Athens, Greece.



PASOK leader **Andreas Papan-dreou**, actress **Melina Mercouri** and composer **Mikis Theodorakis** attended the inauguration of President Mitterrand in Paris on May 21. Nobel laureate **Odysseas Elytis** was unable to attend the ceremony for personal reasons.

A fire on the slopes of Mount Hymettus, destroyed fifty acres of municipal parkland on May 20 before it was put under control. The blaze threatened the neighborhoods of **Agia Marina** and **Ilioupolis** and was fought by residents, soldiers, ten trucks of fire brigade and three airplanes.

Led, as in previous years, by **Sotiris Liouros**, the firewalkers of **Langada** performed their traditional ceremony at the feast of **Saints Constantine and Eleni** on May 21. Bearing icons, the firewalkers danced unharmed on gleaming coals radiating 200 C. heat. The only casualty was a sceptical young Englishman who, alone among the thousands of spectators, leapt forward onto the coals and had to be hospitalized.

On May 23 seven hundred people, including representatives from most political parties, attended a memorial service honoring **Grigoris Lambrakis** who was assassinated in **Thessaloniki** eighteen years ago. The political murder, documented by **Vassilis Vassilikos** in *Z*, became one of the critical events in modern Greek history. The next day at a similar ceremony, thousands gathered at the **Tomb of the Athenians** at **Marathon** where they were addressed by leading pacifists.

British, Australians, New Zealanders and Germans gathered on **Crete** to observe the fortieth anniversary of the airborne invasion of the island during **World War II** in which 30,000 were killed. The official memorial ceremony took place on May 24 in **Chania** honoring the military dead and the Greeks who assisted the Allied cause and saved thousands of lives. Among those participating was author **Patrick Leigh Fermor** whose exploits in **Crete** have become legendary.

Another memorial service on May 24 was held in the **Cathedral of Agia Triada** in **Piraeus**. This was in observation of the 528th anniversary of the fall of **Constantinople** and was held in honor of the last **Byzantine Emperor**, **Constantine XI Palaeologos** and those who died with him.

On May 24 **President Karamanlis** officially inaugurated the **Prinos** oil project which lies on the seabed between **Thasos** and **Kavala**. Pumping, which was expected to start in the middle of June, has now been delayed due to technical difficulties until late July or August.

Continuing the tour of his native **Macedonia**, the President again visited **Vergina** where he was brought up to date on the most recent excavations by archaeologist **Manolis Andronikos**. At the conclusion of his visit, **Karamanlis** was pleased to announce, "It is now certain that **Macedonians** not only had the same language, but the same religion and culture as the Greeks in the southern part of the country."

A fifth-century B.C. tomb excavated in May at **Glyfada** near **Athens** revealed a skeleton holding a manuscript in one hand and a writing instrument in the other. It is the first papyrus found preserved in **Greece** and its decipherment, scientists hope, may lead to the identification of the skeleton as a famous classical author.

Two human skeletons, said to be 800,000 years old, have been found in the **Petralona Cave** in **Macedonia**, southeast of **Thessaloniki**. The announcement of the discovery was made by **Aris Poulianos**, president of the **Anthropological Society**, at the end of May. The professor refrained from giving any age to the skeletons since the dating of earlier anthropological finds in the same cave, at a higher stratification level, has not been resolved.

First Secretary of the **Bulgarian Communist Party** **Todor Zhivkov** began a four-day visit to **Greece** on May 27. He spent three of these in the company of **Constantine Karamanlis** on board the new presidential

yacht "Argo". Formerly the "Christina" of **Aristotle Onassis**, it was donated to the State by the shipowner's daughter. The two leaders visited **Rhodes** and **Cos** discussing matters of mutual interest to the two neighboring countries. The chief issue under discussion — joint exploitation of the **Nestos River** — was not resolved, but an accord was expected shortly. Close relations with **Bulgaria** are a cornerstone of **Karamanlis'** policy to resolve the traditionally held "menace from the North".

Violations of **Greek airspace** and territorial waters by **Turkey** continued with patrol boat harassment of fishing boats near **Chios** on May 19 and 20, and two **Turkish fighter planes** buzzing two destroyers off the island of **Samos** on May 25.

The rash statement made on May 27 by Minister to the Presidency **Constantine Stefanopoulos**, "Bring me someone who has died of pollution," seemed to arouse the anger of **Athens'** resident sky-monster. Within twenty-four hours of the statement, the *nefos* descended almost to street level. It was the opinion of **John Krikelis**, President of the **Panhellenic Council of Physicians**, that **Athens** had reached the pollution level of **London** in 1952. On this one day, 3,000 **Athenians** are said to have visited doctors complaining of respiratory pains.

Considerable concern was aroused when opposition deputy **Badouvas** on June 2 charged in Parliament that the government was covering up an attempted 'coup' the night before. Specifically, it was said that the plot aimed at kidnapping the President and leaders of major political parties, suspending the constitution and freeing Junta leaders in prison. Government officials denied that any coup had been attempted and dismissed the matter as the result of "irresponsible conversations between retired officers whose cafe chat could not be considered a punishable offense." The resulting anxiety and the Parliamentary debates which followed, however, clearly indicated that the pub-





University of La Verne  
La Verne, California  
Founded in 1891

Residence Center  
**8012377**

La Verne College and The School of Continuing Education offer undergraduate classes which lead to a Bachelor of Arts or a Bachelor of Science degree. Post-graduate classes in business and history are also scheduled. Fluency in the English language is required for admission. In accordance with Greek statutes, these programs are limited to qualified legal resident foreign Nationals. Classes are scheduled during four 10-week accelerated semesters each year. For further information, telephone the Residence Center office at 801-2377

Accredited by the Western Association of Schools and Colleges.



# TASIS Greece

## GCE Division

The British GCE Programme at TASIS Greece is available to students preparing for United Kingdom University entrance. It serves also as preparation for students of the international community who prefer the GCE for application to other National systems of education.

The continuity, stability and integrity compounded in the 1979/80 merger of TASIS and the Hellenic International School have attracted in the two years an enrollment growth of forty-nine percent. The controlled increase has created the diversity of classes essential to GCE, International and American preparation while allowing TASIS Greece to preserve the reputation for limited teacher-pupil ratio and instructional standards of both schools.

TASIS is a European institution with schools in Switzerland, England and Greece. Its 25 years of educational success assures the leadership, instructional competence and sincerity of purpose parents expect of a school.

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

lic, seven years after the fall of the Junta, was highly sensitive to any activity – however far-fetched – that might endanger the country's democratic institutions.

Two large department stores in downtown Athens were gutted by firebombs shortly after 3 a.m. on the morning of June 3, destroying "Klaoudatos" and heavily damaging "Athene" on Stadiou Street. The conflagrations were similar to those that consumed "Minion" and "Katrantzio Spor" last December. On June 4 Security Police announced they were seeking, in connection with the fires, two sisters in their early twenties who were said to be involved with anarchist groups. The sisters, Litsa and Katina Tsangaraki, voluntarily appeared before the public investigator and were formally charged on June 10 under anti-terrorism law with arson endangering human life and the possession and transportation of explosive material. The sisters claimed innocence and were released to prepare their defense.

With the enthusiasm which accompanied the enforcement of safety belts two years ago, traffic police began inspecting vehicle exhausts for carbon monoxide content. The first official spot checks took place at eight points in the Athens area on June 2, and about a third of the cars were found to be emitting more than the permissible 5% in carbon monoxide fumes. As violations were announced which might carry punishment of up to six months in jail, inspections several days later showed a much higher percentage of spotless exhaust pipes. While the legal degree of petrol pollution is standard in Europe and America, motorists claim that even premium petrol here has not the high octane content in foreign countries.

In another attempt to control pollution in Athens, Minister of Energy Stefanos Manos on June 11 ordered the closing down of DEI's power station in Keratsini. The governor of DEI expressed fear that the closure might cause power failures in the city. Many people, however, would rather have Athens darkened by electrical blackouts than by the photochemical cloud hanging over it.



## Wherefore Art Thou Romaleos?

THE trials and tribulations of young lovers do not seem to change through the ages, although sometimes their ending is a happier one.

Such was the case quite recently of Antzouletta, the pretty sixteen-year-old daughter of a brusque and impetuous tanker tycoon named Gerasimos Capulatos, and of Romaleos Montagoulis, the robust and handsome heir to the Montagoulis oil refinery and petrochemicals complex.

The two families had become sworn enemies after a shipment of oil from the Montagoulis refinery, carried in a Capulatos tanker, disappeared mysteriously in mid-Atlantic together with the tanker.

There were ugly rumors that Capulatos had sold the oil to a third party and scuttled the tanker, thus collecting the value of an oil cargo that did not belong to him and the insurance on his ship. Montagoulis, meanwhile, was tied up in knots with his own underwriters who were not convinced the oil had gone down with the tanker.

In this tense atmosphere of hatred and mistrust between the two families, young Romaleos Montagoulis first set eyes on the fair Antzouletta at a garden party in the grounds of the Capulatos's sumptuous villa in Politeia. Romaleos had naturally not been invited to this party but had lost his way while heading for another party in the same area. He stopped his Ferrari outside the brightly-lit Capulatos demesne and walked through the chattering throng in the garden, looking for a phone.

He saw Antzouletta standing by the open French windows of the ground-floor living room, radiantly beautiful in pink organza and a Dino

& Gino coiffure and said: "May I use your phone?"

"Why, of course," the girl said, smitten by the young stranger's good looks and the Ferrari parked outside. "In here."

They went into the living room and while Romaleos was on the phone, asking for directions, Antzouletta picked up two dry martinis from the tray of a wandering waiter. When Romaleos put down the receiver, she offered him one, saying: "How about one for the road?"

Romaleos accepted it graciously, sat down on a couch and very soon he and the girl became thoroughly engrossed in each other.

At one point in the conversation, they introduced themselves and when they realized they belonged to the opposite shores of a maritime feud, Antzouletta said:

"Damn! If my father sees you here, he'll kill you!"

"And if my father knew I was here, he'd kill me too!" Romaleos replied. "How are we ever to get married?"

Antzouletta blushed. "This is so sudden! But really sudden. Why, we've hardly known each other for more than an hour," she cried.

"I don't care," Romaleos replied. "I could tell at once we were made for each other. But how the hell are we going to work it out?"

"We could elope," Antzouletta suggested. Romaleos shook his head.

"If we did, your father would cut you off without a penny and my father would do the same to me. And then how would we live in the manner to which we were born?"

Antzouletta nodded. She was glad he was sensible as well as handsome.

After more discussion, they decided to put off their wedding plans

until either the tanker tangle had become untangled or until time had healed the wounds between the two families.

In the meantime, they arranged to see each other secretly and they managed to do this quite successfully for the next two months.

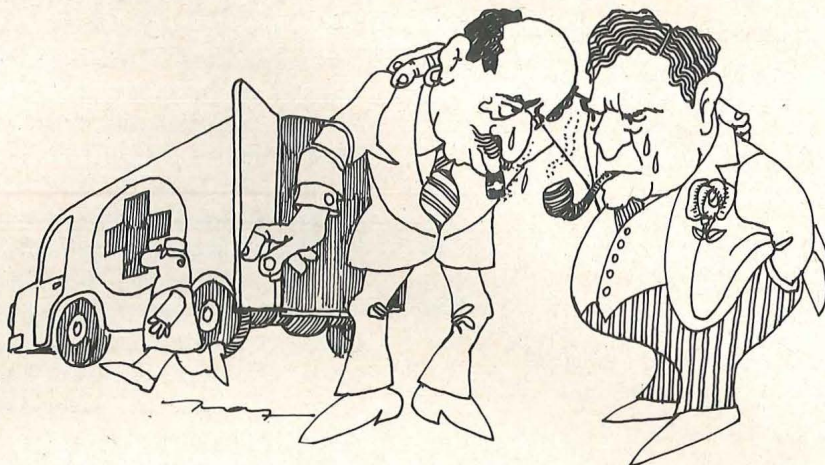
One morning, however, Gerasimos Capulatos, in his usual brusque and impetuous manner, announced to his daughter that he had arranged for her to marry Paris Spirakis, the pimply son of a bulk carrier tycoon. Spirakis *pere* had once taken the rap for Capulatos for stealing a bargeful of UNRRA potatoes when they were both starting their careers as lightermen in the port of Piraeus in the late forties. Capulatos considered the time had come to repay his debt by bestowing his daughter's hand in marriage to Spirakis *fiis*. The fact that their combined fleets would form a powerful unit in the tramp market was also far from incidental.

Capulatos concluded his delivery of the bombshell by saying: "We are having a party tomorrow at which I shall announce the engagement." Then he stalked out of the house, got into his Mercedes 450 and drove to his office in Piraeus.

Poor Antzouletta was stunned. This was something she had not bargained for. Aside from the fact that she was allergic to the skin-cleansing lotions Paris liberally applied to his acne-scarred face, she could not even bear to think of a pending liaison with that staphylococcal creep.

She would have to do something drastic and she immediately put to work the devious mind she had inherited from her father.

A plan came to her in the early afternoon. She decided she would fake a suicide and have Romaleos rescue her. Her father, she reckon-



Antonis Kalamaras



## FOR SALE OR RENT

Enchanting hill-top villa on isle of Kea, built 1975, 3 bedrooms, 2 baths, large patio and upper terrace, 4,000 m<sup>2</sup> in all. House fully equipped. Breath-taking view to Cape Sounion, less than 10-minute walk to beaches. Own water tank, electricity. Totally unspoiled area. For more details: M.A. Cipollaro Refinações de Milho, Brasil Ltda. Caixa Postal 8151 São Paulo, Brasil

### DENTIST CHRISTOS N. KOUTSIAS D.D.S.

Restorative Dentistry  
F. Instructor Georgetown Univ., Washington, D.C., P.G. in Crown-Bridge and Occlusion  
Loukianou 19, Kolonaki Square.

Telephone: 79.00.81

**D. ARVANITAKIS M.D.**  
**Obstetrician-Gynecologist**  
Toronto University  
Witwatersrand Univ., Johannesburg  
Appointments 361-5997, 321-6227  
Solonos 19, Kolonaki

### DENTIST

American-trained specialist

Tel. 74.44.74

English, French, German spoken  
N.D. Alivizatos B.S., D.D.S.  
Ravine 6, Kolonaki  
(Near Hilton)

## THE ATHENIAN

Greece's English Language Monthly

### One Year Subscription Rates

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

ed, would be so grateful to him, he could never object to having him as a son-in-law. And if old Montagoulis was still obstreperous, that did not matter. The bread and butter could come from her side of the family.

She was about to pick up the phone and ring Romaleos to explain the plan to him when she remembered all six phones in the house were interconnected and that any snoopy servant could listen in on her conversation. So she scribbled a note to Romaleos, called her personal maid, thrust some money into her hand and told her to take a taxi to the Montagoulis house in Psychico and deliver the note personally to Romaleos.

Then she wrote another note to her father and left it in the downstairs toilet which she knew he always visited on his return home after the long drive from Piraeus.

When Romaleos opened the note, he read:

"My darling, my father has suddenly decided I am to marry that pimply creep Paris Spirakis and intends to announce the engagement at a party tomorrow. I am going to pretend I am committing suicide by sitting in his car after he comes home at 5:30 this evening, and running the engine in the closed garage. You must come and rescue me and then you will be a hero and we can get married. I shall start the engine of the Mercedes as I hear your Ferrari pulling up outside. Don't be later than sixish or they may find me in the garage before you arrive.

Yours till hell freezes over,  
Antzouletta"

When old man Capulatos went into the downstairs toilet, he found a note which read:

"Darling Daddy, I know nothing can change your mind after it has been made up, but for me, marriage to Paris Spirakis would be a fate worse than death. So I have decided to take my life. When and where I shall perform my act of desperation you will find out in due course. Farewell, father dear,

Your loving daughter,  
Antzouletta"

While Romaleos was trying to reach Antzouletta on the phone to tell her to call off this silly and dangerous prank, Gerasimos Capulatos was ringing the police, the fire brigade and the Prime Minister's office after the servants had searched

the house thoroughly and found no trace of his daughter.

When the first squad car drove up with a screech of brakes, Antzouletta, sitting in the garage in her father's Mercedes, started the engine and inhaled deeply. She thought Romaleos had arrived.

When Romaleos did arrive, five minutes later, he rushed into the garage and found the love of his life lying on the front seat, looking quite dead. He switched off the running engine and laid his head on her breast, but could detect no heartbeat through her Maidenform bra.

"She's dead," he sobbed, "dead, dead, dead, oh my God, dead."

With a cry of anguish, he slammed the garage door, lay down beside her on the front seat and switched the engine on again.

Not very long afterwards, they were discovered in the fume-filled garage and rushed to the KAT hospital in Kifissia.

Outside the intensive care unit of that hospital, a distraught Capulatos and a frenzied Montagoulis were hurling insults at each other one moment and hugging each other, shedding copious tears the next.

"If my child is saved, I could find it in me to actually forgive you for your shenanigans, you Barbary pirate," Montagoulis sobbed at Capulatos.

And Capulatos, in a moment of forgetfulness that he regretted later, said: "And if my child is saved, I'll give you all the money I made from the oil I sold to —"

They were interrupted by the doctor who came out of the intensive care unit and said, with a puzzled frown on his face:

"Your kids will pull through. The girl will take a little longer than the boy, but they'll be all right. But tell me something, have they lived in Athens a long time?"

The parents nodded. "All their lives," they said.

"That explains it," the doctor went on. "By rights, their intake of carbon monoxide should have killed them. But I reckon by living in Athens all their lives, they must have developed an immunity to it. Yes, that must be it. The pollution cloud saved them. One could say that it's an ill *nefos* that blows nobody any good!"

—Alec Kitroeff





# restaurants and night life


The Athenian recommends.....


## LUXURY RESTAURANTS


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


 = American Express Cards welcome


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

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


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


 Da Walter, Evzonon 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

ATHENS HILTON SUMMER BARBECUES  
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.

## CHINESE RESTAURANTS

OPEN DAILY FOR LUNCH NOON TO 4 P.M.—DINNER 7:30 P.M. TO 1 A.M.

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

**MANDARIN**  
44 MOUTSOPOULOU-PASSALIMANI  
PIRAEUS TEL: 451-7819

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



**escargot**  
Fine Cuisine Française

**RESTAURANT  
PIANO - BAR**

**OPEN FOR BUSINESS LUNCHES  
AND DINNERS**

**12.30 - 15.30 & 19.30 - 01.00**  
(Sundays closed)

9, Ventiri & Hadziyianni Mexi Strs  
(Next to the Athens Hilton)

**RESERVATIONS: 730.349**

**THE ONLY ATHENS  
RESTAURANT  
WITH A FRENCH CHEF.  
AT THE PIANO: COSTIS RAMOS**

*Jolly* **HAMBURGERS**



**FAST FOOD RESTAURANT**  
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 Boussole, 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.

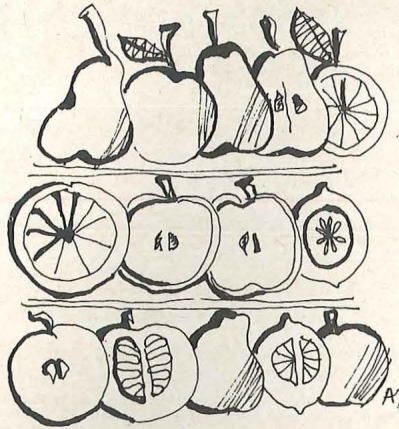
Lotophagus (The Lotus Eaters), Agias Lavras 4, Kifissia (below train station), Tel. 801-3201. Located in a tiny cottage set back in a garden. Reservations necessary. Nightly 9 pm-12 m. Closed Tues. and Wed.

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 Asteria 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, Xenokratous 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.

Remazzo, 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.

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

**AE** Symposium, Plateia Neas Polittias, 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. 893-2019. 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.

Bouillabaise, Zisimopoulou 28, Amfithia (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



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere  
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIQU STREET, ILISIA TEL: 733-200, 745-746  
(Between Caravel Hotel & University Campus)

## DEUTSCHES RESTAURANT

# Jeppelin

Excellent German and International Cuisine. Draft Beer from Germany, dark and light. Open for lunch and dinner  
13 Vas. Georgiou. Kalamaki Tel. 982-5035



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, Amaljas 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.*

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

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

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

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

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

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The specialty is kid with oil and oregano. Summer garden. Nightly from 9 pm and for lunch on Sun. and holidays. Closed Mon.

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

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

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

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

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Specializes in goat (as



## Red Dragon

Kifissia's Chinese Restaurant  
 Authentic Cantonese Cuisine  
 Kyriazi & Zirini 12 Tel: 801-7034  
 (near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m.  
 Dinner in the garden  
 Take-away service with delivery within the area

## Michiko

RESTAURANT

日本料理

TEMPURA SUKIYAKI  
 SUSHI SASHIMI

by Authentic Japanese Chef  
 27 KYDATHINEON ST. PLAKA  
 322-0980 — 324-6851

## McMILTONS

RESTAURANT AND BAR

Excellent Greek and International Food  
 Fully Air Conditioned Open from 10:30 am to 2:00 am  
 91, ADRIANOU PLAKA TEL. 324-9129

RESTAURANT



Gerofinikas

10, RUE PINDAROU - ATHÈNES ☎ 3636.710 - 3622.719

## Discover TOSCANA

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

## 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 (summer) and 11:30 am-3:30 pm and 7:30-10:30 pm (winter). 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. 323-0184. In operation since 1924, it has long been a gathering place of lawyers, politicians and intellectuals. Daily 8 am-3 pm and 6-11 pm, Sun. 11 am-2 am.



## 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. Air-conditioning. Closed Tues. evenings.

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, Sinopsis 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.

Oh La La (formerly the Glyfada Sands), on the beach, behind the Palace Hotel, Glyfada, Tel. 894-7204. Good DJ (Nikos used to set the pace at the San Lorenzo). Restaurant with international cuisine open nightly.

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.



# 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
Allia-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 (cnr. Filellinon)	323-2792
Sabena (Belgian), Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissafionos 9	363-4444
Singapore, Filellinon 22	324-7500
South African Airways, Kar. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-5811
Syrian Arab, Stadiou 5	324-5872
Tarom (Romanian), Venizelou 20	362-4808
Thai International, Lekka 1-5	324-3241
Turk Hava Yollari, Filellinon 19	322-1035
TWA, Xenofontos 8	322-6451
Varig (Brazilian), Othonos 10	322-6743
Yemenia Airlines, Patisision 9	524-5912

### Taxi Stations

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

### Coach (Bus) Station

Corinth	512-9233
Delphi-Amfissa-Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis-Ediposso-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, Psychico	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. Psychico	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	764-8295
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), Patisision 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,	
Vas. 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. Trikoupi 182	361-8311
Press & Information,	
Zalokosta and Kriezotou	363-0911
Social Services, Aristotelous 17	523-2821
Transport & Communication,	
Xenofontos 13	325-1211
Northern Greece,	
Diikirtion, 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

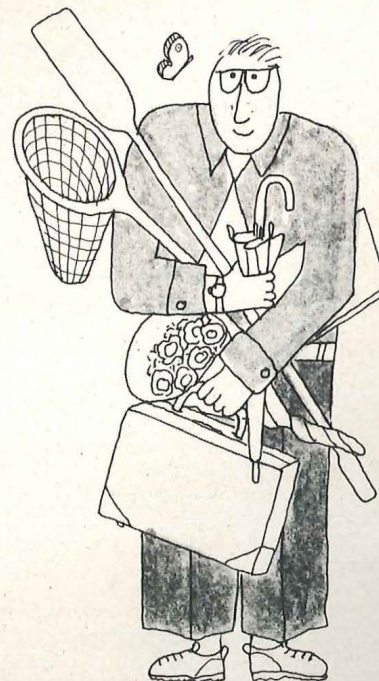
All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

#### Commercial Bank of Greece

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

#### Bank of Attika

Panepistimiou 19	324-7415
------------------	----------





<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
Chrisospilliotissa, 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

## Youth Hostels

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

## CLUBS AND ASSOCIATIONS

### Social/Sports Clubs

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

### 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, Patroou 10.....	323-4551
Japan External Trade Organization, Akadimias 17.....	363-0820
Professional Chamber of Athens, Venizelou 44.....	361-0747
Hellenic Chamber of Shipping, Kolokotroni 100, Piraeus.....	417-6704
Technical Chamber of Greece, Kar. Servias 4.....	322-2466

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

## SERVICES

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

### 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. PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from certain post offices only. These include Koumoundourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychico (Tel. 671-2701); Ambelokipi (Tel. 646-3541). Parcels should be left unwrapped until after inspection.

### Telephone

General information.....	134
Numbers in Athens and Attica.....	131
Numbers for long-distance exchanges.....	132
International operator.....	161 & 162
Recorded instructions (Eng., Fr., Ger.) for making international calls.....	169
Domestic operator.....	151 & 152
Telegrams (taken in several languages) Domestic.....	155
Foreign.....	165
Complaints (English spoken).....	135
Repairs.....	121
Application for new telephone.....	138
Transfer of telephone.....	139
*Correct Time.....	141
*Weather.....	148
*News.....	115
*Theatres.....	181
*Pharmacies open 24 hours.....	107
*Pharmacies open 24 hours (suburbs).....	102
(*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 Organizatio ) 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>	<b>171</b>
<b>For all emergencies (police).....</b>	<b>100</b>
<b>Fire.....</b>	<b>199</b>
<b>Coast Guard.....</b>	<b>108</b>
<b>Ambulance/First Aid Athens only (Red Cross).....</b>	<b>150</b>
<b>Athens &amp; Piraeus (I.K.A.).....</b>	<b>166</b>
<b>Poison Control.....</b>	<b>779-3777</b>
<b>Traffic Police Ag. Konstandinou 38.....</b>	<b>523-0111</b>
<b>For U.S. Citizens: Emergencies.....</b>	<b>981-2740</b>



### ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Photographic, Optical, Pharmacies*	8am-2:30 pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm	8am-1:30pm 5:30pm-8:30pm	8am-1:30pm 5:30pm-8:30pm	8am-2:30pm
Barbers and Hairdressers	8am-2pm	8am-1:30pm 5pm-9pm	8am-2pm	8am-1:30pm 5pm-9pm	8am-1:30pm 5pm-9pm	8am-4pm
Dry Cleaners and Laundries	7:30am-2:30pm	7:30am-2:30pm	7:30am-2:30pm	7:30am-2:30pm	7:30am-2:30pm	7:30am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5:30pm-9pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm 5:30pm-8:30pm	7:30am-2pm
Bakeries	7am-3pm	7am-2:30pm 5:30pm-8:30pm	7am-3pm	7am-2:30pm 5:30pm-8:30pm	7am-2:30pm 5:30pm-8:30pm	7:30am-3pm
Wines and Spirits	7am-3pm	7am-10pm	7am-3pm	7am-10pm	7am-10pm	7am-3pm
Florists Open Sun. 8am-10pm	8am-4pm	8am-10pm	8am-4pm	8am-10pm	8am-10pm	8am-4pm

\*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.

**From May 23rd**



**\*PLUS**

**WEEKLY SUPPLEMENT**

- ★ Street maps of Athens + suburban areas (including Ekali, Kifissia, Faliron, etc.)
- ★ Listings of doctors, lawyers, other professional and emergency services.
- ★ Weekly radio, TV, and AFTER-HOURS gas station guide.
- ★ Restaurant, tourist and recreational guide.

**Magazine**

**OUR REGULAR FEATURES**

- *Surveys • News Analysis*
- *Middle East Report • Futures Market Week • Company News • Company Profiles • Interviews*

Bill me  
 Check enclosed  
 NAME ..... TITLE .....  
 COMPANY .....  
 ADDRESS .....  
 CITY ..... COUNTRY .....  
 TEL ..... DATE .....

Annual subscription rates: Greece: Drs. 3,000  
 Abroad: Europe, Africa, Middle East: US\$97 (inc. postage)  
 USA, Canada, East Asia: US\$112 (inc. postage)

Please cut out and mail this form or simply phone:  
**BUSINESS & FINANCE**  
 10, Fokidos Street, Athens 608, Greece. Tel: 7708 260



# REMEMBER THE HOTEL ROOM YOU 'CHARTERED' LAST VACATION?

## CHARTER A VALEF YACHT FOR AN ENDLESS GRECIAN SUMMER



### It's something more than a hotel room

Remember the hotel room you "chartered" last vacation? Four walls and a bed with perhaps a view of the distant sea. Remember the crowded restaurants and bars? Sitting in a taxi in congested traffic to get to the crowded beach 30km away?

This vacation charter a Valef Yacht and cruise in privacy on a luxury floating hotel of your own.

The decor is warm and inviting allowing you to entertain in comfort. And you have a pool as big as the Mediterranean. But the real beauty of your floating hotel is you can take it where you want to go.

Explore over 2000 Greek islands scattered across the clear blue waters of the Mediterranean, with their quaint fishing villages, secluded beaches and remnants of ancient civilizations. All basking in the warm gentle sun.

Valef owns and manages the largest fleet of yachts in Europe; each accomodating up to 10 or mor persons.

All Valef Yachts are manned by permanent fully trained and experienced crews to take on your yacht in comfort and safety.



Write to Valef Yachts, 22 Akti Themistokleous, Piraeus, Greece or phone 452-9571, Evenings 452-9486 Telex 21-2000 Greece. Cables WILEFA, Piraeus.



**VALEF YACHTS**

Sailing you away from it all.

VALEF YACHTS LTD.  
BILL LEFAKINIS, PRESIDENT