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# THE ATHENIAN

Greece's English Language Monthly



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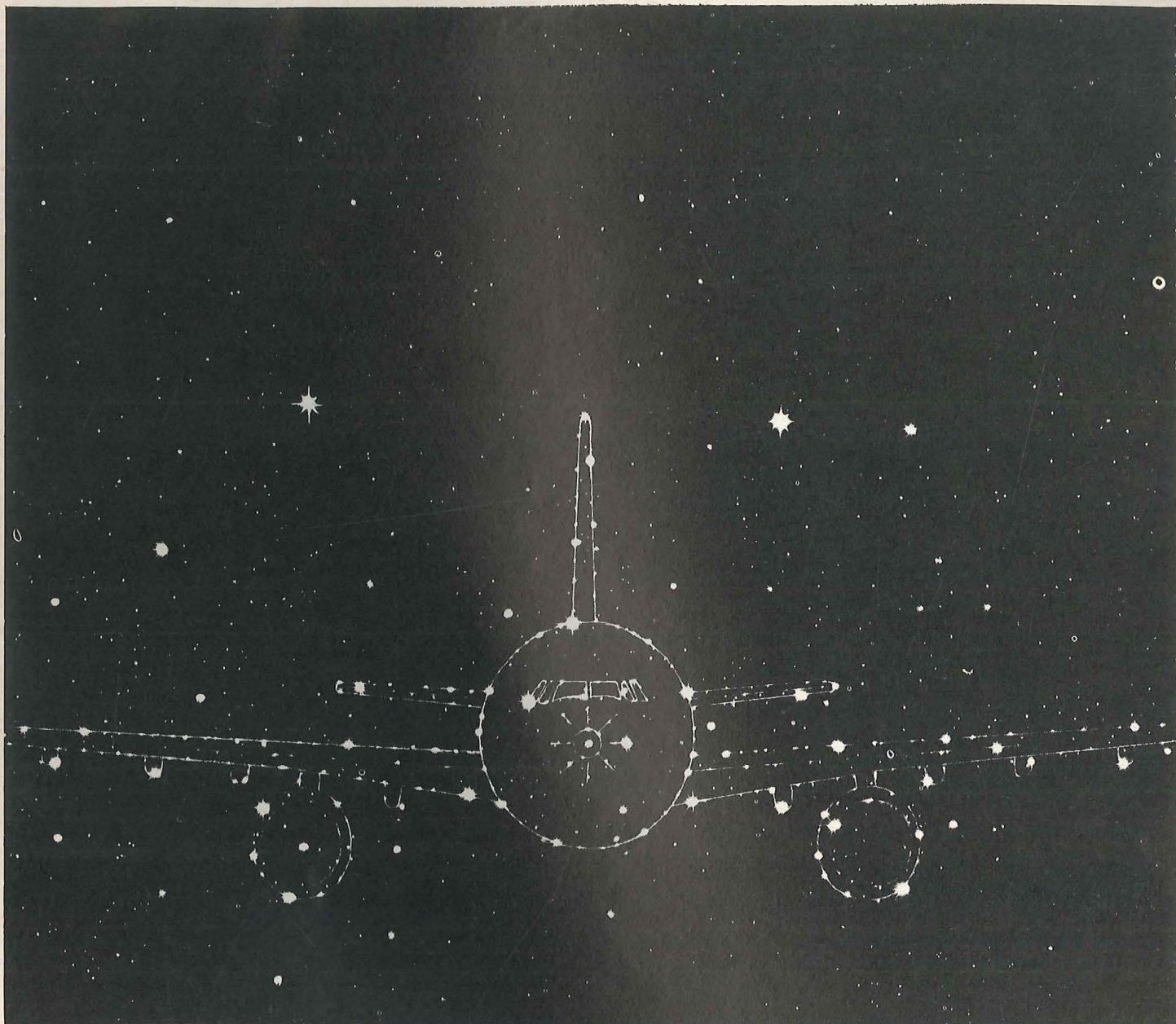


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## THE ATHENIAN

Greece's English Language Monthly  
Vol. VIII No. 94, August 1981

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

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### PRINTED BY

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

### YEARLY SUBSCRIPTION RATES

Greece and Cyprus: 500 Drs.

All other countries: \$18

Air Mail Europe: \$20

Air Mail Australia: \$28

Air Mail rest of world: \$26

### Exclusive U.K. Representatives

BDE International

Temple House, 43-48 New Street

Birmingham B2 4LH, England

Tel. 021-643-4577

The Athenian is owned and published by

Drossoula Elliott & Co., E.E.

"The Athenian"

Tatoiou 56, Kifissia, Greece

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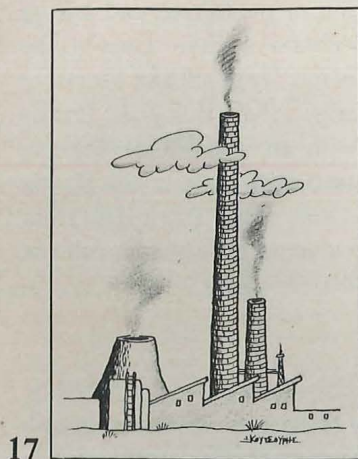
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## publisher's note

Industrial development in Greece has taken enormous strides forward in the three decades that have elapsed since war and foreign occupation left the economy in chaos. In "Greek Industry Meets the Challenge", Antony M. Economides reviews the course of industrial progress during these years and how manufacturing has been extended and strengthened to meet the challenges and requirements posed by the country's recent accession into the EEC.

The rapid economic development of Greece has been accompanied by an equally marked need for changes in social attitudes. If financial necessity is one of the chief reasons why more women are working out of the home today, it has been the slower evolution of traditional values which have made their positions difficult. In "Working Women of Greece", Becky Dennison Sakellariou describes some of these difficulties and the possible legal and social ways to solve them.

Ira Triantafyllides was born in Tsarist Russia, studied at the Sorbonne and came to Greece in 1936. Inspired to learn the craft of pottery, she met with resistance and suspicion from local craftsmen for her original ideas and foreign ways. Vicki Politis describes how this talented and resourceful woman set out on a career that has established for her an international reputation.

Edward Fenton first came to Greece in 1946. He returned in 1961, and six years later he bought a house in Galaxidi. In "The Death and Resurrection of a Greek Village," Mr. Fenton describes the past vicissitudes of this once prosperous port, famed for its sailing ships, and the recent changes which have occurred since he settled there. Mr. Fenton is a novelist, a well-known author of children's books and has translated extensively from the Greek.

The cover is by the painter Spyros Vassiliou who was born in Galaxidi in 1902.



## Athens Festival Highlights

August's Athens Festival program features several major European orchestras and choral groups. Early in the month, the European Community Youth Orchestra, under the direction of internationally acclaimed conductor and pianist Daniel Barenboim, will present a program of Ravel, Brahms, and Schumann. The Orchestra was formed in 1976 under the auspices of the European Community, to encourage young musicians from Europe and elsewhere in the pursuit of their careers through scholarships and experience as members of this orchestra which has quickly earned for itself an international reputation. The soloist for the Athens concert is the young Israeli violinist Shlomo Mintz.

The Youth Orchestra will be followed, later in the month, by the distinguished Vienna "Tönkünstler" Orchestra, one of Austria's largest. Under the direction of Miltiades Caridis who, after studying at the Athens National Conservatory, went on to complete his education at the Vienna Academy of Music, the Orchestra will present two programs from its wide repertoire.

In mid-August, the Royal Philharmonic Orchestra of Great Britain with the Brighton Festival Chorus will present Beethoven's Ninth Symphony. The Philharmonic, one of the world's great orchestras, will be under the baton of Sir Alexander Gibson, musical director of the Scottish National Orchestra. Brighton's Festival Chorus, although founded comparatively recently, in 1968, has quickly established its reputation as one of Europe's outstanding large choir groups, and has frequently worked in close association with the Royal Philharmonic.

## Hymettus Festival

Summer festivals sponsored by local municipal authorities, including exhibitions, theater, dance and other art events, have become increasingly popular in Athens these last few years. This month sees the 3rd Annual Arts Festival of Hymettus, 11 evenings of entertainment where local artists as well as some of Greece's best-known folk performers and visiting troupes from overseas, will participate. Domna Samiou, well known for her lively performances and her unique work in researching, documenting and recording and thus preserving a wealth of Greek folk music, will sing with her group. There will be performances by Cretan and Pontian dancers, and by the Helen Tsoulis troupe, whose repertoire includes traditional dances from throughout Greece, as well as by Sicilian, Palestinian, Bulgarian, Yugoslav, Spanish and French groups. The State Dance troupe of India, now touring Europe, gives a special performance on August 25. Euripides' *Hecuba* will be presented on August 31. Famous puppeteer Spatharis will entertain young and old with the traditional Karagiozis shadow-puppet theater (laughs, music and a moral) on three evenings. Throughout the Festival which runs from August 22 to September 1, there will be two exhibitions: one of books, presented by the Association of

Greek writers and a selection of publishers; and one of paintings by seven neighborhood artists. One of the aims of the festival is to foster local art and literature and to encourage local works. Hymettus poet Tassos Pappas will be honored with an award. Exhibitions and most of the performances take place in the Plateia Demarchiou, the square in front of the Town Hall, from 7:30 p.m. each evening. For more information call the Mayor's office, Tel. 766-4840, 765-2496.

## Sidewalk Theater

The crossroads of Voukourestiou and Valaoritou, long closed to traffic and converted to a pedestrian's haven in the heart of Athens, were, for a few days in late July, turned into a street theater. This first "Theatro Dromou" in Greece, the brainchild of a dynamic young Greek director, Giorgos Remoundos, will continue its tour of the sidewalks with further performances in Athens and in the provinces throughout August (schedule to be announced). Remoundos, who has worked in the past with street theater groups in Germany and Switzerland, approached the Minister of Culture last year with his proposal to establish a similar group in Greece. His idea was accepted and with financial support offered by the Ministry he was able to form his troupe and make plans for their debut performance. The group's first effort is "Pathimata" ("happenings"), by Giorgos Maniotes, a work which was received enthusiastically during its run in the National Theater in Thessaloniki. In "Pathimata", the author sketches a lively picture of life in Greece, as seen through the eyes of an aged madwoman, played by Maria Alkaiou. She is assisted by 20 actors, who divide among them the remaining 80 (!) roles in the play.

## Yiannis Spanos in Concert

Composer and pianist Yiannis Spanos will present three concerts this month at the Lykavittos Theater. The large-scale setting is quite out-of-keeping with his original milieu, the boites of Paris and Athens. Spanos' performing career began over two decades ago as a pianist in a Left Bank boite. Shortly after, he began to write his own compositions, setting to music the works of Greek and French poets alike, which went on to be performed by some of France's best-known stars, including Juliette Greco, Marie Laforet, Richard Anthony and Brigitte Bardot. He produced his first Greek record in 1964, "One Love for the Summer", which gave impetus to a new movement in Greek music which Spanos characterized as the Neo Kima ("new wave"). This music became the focus of the many Athenian boites located in the Plaka which were beginning to open in the 1960s, and which have remained one of the most popular institutions of Athenian night life. Spanos, while continuing to produce his particular brand of folk songs and ballads, has also turned his energies with great success towards composing for movie and theater productions in Greece and France.



## 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.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Call for details and appointments.

DIODENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Group show of Greek and overseas artists, paintings and sculpture from this past season, to Sept. 10.

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.

## 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.

NATIONAL GALLERY (Pinakothiki) — Contemporary prints by a number of French primitives, scheduled to run for about 6 weeks, from end of July or beginning of Aug.; "Portraits of Polish Women", paintings from the National Museum of Cracow by Polish artists from the 17th to 20th centuries, scheduled to open 2nd half of Aug. and to continue to the end of Sept.

## THEATER AND DANCE

DORA STRATOU DANCE COMPANY — Filopappou Theater (near the Acropolis), Tel. 324-4395 (mornings), 921-4650 (evenings). 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 end of 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 (on Agios Demetrios Loumbardiariis Hill, Tel. 922-6210) on days of performances. To end of Oct.

VEAKIO AMPHITHEATER — Kastella, Piraeus, Tel. 412-5498. Ballet Folklorico de Mexico, Aug. 1,2; Fiesta Espagnola, Aug. 4-16; Beriozka Soviet Ballet, Aug. 19-Sept. 13; Soviet Ballet of Moldavia, Sept. 15-20. Performances begin at 9:30 pm. Advance bookings and tickets for the special bus service (departing nightly at 8:45 pm from Amalios 10) from the Pallas Cinema, Voukouristiou 1, Tel. 322-8275 (Mon. - Sat. 10 am - 1:30 pm). Tickets also from the Municipal Theater, Korais Sq., Piraeus, Tel. 417-8351 (9 am - 1:30 pm) and the Veakio Box Office (evenings from 6 pm).

## 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.

AMERICAN CLUB, Kastri Hotel, Tel. 801-2988. Although the Club is closed Mondays, the pool (for members and guests only) and snack bar remain open. 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. Special Family Dinners every Wed. from 5 pm in the Family Inn. Exhibition of paintings by Vassilis Voutsas, Aug. 1-11, in the Lobby; Flea Market, under the pines, Aug. 29, 10 am-5pm, all welcome and any group or individual is invited to rent a table and sell their wares (book and pay rental at the desk cashier).

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. No meetings during Aug./Sept.

CROSS-CULTURAL ASSOC., Tel. 672-3382. No activities during July and Aug. Call for details of next meeting.

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. No meetings held in Aug.

PROPELLER CLUB, Patission 9, Tel. 524-5912. There will be no meetings during July or August.

## SUMMER STUDIES

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

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. 2-week seminar/workshop courses in Hellenic

### SCHOOL REGISTRATIONS

American Community Schools: Aug. 17-26, school begins Aug. 31; Campion, St. Lawrence College, TASIS/Greece: registration office open all summer; Deree-Pierce College: Sept. 7-9, orientation for new students is Sept. 3-8; La Verne: Aug. 31-Sept. 4, classes begin Sept. 7.

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## NAME DAYS IN AUGUST

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.

Aug. 6 Sotiris, Sotiria  
 Aug. 15 Panayiotis, Panayiota, Despina, Marios, Maria, Mary  
 Aug. 30 Alexandros (Alekos, Alexis), Alexandra (Aleka, Sandra)

## DATES TO REMEMBER

Aug. 1-3 Feast of El Fater (Islamic)  
 Aug. 4 Bank Holiday, Rep. of Ireland, Scotland  
 Aug. 6 Hiroshima Day  
 Aug. 9 Fast of Av (Jewish)  
 Aug. 31 Bank Holiday, England, Wales, N. Ireland

## PUBLIC HOLIDAYS

Aug. 15 Dormition of the Virgin

### 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.

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

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.

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), throughout summer to Sept. 25. Fees include accommodation.

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.





# 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 to the end of October.

## 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 Athens Festival Box Office, Stadiou 4 and Voukourestiou 1 (in the arcade), Tel. 322-3111 Ext. 240 or 322-1459. Opening hours are Mon.-Sat. 8:30 am-1:30 pm, 6-8:30 pm and Suns. and holidays 9 am to noon.

**ATHENS FESTIVAL** — Ancient tragedy, opera, ballet and concerts by Greek and international groups, to Sept. 25. All performances are at the Herod Atticus Odeon and begin at 9 pm. Tickets are available 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 performances are noted in the program below. A detailed program (in English) is on sale at the Box Office and costs 100 Drs.

**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, 10.

**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, Mon.-Sat. 8 am-1 pm and 6-8 pm, Sun. 9 am-1 pm.

**VIENNA OPERA BALLET**, Tchaikovsky's *Sleeping Beauty*, Sept. 8, 9, 10, 11; and *Swan Lake*, Sept. 13, 14. Soloist is Rudolf Nureyev (except on Sept. 14).

**SALONICA STATE ORCHESTRA**, conductor George Thymis, soloist Cyprien Katsaris, Sept. 15.

**MORAVIAN PHILHARMONIC ORCHESTRA**, contemporary music for orchestra and/or choir, Sept. 16, 17. Conductors Jaromir Nohejl and Yiannis Ioannides.

**BAVARIAN STATE OPERA AND ORCHESTRA**, conductor Wolfgang Sawallisch, *Tannhauser*, Sept. 19, 20; *Carmina Burana*, Sept. 20; *Ariadne on Naxos*, Sept. 24; works by Wagner, Sept. 25.

**EPIDAURUS FESTIVAL** — Ancient Greek drama in modern Greek translation at the ancient Theater of Epidauros, to Sept. 6. Advance bookings and programs (in English) from the Athens Festival Box Office; The Greek Touring Club of Athens, Polytechniou 12, Tel. 524-8600 (and all its branches in Greece); Olympic Airways, Bouboulina 2, Nauplion, Tel. 0752-27456/28054, on the eve and day of performances. Tickets may be bought from the theater, Tel. 0753-22026, on the day of the performance, Sats. after 5 pm and Suns. 9 am-1 pm and from 5 pm. Tickets for National Theater performances may also be purchased at the National Theater, Agiou Constantinou and Menandrou, Athens, Tel. 522-3242, Mon.-Sat. 8 am-1 pm, and 6-8 pm, Suns. 9 am-1 pm. Performances begin at 9 pm.

**NATIONAL THEATER OF GREECE**, 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.

**LYCAVITTO 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 at the theater.

**HELLENIC CHORODRAMA OF RALLOU MANOU**, Dance performance, 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 GLESONS**, concerts Aug. 31, Sept. 1.

**PHILIPPI FESTIVAL** — Ancient drama at the ancient Theater of Philippi, site of the Battle of Philippi where Cassius and Brutus died. To Aug. 2. Performances begin at 9 pm. Details from the Athens Festival Box Office.

**NORTHERN GREECE STATE THEATER**, Euripides' *Hecuba*, Aug. 1, 2.

**THASSOS FESTIVAL** — Ancient drama at the ancient Theater of Thassos, to Aug. 15. Performances begin at 9 pm. Details from the Athens Festival Box Office.

**NORTHERN GREECE STATE THEATER**, Aristophanes' *Plutus*, Aug. 1; Euripides' *Hecuba*, Aug. 15.

**DODONIA '81** — Ancient drama in the theater of the Sanctuary of Zeus, home of one of the famous oracles of antiquity. For details Tel. 0651-25233.

**NATIONAL THEATER**, Sophocles' *Philoctetes*, Aug. 8.

**THEATER OF DASSOS, THESSALONIKI** — Cultural events continue to Sept. 16. Details from the National Tourist Org., Aristotelous Sq. 8, Thessaloniki, Tel. 031-225/770, 271-888.

**NORTHERN GREECE STATE THEATER**, Euripides' *Hecuba*, Aug. 8, 9, 12 and Sept. 5, 6, 9; Aristophanes' *Plutus*, Sept. 12, 13, 16.

## 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 Rethymnon (to Aug. 3 at the Municipal Gardens, nightly 9 pm - 2 am, entrance 100 Drs.), Alexandroupolis (to Aug. 16, nightly 7 pm - 12:30 am, entrance 70 Drs.), Dafni (Athens, throughout Aug. to Sept. 6, nightly 7 pm - 1 am, entrance 80 Drs.), and Nea Anchialos (Volos, end of Aug., beginning of Sept.).*

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

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

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

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

**DEMETRIA FESTIVAL** — Performances of concerts, theater, opera and ballet, in Thessaloniki. For details contact the National Tourist Org., Aristotelous Sq. 8, Thessaloniki, Tel. 031-225/770 and 271-888.

## LOCAL FESTIVALS

*Panigiria (religious folk festivals) and other happenings and local festivals in various parts of Greece where you may find yourself during your travels. Some dates may vary so make enquiries at the local Tourist Police.*

**AUGUST** — When the grapes and figs ripen. Traditionally a month of plenty. In some areas it is also seen as a beginning to the new winter season. The often variable weather in the first week may be taken as a forecast for the months to come, each of the days corresponding to the months following August.

**FESTIVAL OF OLYMPUS** — Continues from July, to Aug. 20. Performances in the ancient theater of Dion and in the grounds of the Castle of Platamon, Lithoro/Pieria (Katerini), Tel. 0351-23626/20681.

**FESTIVAL OF THE FOREST** — Karpennis, theater and dance, continues from July to Aug. 18.

**OLIVE TREE FESTIVAL** — Three days of festivities in Argalasti (Volos).

**RAISIN FESTIVAL** — Perama (Rethymnon, Crete). Cretan music, food and wine available (for a fee). During Aug.

**EURIPIA '81** — In Halkis, evenings of theater, song and dance at the Fort of Karabamba. Entry is free. Tel. 0221-22908.

**HIPPOKRATEIA FESTIVAL** — On Kos. Ancient drama, music, flower and art shows, athletic competitions and re-enactment of the taking of the Hippocratic Oath.

**EPIROTIKA '81** — In Ioannina, an art festival, including the introduction of writers of Epirus, art exhibition, theater and dance performances by Greek and foreign groups. Tel. 0651-25497/25233.

**IMATHIOTIKA** — Mid-Aug. festival of theater and film, with painting exhibition and folk evenings, in Veria. Tel. 0331-22967.

**CULTURAL AUGUST** — Velventos (Kozani), exhibitions of local art (painting, copper engraving), photography and books, festival of folk and popular song, and theater performances. Tel. 0465-31088/31102.

**SAMOS** — For 3 days during Aug., festival of theater and traditional music, exhibition of folk painting, folk dancing and Karagiozis (shadow puppet) performances. Tel. 0273-27186.

**THESPROTIKA** — At Igoumenitsa, cultural activities, Aug. 1-7, Tel. 0665-22323/23422.

**ELIMNIA '81** — Folk and art festival, Limni (Euboea). Exhibitions of handicrafts, books and photography, theater performances, Aug. 1-10. Tel. 0227-31291.

**FESTIVAL OF ANCIENT TRAGEDY** — At Gytheion, Aug. 1-15. Tel. 0733-22210.

**AUGUST MUSIC** — Irakleion, Aug. 1-15. Tel. Athens 659-5970 or Irakleion 081-28221.

**LESBOS** — In the village of Mantamadou on Aug. 2, a religious festival where couples make offerings of flowered wreaths to St. Steven, singing traditional songs.

**NIKOPOLIA** — At Nikopolis (Preveza), Aug. 2-9. Folk and art festival with performances of ancient



and medieval plays at the ancient Odeion, and exhibitions. The Sardine Feast is held on the last 2 days in a square by the beach; sardines are baked and offered, with Preveza wine, to the company. Tel. 0682-28120.

**TRANSFIGURATION OF THE SAVIOR** — Aug. 6, when the first grapes are taken to the church, blessed and distributed. Breakfast is a special dish, usually fish. Traditionally only fishermen were supposed to work on this day, in order to receive omens about success in the coming year. There is a variety of religious festivals at this time, often accompanied by local songs and dances: at Agios Ioannis (Euboea), Aug. 6; Kallimassia (Chios) at the Church of Agios Emilianos, Aug. 7-8. On Samos the religious festival on Aug. 5-6 is accompanied by folk festivities, the commemoration of the Battle of Mikali (1824), performances of theater and traditional music and art exhibitions.

**INTERNATIONAL MEETING OF MEDIEVAL THEATER** — Zakinthos (Zante), Aug. 8-18. Symposiums, theater, films and exhibitions. Tel. 0695-23698.

**LEVKADA** — Prose and art festival, includes theater, concerts, lectures and performances by Greek and foreign folkloric troupes, Aug. 9-23. Tel. 0645-23354/22135.



**SKYROS** — The unique breed of small Skyros horses are raced. Festivities also include wearing of traditional costume, the re-enactment of a traditional wedding, exhibition of local handicrafts, folk dances and refreshments offered to guests and dancers. Tel. 0222-91209. Aug. 10-20.

**KALAVRITA** — Exhibition of books, wood-carving, photography and painting, theater performances and folk festival, Aug. 13-15. Festivities and folk music on the evenings of Aug. 14 and 15. Tel. 0692-22223.

**ANOYIA (CRETE)** — Music festival, the works of famous Greek composers, competitions of lyre playing, Cretan song and dance, and painting exhibition, Aug. 14-18. Tel. 0834-31207.

**LIVADIA (KILKIS)** Annual re-enactment of wedding customs, Aug. 15.

**LASSITHI (CRETE)** — At Neapolis, religious fair accompanied by a folk festival with art and local handicraft exhibitions, wine festival, Cretan song and re-enactment of a Cretan wedding, and athletic competitions. Aug. 13-15.

**SIATISTA (KOZANI)** — Annual folk festival, called The Horsemen (*Kavalaredes*), Aug. 15. Tel. 0465-21280.

**SYMPOSIUM OF THE AEGEAN SEA** — Scientists from throughout the world meet in Lesbos during Aug. There are also theater performances and exhibitions of books and handicrafts. Aug. 15-20.

**DORMITION OF THE VIRGIN** — Falls on Aug. 15 and is celebrated with special reverence in Greece. A public holiday when pilgrimages are

made to the 2 major shrines of Greek Orthodoxy on Tinos and Paros.

**TINOS** — Large numbers of pilgrims arrive at the Church of Agia Maria (*Evangelistria*) hoping for miraculous cures (the famed icon of the Virgin housed there is said to be especially effective for the mute, lame and paralysed) or to fulfil vows made in moments of danger or distress (often by women and seamen). Some make their way to the shrine on their knees, or barefoot. Offerings are made of oil, or of silver or gold replicas of the person, limb or ship that has been saved by the icon. After the church service the icon is carried in procession through the streets.

**PAROS** — At the Church of Agia Maria (*Ekatondapyliani*, Church of 100 Gates), pilgrims also converge, and there is a procession similar to that on Tinos. Also on Paros on this day, at Naoussa, there is a Pirate Raid pageant.

**ELSEWHERE** — The religious festival is accompanied by folk song and dancing at: the Monastery of Panagia Soumela, near Kastania (Veria), Aug. 14, 15; Mochos (Irakleion); Pyrgi, Kallimassia (Church of Emilianos), Nenitos and other villages of Chios; Olympos (Karpathos); Kassiopi (Corfu); and the Monastery of Evangelistria (Skiathos), where activities include an Epitafios (symbolic bier decked with flowers is carried in procession, followed by pilgrims with lighted candles); Kassos, where food and wine are offered to visitors; Petra (Lesbos), where *keskek*, a traditional meal, is offered to those present; Matsouki (Ioannina), a 3-day festival.

**PORTARIA (MT. PELION)** — Traditional folk performance of a mock wedding in the local style. Aug. 16.

**FESTIVAL OF THEATER** — Ithaka, Aug. 17-Sept. 9.

**KYZIKIA** — At Nea Artaki (Euboea) an old traditional festival is revived, Aug. 20-24.

**VOLOS/MAKRINITSA** — Festivities at the end of the tourist season, Aug. 20-30.

**HYMETTUS FESTIVAL OF ART AND CULTURE** — Annual event organized by the Municipality of Hymettus, Aug. 22-Sept. 1.

Folk dance performances by Cretan, Pontian and the Helen Tsaoulis troupes, traditional songs and music by Domna Samiou and group, Karagiozis shadow-puppet performances by Spatharis. Tel. 766-4740.

**VASSILIKO (IOANNINA)** — Religious fair with folk dancing, Aug. 24.

**FEAST OF ST. DIONYSIUS** — Patron saint of Zakinthos (Zante), where pilgrims come for the procession of the icon through the town. Aug. 25.

**ST. PHANURIOS' DAY** — This saint is said to reveal the future and the whereabouts of lost things. Silver effigies, and cakes are offered in thanks. The specially-made cakes are offered to children and passers-by, with the request that they ask for the salvation of the saint's mother. Aug. 27.

**TAVRIA (ATHENS)** — Children's festival of arts. Theater, Karagiozis shadow-puppet performances and films. Within the last 12 days of Aug. Tel. 346-7920.

**ST. JOHN THE BAPTIST DAY** — One of several days dedicated to him during the year, Aug. 29 is observed in remembrance of his beheading. It has been the custom to abstain from black juice fruits and the use of knives (considered symbols of this event).

**OLYMPUS (KARPATHOS)** — Religious and folk festival, Aug. 29.

**LASSITHI (CRETE)** — In the village of Kritsa, the re-enactment of Cretan wedding customs. Aug. 30.

**ELEUSIS** — Annual performances of ancient tragedies particularly those of Aeschylus. End Aug.-beginning of Sept. Tel. 554-6680.

**INTERNATIONAL MUSIC FESTIVAL** — Nauplia, Sept. 1-15.

**CRICKET FESTIVAL** — English teams visit Corfu in Sept.

**KASSOS** — Religious festival with local dances, food and wine offered to visitors, Sept. 2.

#### INTERNATIONAL MUSIC SEMINAR

An International Music Seminar on modern and classical music is being organized at Nauplia by the Municipal authorities and the Music Academy of Basel. The seminar will take place from September 15-30. Further information may be obtained at the Town Hall of Nauplia, Tel. (0752) 27256, 27325.

## 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. Courses will include regular and intensive Greek language classes (beginner to advanced levels) and Jazz Dance.

**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.

**DANCE WORKSHOP**, Solonos 34, Kolonaki, Tel. 644-8879. 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, re-opens first week in Oct.

## 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 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 Patisision 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.

### 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.*

### SWIMMING POOLS

*There is a variety of pools around Athens open to the public. Those which function under the auspices of the Swimming Federation of Greece (Nicodimou 2, Tel. 323-8025) charge a moderate fee while those run by private organizations and hotels cost somewhat more. It is wise to confirm information about hotel pools before setting out.*

**APOLLON PALACE**, Kavouri, Tel. 895-1401. Any bus to Vouliagmeni passes Kavouri. Open 10 am-6pm, Mon.-Sun. Adults 200 Drs. and children 100 Drs. weekdays, 300 Drs. and 150 Drs. on weekends.



CARAVEL HOTEL, Vas. Alexandrou, Tel. 790-731, 790-721. Open daily 9 am-11pm, adults 300 Drs., children 200 Drs.

EGALEO, Plastira 20, Egaleo, Tel. 590-6204. Open to the public Mon.-Sat. 10 am-2 pm, and to members only 4-8 pm, to the end of Sept., Closed Sun.

HILTON HOTEL, Vas. Sofias 46, Tel. 720-201. Open to non-guests Mon.-Fri., 10 am-7 pm (unless there is a special booking, so do check before setting out). Cost is 500 Drs., or 850 Drs. for use of pool plus lunch.

LISSIA, Taxilou 42, Ano Lissia, 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.

PARADISSIOS, Amaroussion, Tel. 682-1918, 701-2286. Swimming pool (open to end of Sept.), tennis club (runs throughout the year), snack bar, swimming classes. Pool open to members only. You can join up on a monthly basis: adults 1500 Drs., children 8-12 years 750 Drs., children under 8 years free; there are also special family rates. Hours are 9 am-7:30 pm, closed Mon. (pool), and 8 am-10 pm throughout the week (tennis club). Join the tennis club separately at a cost of 10,000 Drs. registration, plus 10,000 Drs. annual fee.

TASIS/GREECE POOL, Kifissia, Tel. 808-1426. Open daily 11 am-7 pm. Call for details of cost of summer seasonal, weekly and daily passes for families and individuals.

## SHOPPERS' GUIDE

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

BENAKI MUSEUM, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection. For children there is a guide to the Folk Art Collection available in English and a reasonably priced coloring set containing a packet of six postcards and six designs.

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

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

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

## SPECIALTY AREAS

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

MONASTIRAKI. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools,

junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from dawn to 1 pm.

## POINTS OF INTEREST

*The hours of museums and archaeological sites are subject to last-minute changes. It is advisable to call before setting out.*

THE ACROPOLIS. Rising 100 meters above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond are the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Mon.-Sat. 8 am-8pm, Suns. and holidays 10 am-4 pm. (See also Museum listings). Guides available on request.

THE ANCIENT AGORA. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic center of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Mon.-Sat. 8 am-8 pm, Sun. 10 am-6 pm. (See also Museum listings).



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

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

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

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

interest. Open 7:30 am to sunset.

## 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.

## 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.*

ANNIE — The long-run American musical hit adapted by Marios Ploritis, directed by Stefanos Lineos, with sets and costumes by George Patsas. Musical direction by Michael Rozakis. With Martha Vourtsi, George Michalakopoulos, Marianna Toli and the young Ariel Konstantinidi (*Aliki*, Alexandras Ave., Tel. 883-2600).

CAFE HELLAS (Kafenion i Ellas) — Musical by G. Skourtis and K. Hardavellas, music by Yiannis Markopoulos. Director Smaroula Youli, sets by T. Zographos. Starring Mimis Fotopoulos (*Park*, Alexandras 36, Tel. 821-7369).

MY WIFE, THE EEC (I Gyneka mou i EOK) — Comedy by N. Eleftheriou, starring Dinis Iliopoulos (*Praiko-Lyrico*, Passalimani, Piraeus, Tel. 412-8853).

GREECE BEHIND BARS (Tis Elladas ta Kangela) — Revue by Eleftheri Skini, under the direction of Stamatis Fassoulis. Music by Loukianos Kelaionis. Choreography by Yiannis Ftery (*Smaroula*, Evelpidon 11, Tel. 883-3745).

GIVE ME YOUR VOTE AND FEEL SAFE (Psifiste me ya na Sothite) — Revue by P. Vassiliadis and Michaelidis under the direction of Antonis Antoniou. With G. Pantzas, Kaiti Papanika and others (*Florida*, Patission and Metsovou, Tel. 822-8501).

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 Yalamos 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).

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. (*Athina*, Derigny 10, Tel. 823-7330).

THE RELATIVES (To Soï) — 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 Vegas, 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).

WAKE UP, FOOL OF A HUSBAND (Xipna Koroïdo 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 (Ói 4 tis Taxiarihias 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.

BLUES BROTHERS (Oi Atsides me ta Ble) — The high budget movie that turned into a showcase for the talents of John Belushi and Dan Ackroyd of T.V.'s "Saturday Night Live" when sadly the material was much funnier and more suitable for the one-eyed monster than the silver screen. Hiding behind sunglasses most of the time, the duo performs a blues jam themselves but the real showstoppers are the blues performers Ray Charles, James Brown, Cab Calloway and especially Aretha Franklin in a spirited rendition of "Think". Directed by John Landis.

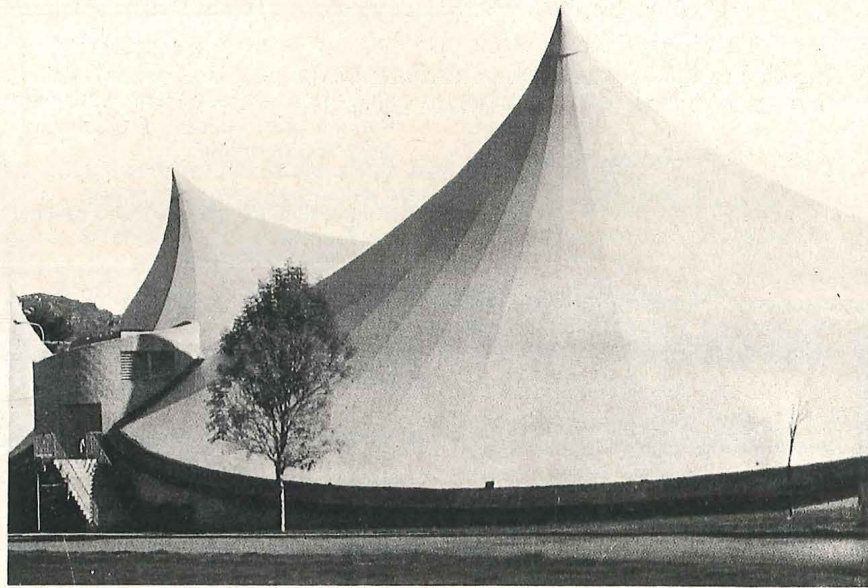
BRUBAKER (Brubaker) — Directed by Stuart Rosenberg, this is the culmination of a decade-long effort by producers Ron Silverman and Ted Mann to bring this hard-hitting drama to the screen. Robert Redford is cast as a reform-minded warden on a state prison farm. With Jane Alexander and Yaphet Kotto in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

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epafes Tritou Tipou: Special 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.

LONG RIDERS — Another version of the James and Younger gang legend but this one is accurate and believable with a cast composed mostly of brothers in real life. The cinematography is restrained but imparts a realistic air to the film and the gang is seen as real personalities, some even exhibiting a sense of humor.

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## NEW HEAD IS NAMED FOR SAS AREA GREECE, CYPRUS, NORTH AFRICA



Holger Kjellgren has been appointed SAS Area Manager, Greece, Cyprus, and North Africa, effective July 1st, 1981.

In Athens he has succeeded Göran Rydberg who has been transferred to another position abroad.

Mr. Kjellgren, 57, has been stationed in Bangkok for the past three years as SAS's Far East Division Manager. He joined SAS parent company Seidsh Airlines (ABA) in 1946 and has held numerous managerial posts in SAS's organization abroad, primarily in the Far and Middle East.





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**ATLANTIC CITY** (Atlantik Sity) — A Louis Malle film which won an award at the 1980 Cannes Festival, this drama casts Burt Lancaster as an aging man who is involved in the seamier side of the underworld in this coastal American city. A compelling but extremely violent movie.

**PARANGELIA** (Request) — An overly melodramatic Greek film from last season, it is based on the true story of Nikos Koenzis who stabbed a number of people and killed three in an Athenian bouzouki club in the '60s. The title refers to a special request for a piece of music at the bouzoukia. Not enough historical or psychological background is given, but there are some good moments, notably the slow-motion sequence during the playing of the song 'Zembekiko for Niko'. Written and directed by Pavlos Tasios.

**O ANTHROPOS ME TO GARYFALLO** (The Man With the Carnation) — Dinos Tsimas wrote and directed this Greek film about the capture, trial and killing of Greek leftist Beloyiannis, during the early '50s. Music by Mikis Theodorakis.

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

**FLYING HIGH** (Mia Epiphani... Epiphani Ptesi) — An irreverent spoof of aeroplane dramas in general and of the 1957 film *Zero Hour* in particular. A passenger is forced to take the controls when pilot and co-pilot are stricken with food poisoning. Stars Kareem Abdul-Jabbar. Lloyd Bridges. 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 Iskiou 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 Anthropos) — Robert Redford makes his debut as director in this Academy Award-winning film which examines contemporary family life in the United States. Stars Donald Sutherland and Mary Tyler Moore as upper-middle-class parents whose teenage son (Timothy Hutton) is deeply troubled by the drowning of his older brother.

**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.

**THE FRONT** (I Vitrina) — Directed by Martin Ritt and starring Woody Allen, this is a serious film about the 1953 Mc Carthy hearings in the USA and the subsequent black-listing and persecution of those suspected of being Communists.

## OLDIES BUT GOODIES

**TELL THEM WILLIE BOY IS HERE** (O Drapetis) — Made in 1969, directed by Abraham Polonsky and starring Robert Redford and Katherine Ross. About an Indian-turned-cowboy who is chased into the desert after an accidental death in 1909. Good technical production in this film which highlights the white man's guilt in Indian affairs, but all-too-predictable plot.

**THE GRADUATE** — This 1966 classic may seem a little dated rather than daring these days, but the good performances by Katherine Ross as the



girlfriend, Dustin Hoffman as the graduate and, of course, Anne Bancroft as the delightfully wicked Mrs. Robinson, plus a lively pop-rock score by Simon and Garfunkle, make it a memorable movie. Directed by Mike Nichols.

**LADY KILLERS** — A comedy from 1955 starring Peter Sellers and Alec Guinness as leaders of a gang of thieves who hide out in a sweet little old lady's home to avoid capture by the police. Hilarious movie directed by Alexander Mackendrick.

**DON'T LOOK NOW** — After their small daughter is drowned, the Baxters (Julie Christie and Donald Sutherland) consult two mediums in Venice who claim to be in contact with the dead child. Adapted from a Daphne du Maurier story, this effective thriller was directed by Nicolas Roeg. Made in 1973.

**REBEL WITHOUT A CAUSE** — This 1955 film which launched James Dean into stardom is melodramatic, but honest enough to show that juvenile delinquency can exist in upper middle-class homes as well as working class ones. Also starring Natalie Wood and Sal Mineo and directed by Nicholas Ray, the movie is concerned with a group of teenagers whose hijinks lead to the accidental death of one of them.

**THE THIRD MAN** — A hack writer (Joseph Cotten) arrives in post-war Vienna to join his old friend Harry Lime (Orson Welles), only to find that, according to his acquaintances and mysterious and beautiful girlfriend (Alida Valli), Lime seems to have disappeared. This 1949 film, directed by Carol Reed and script by Graham Greene, with zither music score and drizzly romantic settings, is an unforgettable gem.

#### NOT RECOMMENDED

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

**THE ADVENTURERS** — Lewis Gilbert directed this cliché-ridden extravaganza of sex, perversion and violence concerning a Central American who returns home to take vengeance upon the sadist who raped and murdered his mother. Sickeningly excessive scenes featuring Ernest Borgnine, Candice Bergen and Olivia de Havilland. Made in 1970.

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

#### MUSEUMS

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

**ACROPOLIS MUSEUM**, on the Acropolis, Tel 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Mon.-Sat. 8 am-8 pm, Suns. and holidays 10 am-4 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. 8am-8 pm, Suns. and holidays 10 am-6 pm.

**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. Mon. - Sat. 9 am - 12:30 pm, Sun. 10 am - noon.

**BENAKI MUSEUM**, Koubari 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



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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. Tues.-Sat. 8 am-3 pm, Sun. 10 am-2 pm. Closed Mon.

**CENTER FOR FOLK ART AND TRADITION**, Iperidou 18, Plaka, Tel. 324-3987. 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. Tues.-Fri. 9 am-1 pm, 5-8 pm, Sat. and Sun. 9 am-1 pm. Closed Mon.

**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. and Sept. Re-opens Oct.

**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. and from Aug. 1 to 17.

**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. and for summer vacation, Aug. 1-15.

**JEWISH MUSEUM**, Melidoni 5, Tel. 325-2823. Houses antiquities of the centuries - old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon., Wed., Fri. and Sun. 9 am - 1 pm.

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

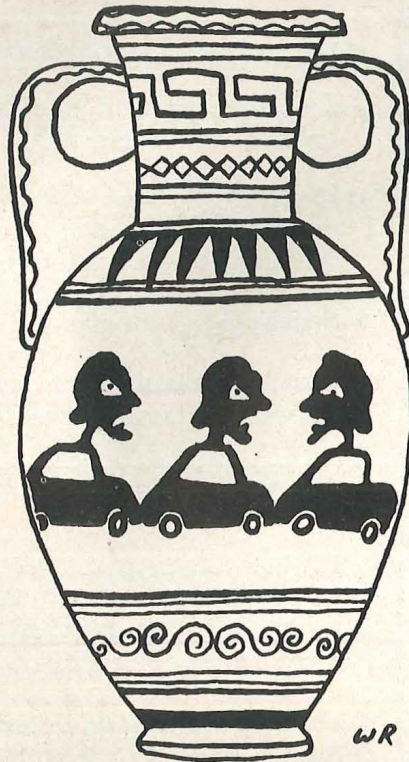
**MUSEUM OF GREEK FOLK ART**, Kidathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Tues.-Sun. 10 am-2 pm. Closed Mon.

**MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION**, Areos1, 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.-Sun. 8 am-6:30 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 Peloponnesus, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. Open Fri. evenings only 5-8 pm or by special arrangement (Tel. 524-0226, Mr. Christodoulis).

## LIBRARIES

**AMERICAN-HELLENIC CHAMBER OF COMMERCE**, 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, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon.-Fri. 9 am-4:30 pm, Sat. 9 am - 1 pm.

**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

## Pre-electioneering

WHEN Opposition leader Andreas Papandreou visited President Karamanlis in mid-July requesting that a certain day in October be set for elections, the President decided that he should like to have the consensus of other party leaders on this matter, and that these proposals be submitted in writing. If everything else changes in the pre-election period, the bureaucratic method remains triumphantly the same.

The oddities of Greek political reality understandably become particularly manifest at this time. In many countries during the campaign period, the thorny issue arises of 'equal time' on television, so that each party gets a just airing in presenting its policies before the public. But not in Greece.

In their Platonic pursuit of ideal justice, the directors of the television networks have decided to ban *all* political statements and manifestations from the box. The decision came — it is said — after certain opposition political rallies in certain towns around Greece appeared on the screen to be better attended and more enthusiastic than government ones. It is true that films showing public servants ranting from festooned balconies at crowds equally adept at histrionic display are not very informative. On the other hand, this Draconian measure effectively prevents Greek television from playing the adult and, one might say, essential role that it could in these upcoming elections. Banner-waving and crowd reaction are not the only means of presenting political realities. The presentation of debates, of political platforms, of roundtable discussions is the obligation of publicly owned channels during the campaign period. It is also an opportune time

to inform the public on the importance of the democratic process, and of its vicissitudes and developments in the past. The directors of the most powerful medium for the dissemination of information, however, have decided that it should play deaf — and especially — dumb, which some feel is itself a political act.

The result of this decision is that the expression of political sentiment must find other fields to play in. So far, poster art has not yet entered the campaign, perhaps in recollection of the warnings of the mayor of Athens who, after the last election, threatened to sue political parties which did not clean up the litter they had pasted up. In mid-July, however, placards far larger than posters were springing up in front of many open areas in Athens. These, set up by the Ministry of Environment, all began with the admonishment, "This Work Belongs to You — Love It!" Each placard then states exactly how many millions of drachmas are to be expended on the beautification of each area, and is signed in bold letters, "Minister George Plytas". Although the noble intent of these public works could only be questioned by the mean-spirited, some were puzzled at why 34 millions should be slated for Alsos Pangrati, for example, which is already in perfect condition. Or why even a paltry 1.5 million be spent for the park in Ekali which never has more than two children in it, since all the villas in the area have playgrounds of their own. Or why there should be no placard in a certain desolate area in Peristeri which looks particularly unloved. Like certain allergies, politics suppressed in one area has the tendency to erupt in another.

One medium where politics is having a fine airing is in the theater, and the political revues are blooming all over town. At the Kalouta

Theater they are even running a Gallup poll of their own. There, PASOK is running ahead every night with 47% of the vote but, then, isn't theater the art of make-believe?

## Dimitris Hatzis

DIMITRIS HATZIS, who died at the age of 67 on July 20, was one of the leading prose writers who emerged just after World War II. Born in Yannina in 1914, he was the second of six children. His father, also a writer, journalist, and an editor of a local newspaper, died when Hatzis was a boy. He joined the Communist Party before the war, fought in the resistance with EAM and was a reporter for the newspaper of the Democratic Army. His first book *I Fotia*, which came out in 1946, was the first important novel devoted to the subject of the Resistance, published just after the events which it described had taken place. The court martial and execution of his brother Angelos in Yannina in 1949 (one of the judges was Pattakos, later of Junta fame) scarred Dimitris for life.

In the same year, he fled from his homeland to East Berlin where he took a doctoral degree in Byzantine philology after a long hiatus in his upper education which had begun with the study of law at the University of Athens in the 1930s. He later moved to Hungary where he taught Byzantine civilization at the University of Budapest. Here he became an editor of the Europa Publishing House, introduced contemporary Greek authors to the Hungarian public and compiled an anthology of modern Greek poetry.

Devoted to his country, Hatzis suffered exile for 25 years, during which time he wrote most of his small but influential literary output



and kept in close communion with his fellow Greeks-in-exile, such as the eminent sculptor, Memos Makris. He returned to Greece in November, 1974, after the fall of the Junta. During his quarter century-long fugitive years, Hatzis never forgot or lost his affection for, or his balanced view of, his homeland and its problems. In his later years he earned the respect of people of all political persuasions — of which he remained often critical — for those personal qualities which continue to live in his works: a sharpness of mind combined with a warm and affectionate heart.

### Returns from Ithaca

LAST month a referendum was held on the island of Ithaca as a result of the efforts made by the local government headed by Mayor Arsenis and the endorsement of the Ministry of Environment. As a legal precedent, the referendum itself was unique since the constitution makes no provision for this kind of local franchise. The conservation issue put up to vote, however, was rightly considered of particular importance and one in which the local inhabitants should have their say, since the government's policy towards areas designated for protection has caused confusion and controversy.

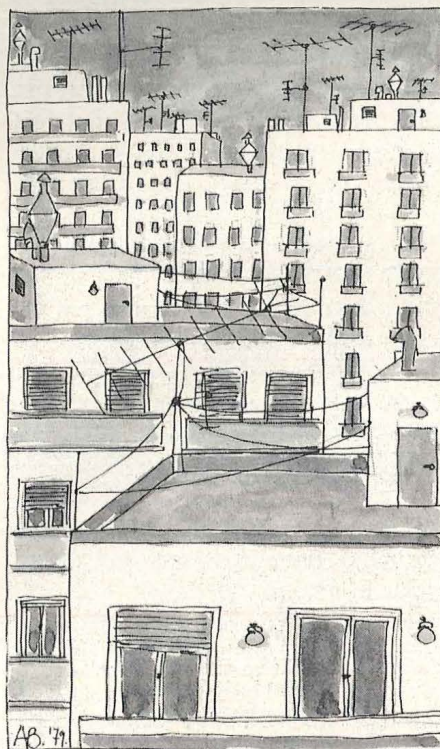
On July 19 the inhabitants of Ithaca were given the choice between a blue ballot which favored the measure — that is, the preservation of the island's architectural heritage along with the establishment of an organized, overall plan for measured development, and a black ballot which meant a vote against the proposal; that is, in favor of free unimpeded development, such as the constructing of high-rise buildings and the razing of traditional ones.

Prior to the referendum, Mayor Arsenis in no way disguised the side on which he stood. In trying to inform the people of the importance of preserving the island's architectural heritage, he brought to Ithaca the best-informed specialists: architects, engineers, town planners; members of environmental societies and representatives of all political parties.

The outcome of the referendum was extremely clear — of the 934 ballots cast, 264, or 29%, favored protection of the traditional habitat

along with controlled development, while 667 ballots, or 71%, favored free development. The presentation and the execution of the referendum were above reproach. The democratic process under which it took place was everywhere warmly praised. The results, however, produced a reaction that varied from disappointment to despair.

What became evident with the outcome of the referendum was that either the concerted efforts in the last few years by individuals, conservation groups, publications, etc. had fallen on deaf ears, or that these ef-



forts had not been presented in an effective way. It was clear in the results that the importance of the conservation of living habitats has convinced far too small an audience: intellectuals; urban dwellers who live in over-crowded, noisy and polluted areas; and those who have taken up the cause of preservation more because it is the fashion in upper-class circles to do so than out of inner conviction. It has not succeeded in becoming a part of the national consciousness, and it has not convinced most of those who are in a position to protect the environment in which they themselves live.

The general post-Ithaca reappraisal was that basic, clear and positive information has not reached those on whom the success of the preservation of traditional habitats ultimately depends — namely, those who now live in them. They see the

concept of preservation as a kind of confinement or punishment, a bureaucratic directive from above which deprives them of using their own property as they see fit, a complex of prohibitions, a command without choices, a means by which living areas are converted into picturesque but dead museums. The benefits are either obscured or unseen: that financial help exists, that practical alternatives are available, that planned development is desirable, that traditional habitats are life-enhancing in the way that cement cities — which, seen at a distance seem desirable and profitable — are not, that the kind of established steady tourism which is most profitable to local inhabitants in the long run is repelled rather than attracted by indiscriminate construction.

It was immediately observed that a small-scale referendum such as took place in Ithaca does not bind the government to raising restrictions on indiscriminate development there or elsewhere. It has also been claimed that preservation groups which have been organized throughout the country to protect areas from industrial development without any official endorsement invalidate Ithaca's right to protest the restrictions placed on areas felt to be worthy of preservation. Nonetheless, without the sincere approval of people living in such areas, the cause of preservation cannot survive. The campaign to save traditional communities is in need of a far more positive and practical approach, and if the recent referendum in Ithaca is any indication of similar sentiment in similar areas — and there is no reason to think that it is not — that goal seems to be still a long distance off. The example of Ithaca may be salutary and bring the preservation issue from the level of "theoretical promises" down to practical terms, defining living areas and not dead monuments. In this way the preservationists may learn a great deal in their efforts to win the confidence of the people of Ithaca. Hence, the words of Cavafy may take on a new level of meaning:

And if you find her poor, Ithaca has not deceived you.

So wise have you become, of such experience,

That already you will have learned what these Ithacas mean.



# Greek Industry Meets the Challenge

*Who's Who and What's What*

By Antony M. Economides

WHEN Greece's independence was declared in 1821, there was scant, small-scale, artisan-type industrial output in the country, mostly limited to the production of silk in Kalamata and the islands of Tinos and Chios, cotton fabrics in Northern Greece, rugs, leather goods, flour and gunpowder elsewhere in the country.

In the decades that followed, small plants producing wines and spirits, cotton yarn and metal constructions were added. An important impetus for the creation of more industrial units was given from 1884 onwards, when the first import tariff was introduced to protect local output against foreign competition. Production also increased following the addition of new territories to the Greek state and the sizeable expansion of the local market.

Industrial development as such began in World War I and the two ensuing decades, but World War II as well as enemy occupation and its aftermath brought about a serious setback. A post-war international conference estimated World War II damage to Greek industries at about nine billion drachmas at 1938 prices, though Greek industrialists believed the damage was higher. In addition to destruction caused by bombing and lengthy idleness of plants, in many cases machinery, spare parts and raw material stocks were removed by the enemy occupation forces.

When postwar recovery began in earnest only in 1950, manufacturing in Greece was made up almost entirely of small-to-medium units producing consumer goods for the limited and underdeveloped local market. Units producing foodstuffs, beverages, cigarettes, textiles, clothing and shoes made up almost two-thirds of the national product deriving from manufacturing, while heavy industry was unknown. Legislation protecting foreign capital invested in Greece which was enacted in 1953 in addition to the first government incentives granted to Greek as well as

foreign investors in industry, but particularly thanks to growing confidence in the political and economic future of the country, led to the creation of the first major industrial units, such as oil refineries and shipyards, in the 1950s.

This favorable trend was speeded up in the following decade, particularly after Greece's association with the Common Market, which came into effect in 1962 and originally set 1984 as the ultimate time-limit when customs tariffs would be abolished between this country and the Community. A host of major-to-heavy industrial units were set up during this period, including plants producing or processing alumina and aluminium, petrochemicals, phosphoric and nitrogen fertilizers, iron-nickel, cement, in addition to a steel blast furnace and more oil refineries and shipyards. The result was that by the end of that decade, in 1970, the 'secondary' sector of manufacturing had already surpassed the 'primary' sector of agriculture and taken first place in the formation of the gross domestic product (GDP). In addition, industrial and handicraft products, whose exports previously

had been insignificant, now made up more than half the total export bill.

Economic progress went on during the 1970s as well but at a slower pace, due to the abrupt rise in fuel prices, which resulted in the higher cost of living and of production and the corresponding limitation of investments, profits and incomes. Despite these adverse international conditions, however, the momentum inherent in the Greek economy permitted it to develop at a faster rate than the average in other OECD member countries and to accede to the European Economic Community on January 1, 1981. An indication of this long-term progress of the economy (with industry in the vanguard) is the fact that whereas the per capita national income in Greece was about one-third that of the EEC average at the time of the country's association in 1962, it had gone up to approximately one-half at the time of full accession nineteen years later.

An illustration of the faster progress of Greek industry in the 1970s is provided in National Accounts data. Thus, whereas the total 'real' GDP (that is, at steady 1970 prices, free of inflation) increased by 57.93% between 1970 and 1979, the product from manufacturing actually shot up from Drs. 49,266 million to Drs. 88,750 million or by 80.14% during the same period. The industrial production index doubled between 1970 and 1980.

The specific manufacturing sectors whose GDP increased at a faster rate in the past decade were those of textiles (by 130.50%), chemical products (110.56%) and non-metallic minerals (102.36%), whereas the sectors of food products, beverages and tobacco (by 79.13%) and clothing and footwear (74.63%) went up at approximately the overall average rate of increase. Other sectors also registered increases in output during this period but at lower than average rates. Food products-beverages-tobacco and textiles vie for first place as the most important sec-

## *Who Produces . . .*

### THE "BIG TEN" GREEK INDUSTRIES RANKED BY THEIR TOTAL SALES IN 1970-1979

1. Hellenic Aspropyrgos Refinery S.A.
2. Motor Oil (Hellas) Corinth Refineries S.A.
3. Thessaloniki Refining Co. S.A.
4. Aluminium de Grece S.A.
5. Esso Pappas Industrial Co. S.A.
6. Halyvourgiki S.A.
7. Hellenic Sugar Industry S.A.
8. Hellenic Steel Co. S.A.
9. Titan Cement Co. S.A.
10. Piraiki-Patraiki Cotton Manufacturing Co. S.A.

*(Source: ICAP Financial Directories of Greek Companies.)*



tors in Greek manufacturing as regards value of output.

The EEC Annual Economic Review for 1980-1981 points out that a principal characteristic of Greece's economic development between 1960 and 1979 has been that the share of manufacturing in GDP went up during this period from 14.2% to 21.8% of total. On the other hand, the share of agriculture went down correspondingly from 23.2% to 13%. Despite these spectacular changes, however, agriculture continues to play an important part in national production and in the formulation of government policy, particularly in the form of subsidies for the support of farm prices. Agriculture also employs a considerable segment of the economically active population.

Greek manufacturing has not yet extended to fields of high technology. Even though industrial items now make up about 60% of Greece's total export income, most of the items requiring superior technological skills continue to be imported. For a long time Greek industry depended for its survival on a high protective tariff, particularly for industrial products considered vital for the national economy. However, the

abolition of tariffs on industrial products imported to Greece from the EEC, which began in 1962, will now be gradually completed by the end of 1985.

Greek industry has stood up well to the EEC challenge so far. However, by the time the transition period in Greece's accession ends in 1985, it is quite possible that a number of existing industrial units might run into difficulties, either on account of competition from similar EEC enterprises or on account of technological lagging behind or because of insufficient financing. Competition, in fact, might be a two-front affair: on the one hand, from Western European industries employing superior technology and ample funds and, on the other, from enterprises in developing countries with low labor costs. Such difficulties might be overcome with proper assistance rendered by the EEC to Greek industries for the purpose of improving their productivity.

A detailed Who's Who of Greek industry appears every year in the Financial Directory of Greek Companies published by ICAP HELLAS S.A. Covering all Greek manufacturing enterprises operating in the

form of corporations and limited liability companies — which actually form the bulk of such companies of any significance — the Directory lists basic financial data, date of establishment, board of directors, management, number of personnel, cooperating banks as well as foreign shareholders and affiliations, if any. As such, it makes interesting reading, at least for businessmen.

The four-volume 1981 Directory includes 1979 data for 3,002 industrial enterprises with total assets of Drs. 603.2 billion and fixed assets of Drs. 374.3 billion. The biggest sector is made up of 444 textile industries with total assets of Drs. 108.9 billion, followed by 388 food product industries with total assets of Drs. 72.7 billion. Aluminium de Grece S.A. has been the past decade's biggest company as regards both total assets and fixed assets, and it also registered the biggest net income of all companies listed.

The total net worth of industrial companies listed in the ICAP Directory increased more than five-fold in the past decade, from Drs. 30 billion for 1,703 companies existing in 1970 to Drs. 159 billion for 3,002 companies in 1979. That, of

### *What is being produced . . .*

As an indication (the list being by no means exhaustive), Greek manufacturing industries now produce the following principal products (the figures, unless otherwise indicated, are in tons and refer to 1979):

**Foodstuffs:** Pasteurized milk (260,000), margarine (16,173), edible fats (13,191), wheat flours (2,246,000), biscuits (21,447), chocolate (15,624), sugar (286,000), macaroni and other pastas (70,941).

**Beverages:** Wine (471,000), beer (248,000), soft drinks.

**Cigarettes:** (25,219).

**Textiles:** Yarns (155,954), fabrics (43,388), ginned cotton (140,000).

**Wood articles:** Veneers (12,707,000 cubic meters), plywood (76,838 cubic meters).

**Paper in general** (179,771 tons), cardboard (45,462).

**Plastics** of various kinds (48,824).

**Chemicals:** Phosphoric acid (288,000), sulphuric acid (1,061,000), nitric acid (313,000), fertilizers (1,035,000), artificial silk fibers (6,974), polyvinyl chloride (47,606), anhydrous ammonia (287,000), colors (43,433), soaps (12,049), detergents (82,779), matches (278 million pieces).

**Petroleum products:** Combustible gas (111,365 tons), road asphalt (122,835), vacuum gasoil (832,000), motor spirit (1,277,000), jet fuel (1,204,000), fuel oil or mazout (7,468,000), diesel oil (2,882,000), kerosene (91,890) mineral oils (126,728), briquettes (94,313), liquid gas (99,370).

**Non-metallic minerals:** Glass products (129,388), tiles (272 million pieces), cement (12 million tons), asbestos-cement products (155,967), sulphur (38,061).

**Basic metallurgy:** Iron (918,000), iron and steel sheets (475,000), lead (23,535), iron-nickel (14,632), alumina (493,000), aluminium (141,000).

**Metal products:** Iron pipes (150,933), wires (88,582), nails and bolts (23,743), razor blades (923 million pieces).

**Electrical products** (all in pieces): Accumulators (195,624), electric lamps (27 million), household cookers (122,733), refrigerators (138,299), washing machines (28,542), water heaters (127,882).

**Ships** of various types and other transport equipment.

(Source: *National Statistical Service of Greece.*)



course, was the decade of the big inflation. The biggest increases during this period were noted in petroleum products (1667%), clothing and footwear (854%) and transport equipment (704%) — indicative of investments carried out in these fields.

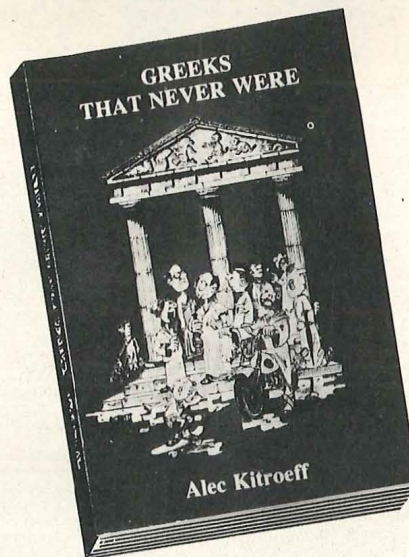
The 3,002 companies operating in 1979 were employing 322,395 persons. About one-third of these people (104,501, to be precise) were employed by the 100 biggest companies ranked by their sales, while the ten biggest of these had a personnel total of 14,302. Biggest industrial employers in the past decade have been Hellenic Shipyards (with an average of 5,720 workers and employees in the period 1970-1979), followed by Piraiki-Patraiki Cotton Manufacturing Co. (with 4,761) and Financial, Mining, Industrial and Shipping Corp. (3,634).

Biggest sales in 1979 were understandably effected by petroleum product industries (a total of Drs. 115.6 billion), followed at some distance by food product industries (Drs. 75.6 billion), textiles (Drs. 73.5 billion), chemicals (Drs. 51.3 billion) and basic metals (Drs. 39.7 billion). In fact, among the ten biggest manufacturing companies in the past decade as regards the volume of their total sales, three were oil refineries, three were basic metal industries, one was a cement company, one a cotton manufacturer, one a sugar refinery and one a mixed industrial company (see box).

Have Greece's industries been profitable undertakings? The return on stockholders' equity (that is, net income as a percentage of net worth) was for all industrial enterprises a healthy 15.1% way back in 1970. This went up to 18.8% in 1973 and, when things began getting tougher, went down to 14.4% in 1974, 6.6% in 1975 and 1976, 5.1% in 1977 and a low of 4.4% in 1978. In 1979 the return went up again to 9%. Biggest return in 1979 was registered by petroleum product industries (a high of 39.3%), followed by basic metals (21.6%), tobacco (18.7%), wood and cork (16.4%), clothing and footwear (16.3%), printing and publishing (15.8%), non-metallic minerals (14.3%) and leather (11.5%). On the other hand, the sectors dealing with paper and paper products, electrical appliances and transport equipment had net losses.

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*All in a day's work: Jenny Phillipidou on route; Antiqua Karageorgio with customers; Eleni Agathonos at the office*





# Working Women of Greece

*Growing options in a rapidly changing society*

By Becky Dennison Sakellariou

WITH Greece's entry into the Common Market, Greek women are soberly examining their status as workers. Why is there such a low percentage of married women in the paid work force in Greece — 28%, compared to an average of 40% in other European countries? Why are only 6.0% of married women who work considered professionals, a very low percentage next to other EEC countries? How do we explain the disproportionately large numbers of unsalaried female agricultural workers — 65.87% in Greece, — a figure four times higher than any other EEC country? Why has the official number of working women decreased in Greece since World War II, when elsewhere it is rapidly on the rise?

Some of the answers to these questions lie in the more obvious areas of labor practices and economic priorities: insufficient benefits, no social security, erratic insurance coverage, poor provisions for maternity leave, low salaries, non-existent child-care facilities, unfair tax structures, limited vocational and educational opportunities. These are some of the complaints, some of the harsh realities that face working women, and especially working mothers, in Greece. The United Nations has stated that women, on the whole, are the poorest part of any population, and Greek working mothers have by far the scantiest compensation for their labor of all the women in EEC countries.

Many women are forced to take part-time work because of their home duties. These particularly exploitive positions offer no security, no wage minimum, no compensation, no benefits. Many women, on the other hand, choose not to work because their minimal salaries are declared with their husbands, and the family can end up paying more in taxes than is actually brought home in the woman's paycheck.

Salaries of women in Greece are

still substantially lower than men's, on the average, by at least 25%. Maternity leaves in this country are paltry compared to those in other EEC countries. Greek women are permitted six to eight weeks off before giving birth and six to eight weeks afterwards. As long ago as 1965, many European countries gave twelve to twenty-six weeks, both before and after childbirth with extensions when necessary. In France, there are provisions for women to take up to two years' leave from their jobs for every child under five years old. The integration of substantial and flexible maternity leave into a workable labor structure demonstrates a mature understanding of the process of childrearing and a respect for the rights of everyone.

The statistics tell us about the women who work for a salary, outside the home. But they do not include as viable wage earners the thousands of women who share the work in their family business, such as a taverna, a kiosk, or a dry cleaners. They do not include the women who do private tutoring, who are poets, weavers, and potters, or those who clean other people's homes and care for their children. These women serve no statistical purpose and are forgotten in demographic surveys. On the other side of the coin, the exclusion of these women from official figures is often deliberate, on the part of the women. As noted, many Greek families will not state in the official census that there is a second wage earner in the household.

Most Greek women who are employed outside the home also carry out the great majority of tasks within the household. This means, in very concrete terms, two jobs for many women, and for those who are also mothers there is often no end to their responsibilities. "The washing can pile up, the floor can be polished next week, the taverna is around the corner when the cupboard is bare, but a child's stomachache or

history test or questions about the moon cannot wait until a more convenient time," says one working mother.

Four women talk here of their lives, their jobs, children and schedules, and their perceptions of Greek society and the women working in it.

Jenny Phillipidou has driven a blue city bus for the past four years. Previously, she drove school buses, factory-employee buses, and holds a license to drive heavy transport vehicles. Her enthusiasm for her job spills over into lobbying for traffic-safety programs on TV, for a holiday to honor the bus driver, and for more women in traditionally male occupations. Although now city-bus drivers work a five-day week, Ms. Phillipidou never slows down. "I am not a person who ever sits still," she says. "I run three homes and have lots of people to help and support. Although my salary is necessary to the upkeep of our large family, I also work because it is personally satisfying to do so."

Financial necessity is one of the central reasons Greek women work outside the home. With the high cost of living and wages still lagging far behind, two average salaries are essential to keep a family clothed, fed, housed, and occasionally entertained. The real dilemma in this situation is that the economic demands of daily living have accelerated faster than the supporting social institutions and attitudes. Therefore, although the working mother is a very real presence in the Greek labor force, provisions for her 'other job' are meager, at best. Childcare must be found, and paid for, and that burden often comes from the woman's paycheck. Eleni Agathonos, who works as Director of the Section of Family Relations at the Institute of Child Health, paid out four-fifths of her income in the early '70s for live-in help, and still pays almost half of it for someone to be





*Irene Kalergis at her desk*

home when the children return from school. "Although the transience of au pairs has affected my older son, I believe that personal satisfaction for a mother is important and will reflect on others."

Ms. Agathonos has worked on and headed a variety of projects and at present is on the team in charge of the Child Abuse and Neglect Program. In her work, which she calls "at times concentrated agony," she is concerned with the effects of the collapsing family support system so characteristic in urban Greece. The surrounding female members of a rural family are not there to share the domestic duties, and all the burden of childcare and housework fall on the one woman, often in a new and unfamiliar situation. Ms. Agathonos makes certain that her project provides for some daily childcare for the troubled families because "no matter what a woman does, she needs a break, needs time for herself."

Available, good quality public day-care centers are the first and most essential building blocks in a social support system for working mothers. Over and over again, the women in the Greek working world request the establishment of such centers. They are adamant about society's obligation to furnish this kind of service; if the working woman is a reality, the government and other social institutions must adjust to that reality. The extended

family in Greece, and in the urban areas in particular, is rapidly disintegrating, and increasingly less frequently is there an aunt, a grandmother, sister, or even grandfather around to share in the care of children. Many women take this plea further by saying that if they knew their children were well cared for, their own performance on the job would be much better.

Despite the almost insurmountable problem of childcare, a large majority of Greek working women would not go back to being exclusively a mother-housewife. In some cases, the job becomes a welcome refuge from the constant household demands. Other women, like Antiqua Karageorgio who runs a toy store in Kifissia, felt isolated with two small children and wanted to find work that would be a worthwhile contribution to the world she knew. She and her partner put in long hours arranging and selling toys and crafts that have educational and creative uses, that don't break easily, and that are esthetically attractive. Although Ms. Karageorgio struggles each day with the question of who will take care of which child, and on occasion has had to take them to work with her, she would not give up the challenge and rewards of her work. "My daily life is like one of the puzzles we sell in our store," she says thoughtfully. "Each day we have to fit the pieces together, juggle them around until they fall into place. But I

wouldn't give it up; I look forward to leaving home every morning!"

Many women feel that they and their children pay a high emotional price for the lack of a support system for working mothers. Irene Kalergis, a special consular advisor in the American Embassy, has struggled for twenty-five years with the feeling that she could never give her kids as much of herself as she wanted to and work at the same time. "If society and its individual institutions had recognized my needs and supported my rights as a worker, I wouldn't feel this residue of bitterness." Ms. Kalergis had paid help for her children as they were growing up and found that it was often difficult to return home from work and suddenly become a mother again. Her solution was to make weekends special times for trips out of Athens so that she could actively relate to her children rather than just being "around the house".

Other women agree with Ms. Kalergis, but put the finger of responsibility on the family. If women must work outside the home, the inner functioning and attitudes of the family must alter: "How we structure and value our daily tasks, how we share workloads, what our children learn from observing us as adults, respect for each other's abilities and limitations — these are what must be examined," observes a concerned sociologist. One fundamental change still in its infancy in the Greek family is that of the role of the father-husband. The men of the family must come to terms with the fact that housework is a fulltime job, too, and that it must be shared if the woman is to bring in that essential second income. Although shopping seems to be one of the duties Greek men feel comfortable about taking over, only a small minority has really begun to pitch in with housework as active members of the household. Ms. Kalergis sees this concept of sharing in duties as extending to the children; in particular, the male children are unaccustomed to this. "We need to raise our children as full, contributing members of the community that exists within the household. Children need a stronger sense of shared responsibility within the group to which they belong."

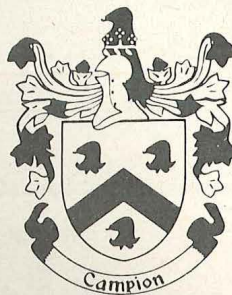
There is strong evidence that Greek working women bring a highly



developed social consciousness to their jobs, wherever possible. They are aware of the reciprocal relationship of their private, domestic lives and their positions in the labor force, and many are attempting to initiate changes that will bridge those two worlds. Ms. Karageorgio, for example, and her partner encourage their customers to consider non-traditional toys for their children, like puppets, and crafts, educational projects and challenging games. They do not have a 'boys' section and a 'girls' section for toys, but consider all toys appropriate for all children. Ms. Phillipidou is very aware of her own social duty to young girls who are entering hitherto exclusively male occupations. "When they see me driving with ease and confidence, perhaps they will take courage to apply for a similar job. Only women can help other women in this way; men will rarely encourage a girl to enter an all-male profession."

The very presence of more and more women in the work force, Greece's active membership in the Common Market, a rapidly changing society, and the growing awareness of options other than traditional ones are all elements of change. The working women of Greece are determined to be active, earning members of their communities and are effecting forceful changes by that very determination. Concern is growing about the delays in the adoption of the new Family Law. Legal revisions must come simultaneously with social change. As long as the existing Family Law gives the husband the right to allow his wife to work or to forbid her, any other laws already on the books relating to equal rights are automatically voided. As long as property in a marriage belongs almost exclusively to the male, a woman's earnings are denied their full value. As long as a woman's work in the home is not recognized as an equal economic contribution to the household, the concept of equal pay for equal work is unrealistic. Thus both internal and structural changes in the social, legal, and economic spheres are essential to ensure the Greek working woman recognition and respect for her contribution to Greece's growth and stability.

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# The Death and Resurrection of a Greek Village

*Galaxidi: An object lesson for Greek tourism*

By Edward Fenton

**D**IGGING in your garden in Galaxidi or making your way along the dirt lanes of the village after a rain, you constantly come upon fragments of old pictured plates; most are from English export china of the last century. The blue willow pattern occurs most frequently, although the variety of designs and colors is extraordinarily wide. Once, in a washed-out heap of rubble I came upon a shard from a commemorative plate of the great Crystal Palace Exhibition of 1851. Nothing is so evocative of the former prosperity of this old town of sailing ship captains as these ubiquitous reminders of its past.

Galaxidi rises on a small peninsula on the Roumeli side of the Gulf of Corinth, across the bay from Itea. Beyond it, on the mainland, stretches the vast olive grove of Amphissa. Beyond that looms Mount Parnassus. At night from the village you can see the lights of Chrisso and Delphi, like not-too-distant chandeliers.

The village goes back to ancient times. Archaeological evidence points to its having been a settled community as far back as the 3rd millennium BC.; the fortification wall around the present village, sections of which can still be seen, dates to the 4th century BC. Its history in Byzantine times is like a dim mirror of the fate of the rest of Greece. It is recorded as having been part of the fief of Salona, fighting on the side of the despot of Epirus against the Franks at the Battle of Salona in 1210. Nearly a century later the

men of Galaxidi came to the aid of the Bastard of Neopatras against the Latin Emperor and all perished at Lamia. In 1309 they fought for the Emperor against the Catalans and gave substantial help. By 1394, Murad Bey was established as the Turkish governor on the shores of Corinth.

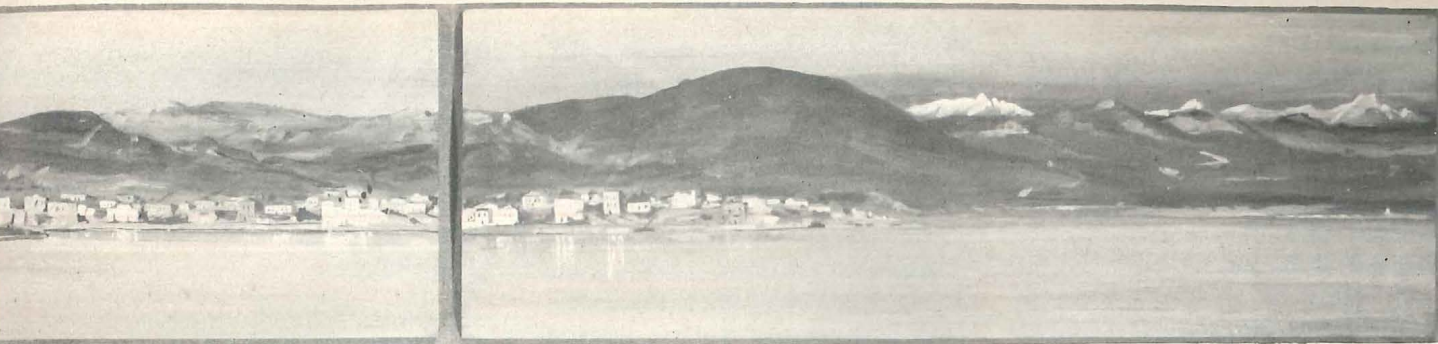
About 1404 the Knights of St. John built a church at Galaxidi, St. John of Jerusalem. The Latins had bribed the Greeks to help them, but when they failed to do so the Turks occupied Salona. From 1416 on, continental Greece from Olympus to Boeotia was again Turkish. The Bey of Salona gave his word to protect Galaxidi and Lidoriki if they kept allegiance (1448). We now know many other details of the history of Galaxidi in those times because of the *Chronicle of Galaxidi*, written by the monk Euthymios in 1703. The manuscript was found in 1864 by K.N. Sathas in the 13th-century monastery of Christ the Saviour, a monastery which still stands, in a considerably depleted state, high above the village. The *Chronicle* was published in 1865.

Galaxidi paid its price for its participation in the Greek War of Independence. The forest of cedars, cypresses and olive trees which, we are told, formerly covered the plain was gone. A report to Kapodistrias in 1830 records that there were no trees in the area, "nor are there any running waters. The town has been pulled down and destroyed... It contains 2815 souls... 40 shipbuilders,

30 masons, 4 shepherds... The men of Galaxidi are almost all seamen and they are at the same time small-scale merchants using their own ships..."

The ships were rebuilt first, then the churches, then the schools, then the houses. By the 1870s Galaxidi had 6,000 inhabitants and 1,050 houses. For about 70 years after the melancholy report to Kapodistrias, the village enjoyed great prosperity. In its heyday it was a port considerably larger than Piraeus. It rivaled Syros for business and for the quality and fame of its sailing ships. The harbor was a thick forest of masts. Opposite it were the shipyards. The quay was lined with coffee houses and cookshops, each with its strict caste system. No ordinary sailors would dare to sit in the establishments where the captains gathered. The richer houses held furniture and pictures brought from Europe. The captains brought Italian craftsmen to decorate the rooms, their wives wore the latest fashions in crinolines and, later, bustles, brought from France and Italy. It was from that time that the residents of Galaxidi got their reputation for being, like their neighbors in Patras across the Gulf, '*fantasmenoï*', prone to give themselves social airs, not unlike the plantation owners of the pre-Civil War South in the United States. An old resident tells me that when she was a girl she never dreamed of setting foot inside a shop. It was unheard of for any female of her class to do such a thing. When I referred to a section of the village where someone I knew

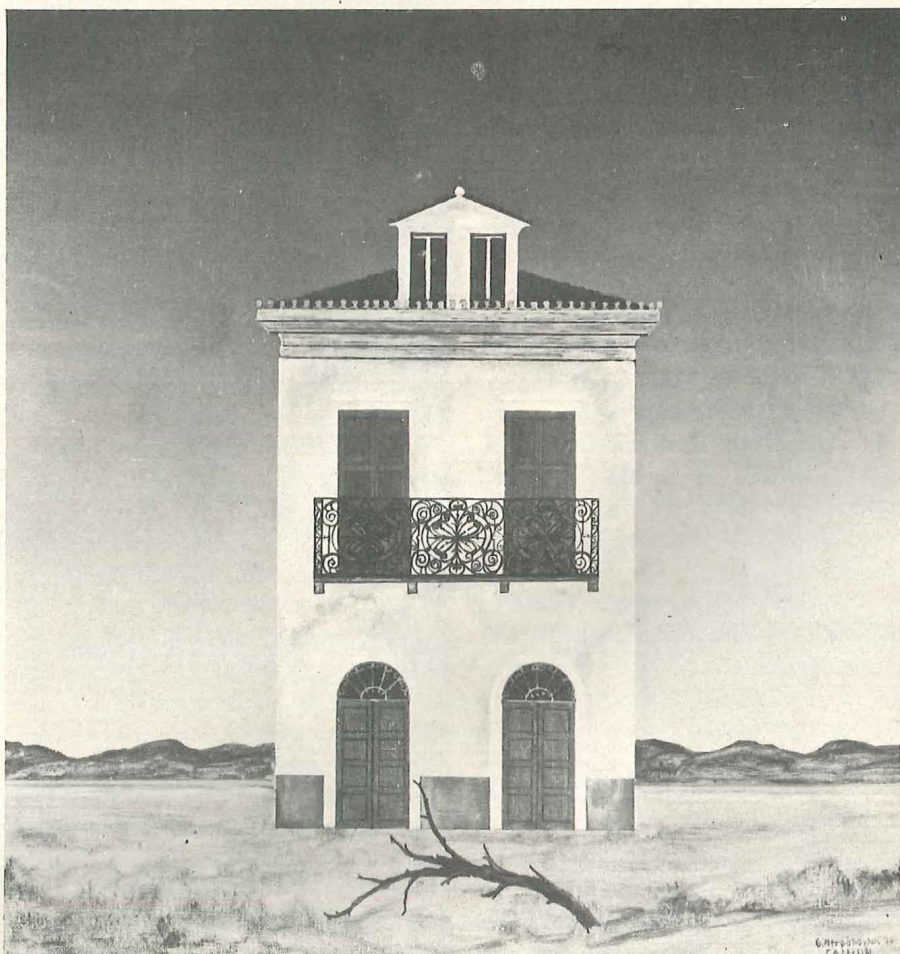




had recently bought a house, another descendent of the old sea captains declared that she had never set foot in the area.

Reminders of that brilliant period abound: In the Nautical Museum there are the ships' figureheads, as well as a splendid collection of watercolor portraits, mostly executed in Italy, of the sailing ships. Then there are the stone houses themselves, with their graceful balconies, fan doorways, and enclosed gardens. Many of the old houses have their 'lookouts' built on the top story, not unlike those in Nantucket. Another common feature of Galaxidi houses is the so-called 'averto', an open loft large enough for sails to be dried out, mended and stored in them. In many houses the interior furnishings have been preserved from that time: Victorian consoles, gilded mirrors, heavily carved dressers filled with picture china, and silver services, severe family portraits in elaborate gilded frames.

The decline set in after the turn of the century, brought about by the ascendancy of the steamship. The Galaxidiote sea captains simply refused to believe that there could be any future for the new vessels. The story goes that two local captains, prodded by visions of progress and profit, finally decided that they would invest in one. They got as far as Marseilles where they were going to order the steamship. The deal fell through. The two Galaxidiotes could not come to an agreement as to the name of which wife it would sail



Artists' views of Galaxidi: Panorama, Spyros Vassiliou (1970); Galaxidi houses, Stathis Petropoulos



under.

Piraeus was close to the capital and was able to accommodate a great many of the new leviathans. With the expansion of Piraeus, the glory of Galaxidi gradually faded. Its contact with Europe became more remote. Its seamen moved to Piraeus and embarked on the steamships. Shepherds and laborers moved down into the village from the surrounding hills. For the old families which remained, there were only memories and a certain rigid arrogance, like that of the post-bellum gentlefolk of the U.S. South. Even up until World War II a shadow of the old life went on, although by then nearby Itea, which had always been little more than a landing-place for Delphi, had expanded. A twice-daily ferry connected it with Galaxidi and brought students from Itea to the Galaxidi high school. Steamships of the coastal line were her only contact with Piraeus and the rest of Greece.

The German occupation cut the village off from the world. Many of the empty houses were vandalized, stripped of furniture. Food was hard to find. Galaxidiotes who still remember those days tell of having to trudge on foot for hours in order to exchange the contents of their trunks — tailor-made clothes, old parasols, heirlooms — for a little oil or a bagful of beans.

Then, for a long time, Galaxidi was silent and forgotten. Many of its houses were boarded up; their owners had moved to Athens, Piraeus, Patras. Other houses were in bad disrepair, having been occupied and misused by both Germans and the bands of resistance fighters who had come down from the mountains. Then, slowly, as it had happened after the Greek War of Independence, Galaxidi took on a new surge of life.

Three of the village's citizens played an important role in this resurrection.

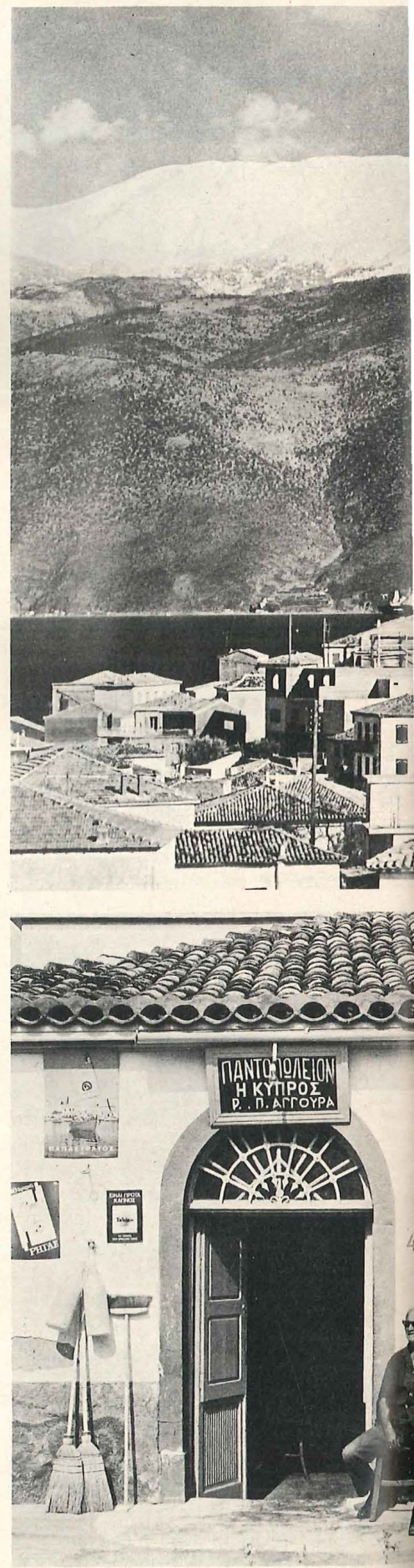
The first of these was a retired officer of police, named Giorgos Kammenos. He had two related passions: his village and planting trees. The extensive pine forest on the spit of land where the shipyards had formerly been situated, opposite the harbor, is exclusively his creation. It makes a tremendous difference to the village, both in terms of

physical beauty and in providing lungs to the dry surroundings, transforming both the climate and the aspect of the village. It is now a matter of great local pride and concern. But when Kammenos began his work of reafforestation in 1929 he had his difficulties. He stood vigil for hours at the windows of his house on the quay opposite, rifle in hand, ready to fire at anyone who might dare to cut a sapling or at any shepherd rash enough to graze his flocks there. They still tell the story in the village of what happened when he spotted a stray ewe among his trees. He sent one of his men to bring it to his house. Since no one dared to face his wrath by claiming it, he put the ewe up for public auction and the money it fetched was used to buy more trees. Halfway along the pleasant drive which now rims Giorgos Kammenos' forest, there stands a marble bust of him. He well deserves it.

The other two Galaxidiotes who figured in the village's return to life were, interestingly enough, women. Zoe B. Tzigouni was mayor from 1959 to 1964. She was an enlightened, cultivated, public-spirited woman with an awareness of what was going on in the outside world and a will of iron.

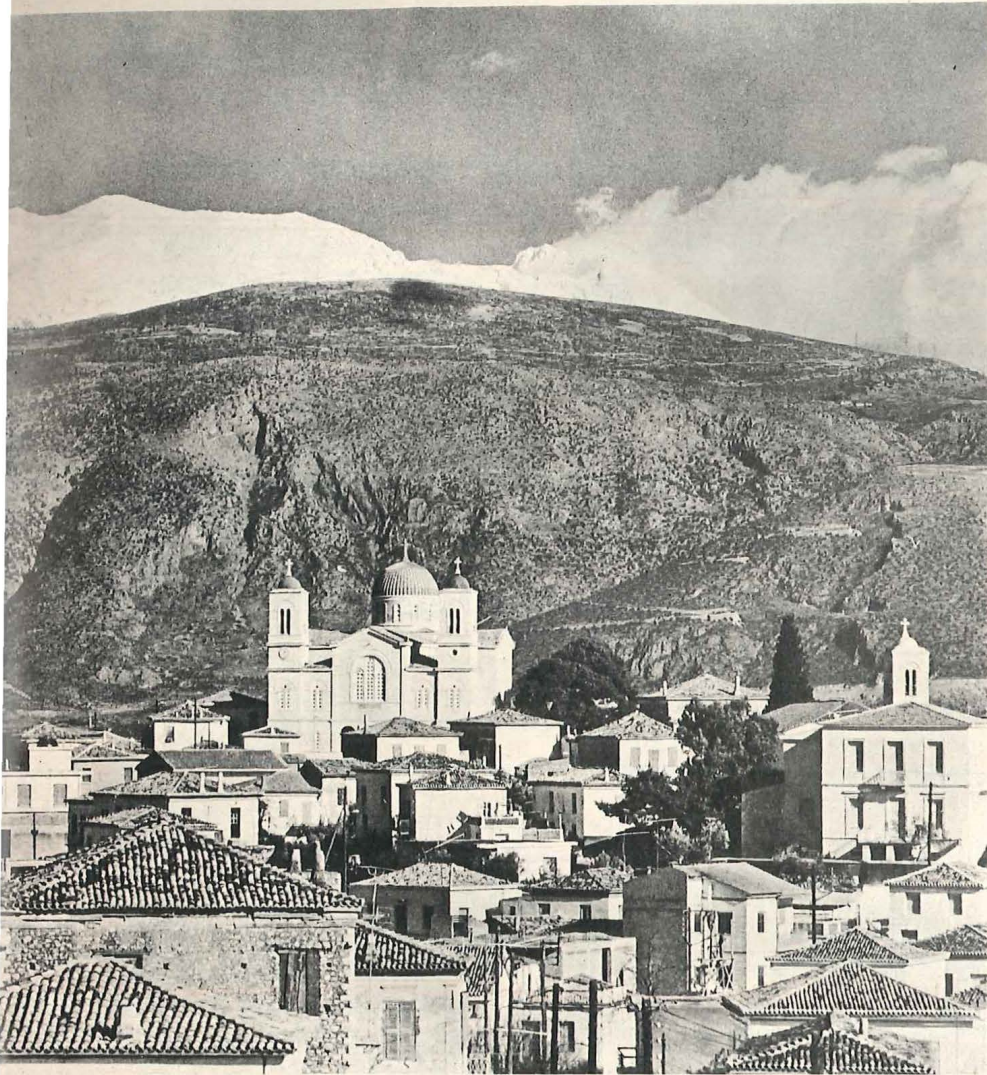
I remember sitting with her one summer evening on the balcony of her house. Already in her eighties, she was still handsome, her hair waved in the fashion of the 1930s. She had an understated chic reminiscent of the same period. As we looked out over the lights of the port and at the line of foreign yachts moored below us, she turned to me and smiled. "I wanted," she said quietly, "to make a little Deauville of it." She died in 1972.

Finally, it was Eva Vlami who brought Galaxidi to life for many Greeks who had hardly been aware that it existed. She had been born in Piraeus and lived in Athens, the daughter of a distinguished Galaxidiote family. A woman of rare spiritual quality, she was also a sensitive and highly lyrical writer. Her first book was called *Galaxidi*. It was a poetic evocation of the village and its history. This was followed by two novels: *O Skeletovrachos* (the name of the hero) and *To Argalio tou Fengariou* (*The Loom of the*



View over Galaxidi to Parnassus; street scene





*Moon*). Together, they present an extraordinary view of the village and its past. The former, in fact, is already a classic of modern Greek literature. Eva Vlami's death in 1974 left a gap in the cultural life of Greece.

By the early 1960s foreigners had begun to trickle into Galaxidi. A Dutch family bought an old stone house in which to spend their holidays; an American journalist and his wife bought another, near the lighthouse, remodelled it and settled in to live there all year round. Then Cacyiannis came to make a movie in the village, *The Day the Fish Came Out*. It could not with any stretch of a charitable imagination be called a memorable film, but while it was being made it did bring a lot of excitement to Galaxidi as well as a taste of the modern world. Several of the foreign actors who appeared in it bought houses. A couple of Australians turned old Galaxidi houses into charming pensions and transformed an old cave on the port into a highly picturesque discotheque, now closed, but a great attraction while it lasted. The old houses, which were still to be had fairly cheaply, were being brought back to life; Americans, Canadians, French, Belgians, more Australians — even Greeks from Athens — were beginning to discover the village. Then the road came at last, the coast road linking Itea with Naupaktos. The price of property zoomed.

Galaxidi was not yet a little Deauville by any means, but Mrs. Tzigouni, I think, would have been pleased.

Despite the fact that the village had been officially declared a 'traditional community', its architectural tradition protected by the national archaeological authorities, preserving its character has been an uphill struggle. For a while, as one local resident told me, you could be certain that almost any house you admired in the village, restored to its former beauty, was owned by a foreigner. The local citizenry, flushed with the new prosperity of the 1970s, thirsted for modernity, for cement, for copies of the tasteless Athens apartment houses which to them symbolized progress. One day I overheard a local resident, passing an old stone house which was being





carefully brought back to life, calling out to the workmen, "Why don't you just bring in the bulldozer and level it?" It never occurred to him to think that those thick old stone walls would cost a fortune to build today, if indeed masons could be found with the skill and the patience to hew the stones and put them in place. In fact, many of the handsome old houses are being allowed by their owners to fall down so that they can be replaced by modern cement construction.

By now, however, a great many Greeks have come to realize that it is to their advantage to preserve their architectural heritage. More and more of the Galaxidi restorations are being done by Greeks with taste as well as money.

Aside from its immediate charm, Galaxidi succeeds in casting a definite spell on those who know it. In the summer when it is crowded and the year-round population of around 900 more than triples, you can have your privacy inside your walled garden. If you want to see people, you can amble out to the harbor and see which of your friends are at the tables there. There is, in fact, so much social activity there if you want it that a frequent visitor from the United States refers to it as "Gala City". It is like being on an island, without having to be dependent on boat schedules.

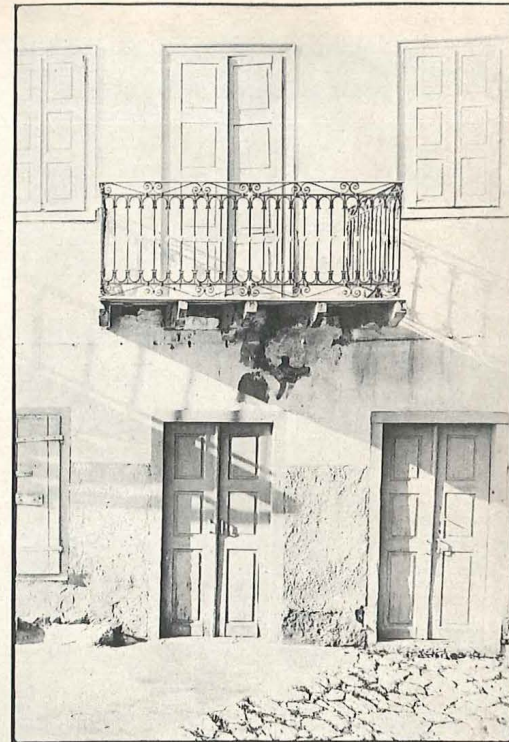
For those of us who love the village, the best time there is those halcyon days of late spring and early autumn, before the tourists have arrived, or after they have departed. The air is clear then. The narrow streets are quiet and the sheep bells

can be heard in the early morning as the flocks go out to graze, and then again in the evening, echoing against the hills as they return. The atmosphere is marvellously dry. Galaxidi, because of its geographical position, has zero humidity.

There are still problems. For one thing, the local water is brackish and unpleasant in taste. Good water has been promised for years but there is still no immediate hope of its being brought in. There is also the constant threat of pollution. Only a few years ago there was a proposal to bring a cement factory to Galaxidi, a thousand or so meters outside the village. There was talk that it would bring money and work to the village. Only the impassioned efforts of a few local citizens, headed by a producer of honey who has hives distributed all over the area, checked this imminent disaster.

There are no sandy beaches — one swims from rocks and in shingled coves. This is also an advantage. Good beaches would undoubtedly have attracted the large impersonal hotels which would quickly destroy the quality of the village. As the foreign owner of a small and successful pension once told me, "The future of this village is in small pensions like mine, where the guests feel they are taking part in the local life. I hope a lot more are opened. They won't be competition for me. They'll help the village and attract the kind of foreigners who really want to feel that they are in Greece."

Galaxidi could be an object lesson, if only those who have already made so many disastrous blunders in Greek tourism could see it



*Galaxidi houses*

clearly. Tourism is now as important to the country's economy as the sailing ships once were. What has happened here marks an important step in its development. It points to another kind — a tourism of quality.

One thinks of this when the pullman coaches descend on the village on weekends and holidays. They belch forth their loads of bored excursionists who wander aimlessly through the village, climb up to the church of Saint Nicholas to blink at its famous iconostasis. ("All that work, all done by hand!"), meander through the museum and then end up sitting on the harbor complaining about the lack of food, and swarming around the kiosk. When they have left they have bought a few soft drinks, and strewn the pine forest with their empty plastic ice cream cups. I have heard the locals say, with pride and excitement, "We had a lot of tourists today! Over twenty busloads!"

But the real tourists, those who have helped make Galaxidi what it is today and who should truly be cherished and encouraged, are the long-term visitors, Greeks as well as foreigners, who buy the old houses in Galaxidi, revive them, plant their gardens, employ local workmen and not only bring capital to the village but make a long-time investment in the community, even contributing to its life. They are the future of this Greek village. I think that Mrs. Tzi-gouni would have blessed them. ■



## Galaxidi

### *How to get there from Athens:*

(By car) National Route No. 1, turn off after Thebes onto route for Delphi, continue towards Itea and turn right just before Itea. About three hours' driving time, 215 kilometers from central Athens.

### *Hotels:*

Ganimede (pension), Tel. 0265-41328; Poseidon, Tel. 0265-41271; T'Aderphia (on the harbor). There are several rooming houses. Ask the local police.

### *Restaurants:*

Most are on the harbor and have limited, typically Greek fare: Aleko's, Leonidas', Meletis'. More elaborate are To Skouna (expensive) and T'Aderphia. Meals and snacks are also served at the Galaxidi Yacht Club, at the end of the harbor.

Other eating places are Dervenis' (pleasant garden, opposite the Ganimede) and Liotrivi on the Hirolakka, in a picturesque old stone mill. The old olive press can be seen inside. Kostas', in a small plateia off the main street has outdoor tables and serves grilled meat. There is a popular taverna opposite the port. Also To Kentro, at the far end of the pine forest.

The discotheque, Pera Panda, opposite the harbor is chiefly frequented by the very young. The cave on the port may have reopened by now under new management.

### *What to see:*

The **Nautical Museum** with its collection of marine instruments, old figureheads (records say that most of them were ordered in Trieste) and portraits of old

Galaxidi sailing ships, many of them with a background of Venice. There is also a small but interesting collection of archaeological finds.

The **Cathedral of Aghios Nikolaos** dominates the village. The present large edifice was built in 1897-1902 on the site of the old church. It contains the famous carved wooden iconostasis, the work of the craftsman Athanasios Moschou, begun in 1825 and completed ten years later.

The modest **Church of St. John the Baptist**, near the main plateia of the village, is of considerable charm. It contains a noteworthy icon of Christ, the Virgin and St. Anne by Michael Damaskinos (end of 16th or beginning of 17th century), to the right of the iconostasis.

The neo-classical **Girls' School** (near the Ganimede) was built in 1880 and is worth a glance.

The **Monastery of Christ the Savior** on the mountain behind the village can be reached by car. It was founded in 1250 by the Emperor Michael Komnenos II. Not much of it is left to see, but it is a splendid spot for a picnic. The best time to go there is in the evening, just before sunset.

Finally, it is worth the time of an architecture buff to wander around the lanes of the village and examine the details of the old houses. On the harbor there are two shops of interest to visitors: one contains ceramics by a local artist and is housed in a splendid former coffee house notable for its neo-classical design — a series of handsome arches topped by a row of roof tiles which are like a lace edging. Further on, in the house which belonged to Mrs. Tzigouni, is a jewelry shop containing many objects which have been designed with taste and imagination and executed with skill.



*The harbor at twilight*



# A Potter in Paradiso

*The art and career of Russian-born Ira Triantafyllides*

By Vicki Politis

WHEN Ira Triantafyllides opened her workshop in the late 1940s to design and produce ceramic objects, the inhabitants of Maroussi looked on her with amusement. How could this small, gentle woman who spoke Greek with a foreign accent possibly succeed, or even survive on her own, doing a man's work? From ancient times, ceramics had been a man's and family's occupation. But now this foreign intruder, and a woman at that, had arrived. To make matters worse, she seemed determined to break the traditional norms that governed this craft and exploit it for its expressive forms and content.

But they misunderstood the dynamism, determination and strong will that motivated this woman. She was born in Tsarist Russia, the daughter of a Greek doctor who worked in Batum with his Russian wife, also a doctor. Her father had studied in Paris with Charcot, a predecessor of Freud. Kyria Ira grew up in comfortable surroundings and as a child studied the violin. However, the coming of the Bolsheviks disrupted the tranquillity of life on the Black Sea and with the changes in the political climate, she was compelled to abandon the studies in philosophy she had begun at the University of Kiev and flee her country.

She went to Paris where she continued her studies in philosophy and literature at the Sorbonne. Not wanting to return to Russia, she remained in Paris where she began to design fashions. Before long, she was selling her creations to some of the best fashion houses there. When she moved to London, some years later, she continued with fashion designing.

In 1936 she came to Greece to visit her brother. Although she had planned only a short stay, the coming of the Metaxas regime, followed by the outbreak of World War II obliged her to remain.

One day, on a visit to the potters of Maroussi to buy some vases, she was inspired to learn this craft and

design her own objects. She saw great potential in the uses of the clay which were not being creatively exploited by the tradition-bound potters. So, without any artistic training and knowing nothing at all about how to work in clay nor how to operate the wheel and the kiln, she set about learning the techniques and how to apply them in a uniquely personal way. She learned primarily through trial and error, for the Maroussi potters looked on her with disdain and suspicion and were not willing to teach her or to help her. When she first began, she would sculpt animals at home and then take them to Maroussi for firing, travelling on the bus from Athens with her tray loaded with her animals and free-form dishes and bowls.

"They would try to fool me," she recounts. "When I went to collect my things from their kilns, they would tell me the fire had devoured my objects. Or they would tell me to put salt in the clay. On the sly, they would even add pebbles."

But a strong belief in what she was doing provided her with the determination to persist and not give in to their obstructions. She disregarded the forms that were being mass-produced by the commercially-minded potters and developed a style that combined the spontaneity and simplicity of folk art with a personal interpretation of ancient forms. Thus, a vase no longer retained its traditional shape: a dent in its body, a twist to its neck and it acquired a completely new character. All the functional items that she designed — dishes, vases, tea sets and lamp bases — sprang from traditional forms but under her gentle prodding, they were metamorphosed into interesting and lively shapes. The dishes were usually decorated with vivid floral motifs whereas the vases and tea sets were colored with metallic glazes that accented their unusual shapes.

Apart from the functional objects, Kyria Ira created a vast variety of animals, from donkeys and horses

to elephants. These bear a strong kinship to the fairytale animals found in the paintings of Chagall. After all, the source of inspiration was the same for both. As children, each grew up listening to Russian tales about magical animals.

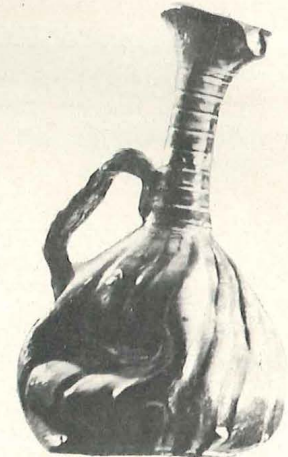
Although her early vases were thrown on the wheel, she always preferred to give life to the clay through her hands, letting it speak to her and guide her. Geometric perfection was anathema to her, and the bowls and vases that she made on the wheel were then bent or twisted out of shape, transformed into things with a life of their own. A dish would be denied its strictly circular form because the tail of a fish etched onto the surface extended beyond the frame of the dish. A bud vase might have floral projections springing from its body, or it might have the shape of a deformed eggplant.

"I look at the clay. I look for the movement," she says. "I do not insist on my way. Sometimes I may start out making a horse, but the clay insists on becoming a goat. I let it express itself. I don't know anything about anatomy. I let the clay find its own way."

The colors she uses are for the most part natural ones, derived from metallic dust found near ancient mineral mines. In the kiln, these colors melt and separate to create streams of brilliant color and speckled designs. Kyria Ira regulates the heat of the furnace through feeling rather than with a thermometer and allows the flames of the fire to lick her objects.

The novelty of her free-form designs has attracted a wide clientele and her works have been purchased by some of the wealthiest Greek families. Visitors to Greece also quickly discovered her work and soon she was receiving orders from all over the world. An exhibition in 1956 in Athens confirmed the reputation she had acquired and even in Greece her objects were used in the decoration of the Xenia Hotels





which were being built at the time. Her creations have travelled widely and have gone to individuals such as Eisenhower, John Kennedy and Moshe Dayan. More recently, Reagan was sent a ceramic elephant just before his election as President of the United States.

Kyria Ira still works alone in her house in Paradisos. It was originally a barn without windows and doors but through her active imagination and much hard work, she transformed it into a charming cottage which architects have frequently visited in order to copy various elements of the rustic decoration. The long and narrow rooms of the barn were converted into a house and workshop with areas for storage and firing. The wood-burning furnace was built according to ancient models. Everything was made by hand, as far as was possible: wooden cupboards, doors, windowsills and sliding doors. It was something novel in those days when 'rustic' was not in vogue.

Today, everything in the house remains unchanged. The entrance-way leads into a long room lined with wooden shelves and cupboards which are all populated with Kyria Ira's colorful, whimsical animals, her tea sets, dishes and vases. Wherever you look, a yellow horse with a flowing green mane is staring at you

shyly, an azure frog is poised to jump, or a full-bellied fish is engaged in aquatic acrobatics. Emerald green tea sets with individually hand-formed mugs, no two alike; silver-black vases with long necks; flowery dishes inspired by her springtime garden; whatever can be made from clay can be found in Kyria Ira's long room. Each item has to be individually examined, for each has its own character. At the far end of the room there is a loft and under it a cozy nook with a whitewashed fireplace. On a low table are clustered red clay animals, waiting their turn to be baked.

A stroll through the extensive garden with its palm and fruit trees yields additional surprises. Little horses, roosters and frogs sit pensively in every corner. Vases stand tall and imposing on the shelves that have been built into the stone wall of the garden, and wherever your eye wanders it is bound to settle on something made of colorfully glazed clay.

Today, Kyria Ira, now in her 80s, has started working again after an interruption of a few years. The strong love that she has all these years held within her for the clay is once again expressing itself. Working entirely by hand, she is now making mainly animals and especially horses, for her closest friends.



## Two Bestsellers

Arianna Stassinopoulos  
**MARIA – BEYOND THE CALLAS  
 LEGEND**

*Weidenfeld and Nicolson: London,  
 1980. 329 pp.*

**I**N his most recent novel, *Creation* (Random House, 1981), Gore Vidal has his central character and narrator, the ambassador to Athens of the Great (Persian) King in the fifth century B.C. observe that “no Greek can endure the success of another Greek.” This certainly seems to be the case with Arianna Stassinopoulos, a very eager and ambitious Greek journalist who professes to admire the late Maria Callas but goes to great length to portray her subject as a failure.



No matter what one's view on Callas may be, she was not a failure by any stretch of the imagination, but Miss Stassinopoulos' book most certainly is. The principal reason for this is that the author is not musical herself. Her only claim that would attempt to justify her writing such a book is that she “heard Maria Callas when she was ten singing *Norma* at

Epidaurus.” Other than that we have no reason to assume that Miss Stassinopoulos has been to an opera since or can even hum a tune in whole notes. The 300 pages of text, therefore, aside from occasional quotes from reviewers or comments of musical observers, deal with Callas' private life, little of which is not already known. We are thus treated to a repetitious account of her childhood and youth in Athens (where she and her family are portrayed as German collaborators) and New York, her constant fight with and ultimate estrangement from her mother, her early career and sudden rise to operatic stardom, followed by a long account of her relationship with Onassis and the final unhappy years, once he married Jackie, which were marked by an unsuccessful comeback attempt with di Stefano and closed with her death at an early age in Paris.

Although there was much in her private life that contributed to it, unhappiness was not the central fact of her life. That remains her career as an artist and singer which made her one of the dominant personalities of this century. It is this overwhelming aspect of her character – this once in a hundred years' kind of talent – that Miss Stassinopoulos is unable to evaluate or even comment on intelligently. Thus we are left with a gossipy collection of vignettes told in standard journalese with no analysis of insights into Maria Callas the great artist and musician that any person who spends \$15.95 to buy the book has a right to expect to find.

Still, Miss Stassinopoulos has drawn on a wide range of background material which, when viewed through the disconcerting veneer of her shabby narrative, tempts one into learning more about the Maria Callas that all opera lovers, including Tebaldi fans like myself, remember with awe and affection. It is to be hoped that someday, someone will

write a book worthy of her greatness and her contribution to art in the twentieth century.

—Robert Brenton Betts

Gore Vidal  
**CREATION**

*Random House, New York, 1981.  
 510 pages.*

No one handles history quite like Gore Vidal. He manipulates, distorts, revises, animates and astonishes so that the effect is often as much theater as it is history. He does it all with such wit and intelligence that he has become, like his books, a tour de force. And he knows how to reach the best-sellers' list. Through the use of history, first with *Julian*, then with *Burr*, and now with *Creation*, he is writing and selling books with a profit that turns historians pale with envy.

The source of Vidal's wit is largely irreverence. He devastates American Founding Fathers as well as brilliant civilizations. If Americans were insulted by the way he ridiculed George Washington in *Burr*, then Greeks will be irritated by the way he treats the heroes of their Golden Age.

Set in the fifth century BC, *Creation* has as its central character and narrator Cyrus of Spitama, a half-Greek who is also a grandson of the prophet Zoroaster. Brought up in the Persian court, Cyrus naturally acquires his own contemptuous view of the Greeks. As Xerxes' ambassador, he travels as far as India and China, seeking trade routes and wealth for the Persian Empire, meeting along his diplomatic path the luminaries of that dazzling century.

The reader first meets Cyrus in Athens when, blind and old, he has decided to narrate the story of his extraordinary life to his nephew Democritus of Abdera. The city-state of Athens, then, seen from the perspective of this Persian ambassador, allows Vidal ample scope for satire,



# Creation

"His best novel."  
—New York Times

# Gore Vidal

which he accomplishes, as always, with verve and trenchancy. Note the method Vidal uses to lampoon the Greeks. As Cyrus walks out of the Odeon, he overhears the comments made by the Greeks levelled at him in particular and at the Persians in general:

'No, he is a Magian.'

'What's that?'

'A Persian priest. They eat snakes and dogs.'

'And commit incest with their sisters, mothers and daughters.'

'What about their brothers, fathers, and sons?'

'You are insatiable, Glaucon.'

'Magians are always blind. They have to be. Is that his grandson?'

'No, his lover.'

'I don't think so. Persians are different from us.'

.....

'That boy is very good-looking.'

'He's Greek. He has to be. No barbarian could look like that.'

And again note how he casually dismisses the Parthenon:

"Currently Pericles and his cabal of artists and builders are construct-

ing a temple to Athena on the Acropolis, a grandiose replacement for the shabby temple that the Persian army burned to the ground thirty-four years ago, a fact Herodotus tends not to dwell on."

And how he treats Thucydides:

"Thucydides was insolent. I daresay he was drunk. Although we Persians are accused of heavy drinking because of our ritual use of haoma, I have never seen a Persian as drunk as some Athenians."

But *Creation* goes much deeper than glib observation and bantering dialogue. Vidal is knowledgeable. He takes us down the Tigris and Euphrates in a trireme and tells us all about the journey. He describes with the ring of authenticity the protocol of the Persian court of Darius through his narrator, corrects the accounts of Herodotus, and explores the philosophical problems of dualism and evil. It is this wide dimension of learning and thought in the book which has led critics to acclaim this as Vidal's best novel.

Why the title *Creation*? It probably bears on Cyrus/Vidal's world outlook — a cycle of creation, death and again creation which is completely unredeemed by love. It is a dry, harsh life, full of power, politics, and evil.

Vidal first appeared among a cluster of promising post-war American novelists such as Truman Capote, Norman Mailer, Irwin Shaw, William Styron and Herman Wouk. It was his third book, *The City and the Pillar*, however, which won him notoriety, because it dealt with the (then) sensational subject matter of homosexuality sympathetically. Nevertheless, readers recognized the talent that lay beyond it. Although sensationalism has lost its edge in today's context, Vidal can still cause intellectual shock. Thirty-five years and fifteen novels later, Vidal remains one of the best American novelists writing today.

—Brenda Marder

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## The Medium is the Message

### Sculptures of Sklavos

**G**ERASIMOS SKLAVOS was born in Cephallonia in 1927. He met with an untimely death in 1967 when crushed by one of his own sculptures, a cruelly romantic fate for this 'poet' working in stone.

Sklavos belongs to that tradition in sculpture which art historian Herbert Read has aptly defined as 'vitalism'. First initiated by Picasso, it found full expression in the genius of Henry Moore. The characteristic of this art refers not to the explicit vitality of movement or rhythm of a sculpture but to the implicit vitality and power it has been imbued with, a tradition marked by the pent-up energy and intense life within a work, independent of what it may represent. It is thus a power of expression which has a spiritual vitality associated with a penetration beyond the reality of appearances.

'Vitalism' comes at the tail end of the Renaissance tradition. Like all such sculpture it demands a highly expert technique and exhibits the sculptor's personal style. Gerasimos

Sklavos has a marked preference for strict carving and chiseling. Seen in this perspective as one of those last form-oriented sculptors heroically closing an epoch, Sklavos emerges as a master-carver.

The Sklavos exhibition at the Zoumboulakis Gallery was comprehensive, displaying an excellent choice of representative works from all periods and in all the media. It offered a rare opportunity for the Greek public to see some of this widely-acclaimed sculptor's work which has not often been shown locally.

One wonders, however, why an exhibition of such importance was not organized by the Pinakothiki. Although I am aware of the problems presented to a private gallery in assuming this task. I feel that the layout of the exhibition could have been planned with more imagination. The evident crowding of exhibits in the gallery detracted from the impact of each individual sculpture.

Perhaps Sklavos' most salient characteristic is his intense regard for the stone to be carved and chiseled. His sculpture is dictated by his material, with the result that the

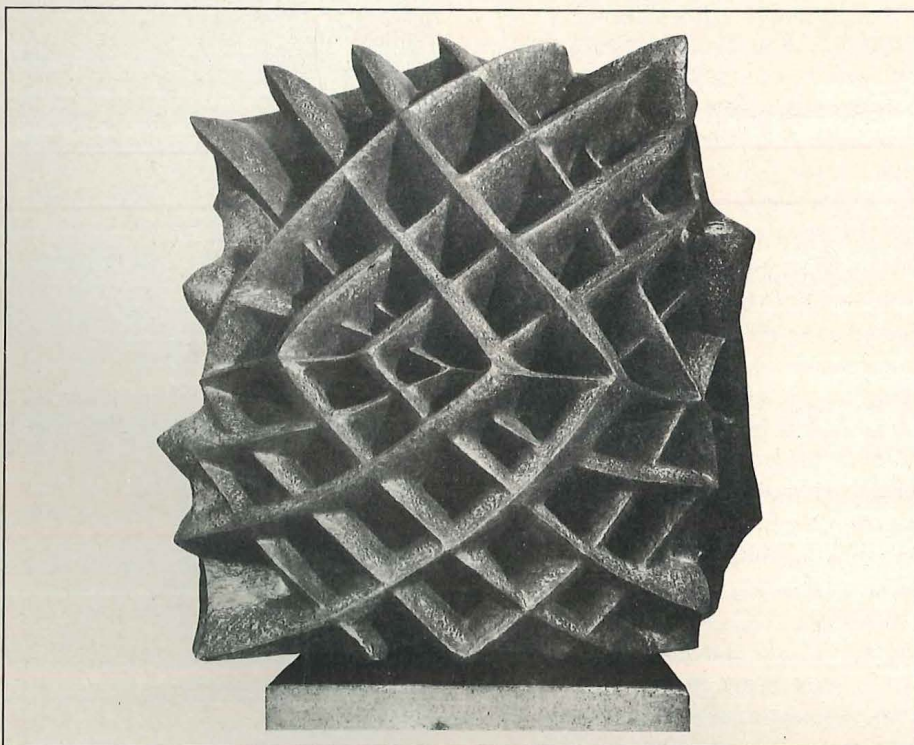
faultless fusion of the master-artisan and the medium is achieved. Hardness, grain, and texture are brought out in the form of the work in each case. His intervention on the medium enhances its intrinsic qualities. It is sculpture to be caressed both by the eyes and the hands, indeed an achievement for an artist coming at the close of a tradition.

Throughout Sklavos' work the specific sculptural values of volume persist. What change each time are the surface and the form which are guided by the material — stone, marble, granite — in each instance. At times he seems merely to have caressed the surface of the stone with his chisel to create subtle voluting or a slight indentation as seen in "My friends did not stay" while in other works, he brutally pierces the volume of the stone to get at the core of the material in order to create the tier-pierced sculptures, as seen particularly in those made of beautiful red granite such as "The Flight of Material" (1964).

There were, as well, excellent examples of studies and drawings in which all the expressionist qualities of the sculptor came to the fore. Intensely forceful, agitated and charged with energy, these linear representations, scratched, cross-hatched and often in low-relief, emerge as very good drawings. However, when these drawings are transferred to sculpture, Sklavos astutely allows the static nature and massiveness of the stone or marble to harness and curb this agitation, proving again his true regard and understanding for and interaction with the media he uses.

### Tsoclis' Installations in Wood

**T**HE prolific artist Costas Tsoclis annually presents an exhibition to the Athenian public. This year it was held at the recently opened pocket-sized gallery 'Oraisma' just off Plateia Efkalyptou in Psychico. The theme of Tsoclis' work has remained largely unchanged since his last exhibition. Seeking the true properties of the materials used, he has



Gerasimos Sklavos, "The Flight of Material" (1964)



## Baroque Concerts

over the past two years repeatedly represented wooden planks and logs. In the present exhibition, he has been led to the source of wood — the tree itself.

At the 'Oraisma' Tsoclis' installations and paintings were variations on this theme. As always, he used illusory devices most successfully to create an acute play between reality and illusion. This was particularly well illustrated in the installation with three pine trunks cut in longitudinal sections and placed before a slanting mirror. A second installation consisted of thirty-three panels in acrylic which for aesthetic reasons were painted in varying tones of white, gray and blue. Bits of paper, clearly referred to as products obtained from wood, were attached to these panels or scattered on the floor as if they had fallen there. On these delicate, lyrically strewn papers, a power-saw was placed indicating the unpoetical intervention that tools and technology require to fabricate such materials.

What Tsoclis demonstrates is that the intervention of man is of paramount importance in life, and that the creator's intervention in the domain of art is needed to achieve the magical or the enchanting. Tsoclis tells us that illusion is an intrinsic part of reality since there is no single reality, and that reality itself is as mercurial as illusion through its continual state of flux. It is this reality he emphasizes, seen in the manipulation of illusory devices together with mundane materials.

In the four 'tree' paintings hung in the gallery's covered porch, it appears that Tsoclis no longer seeks to use materials in their real state. Here the wood is employed as abstracted bands that merely allude to trees, while the logs which supposedly represent trees are painted over in turquoises and whites. Viewed in this context these paintings have a more painterly character which may be the promise of a new direction in his work.

—Catherine Cafopoulos

FOR the past three years the music life of Athens has been enhanced by the active participation of Joyce Millward, wife of India's first ambassador to Greece, Sri Ranga Ranagarajan. A well-known singer in England before her marriage, she has continued to pursue her musical interests in successive posts abroad and has appeared in Athens frequently in solo recitals and as soloist with local orchestras and choirs. Prior to her departure she contributed her talents to two fine concerts at St. Paul's Anglican Church on May 28th and at the American College of Greece (Deree Pierce) on June 5th.

The St. Paul's concert was sponsored by the Fellowship of Saint Alban and Saint Sergius, an Anglican-Orthodox ecumenical association and consisted of some of the better-known pieces of English liturgical music spanning five centuries. The choir, directed by Lyn Parker, performed well before a large audience which included several notable Orthodox ecclesiastics, and Joyce Millward was featured in the verse anthem for solo soprano and chorus by John Blow, "O Pray for the Peace of Jerusalem".

The concert at the American College included a tempting array of baroque masterpieces for orchestra and chorus. The first half of the program was largely instrumental, beginning with Pachelbel's now famous Canon (and Gigue) in D major, and concluding with Bach's orchestral suite in B minor, a brilliant and particularly sonorous work which featured elaborate solo flute passages expertly rendered by Urs Ruttimann. In between were Vivaldi's Concerto in D minor for two violins, performed with ease and gusto by Dimitri and Stamos Semsis, young and highly capable practitioners of their famous father's art, and one of Buxtehude's many solo cantatas, "Also hat Gott der Welt gellebet" (God so loved the world) for chamber orchestra and soprano. Joyce Millward was at her very best in this work which allowed her to utilize her complete vocal and

dynamic range and to demonstrate her mastery of the intricacies of baroque style.

The second half of the evening's fare consisted of Vivaldi's Psalm for double choir and orchestra ("Dixit Dominus"), an Athenian premiere performance. The two choral parts were taken by the Deree College Choir and the Athens Choral Group, and the instrumental accompaniment by the Deree Festival Orchestra, an exceptionally enthusiastic and musical ensemble of local players organized and directed by Diamantis Diamantopoulos, a director of the Athens State Orchestra and professor of music at the American College.

Some of the most difficult writing lies in the solo sections, and the soprano duet, "Virgam Virtutis tuae", beautifully sung by Joyce Millward and Anthea van den Driesen, was one of the highlights of the evening. Likewise, the soprano solo, "De Torrente", gave Miss van den Driesen the opportunity to display her extraordinarily rich sound in passage after passage of sustained legato, lovingly phrased. The work ends with an almost frantic piece of eight-part baroque polyphony ("Sicut erat in Principium") in which choruses and orchestra vie with each other in rapid-fire exchanges of sixteenth-note clusters over an achingly long pedal point that finally resolves in a wonderful and typically Vivaldi cadence.

The concert as a whole was a fine example of the high level of musical achievement which local groups can and often do offer Athenian concert goers, and the American College in Greece is to be heartily congratulated for making such an evening possible. We are also grateful for the opportunity of hearing Joyce Millward in such appropriate surroundings for her art, and wish her all the best in her and her husband's new post where she is certain to become the musical adornment she has been to Athens.

—Robert Brenton Betts



## Independent Films

INDEPENDENT films have a reputation for being more creative and daring than the large studio productions. Recently, increased critical and public interest has been generated by these films and a yearly Independent Film Festival has been established in Utah. People seem to be showing appreciation for those filmmakers who can be imaginative and technically adept on a lower budget. There was a potpourri of independent films from widely scattered places at the Cannes Festival, shown out-of-competition at local theaters. Many of those from Third World countries dealt with the meager existence of the poor, such as the Indian drama *Chakra* by Rabindra Dharmaraj, which focused on life in a Bombay shantytown and *Without a Promised Land*, a brutally frank view of the Vietnamese boat people's struggle for survival. Themes of Third World movies were quite timely, and in cases such as these conveyed the grimness of these environments. Technically, they were marred by lack of character and plot development and the overuse of tricky camera techniques such as freeze frames and zoom shots which detracted from the continuity and flow of the films.

Three Greek films were shown in Cannes, two of them, *Parangelia (Request)* and *O Anthropos me to Garyfallo (The Man with the Carnation)* were based on stories from recent Greek history. Both were very successful last season in Greece, but have limited appeal abroad because the social and historical backgrounds of the protagonists, Nikos Koenzis in *Parangelia*, directed by Pavlos Tasios and Beloyianni in *O Anthropos me to Garyfallo*, directed by Dinos Tzimas, were incompletely presented in the movies. Angelopoulos' *Megalexandros* was interestingly enough presented under Italian films, since the world distribution rights had been sold to Italians. The four-hour Greek version had also been cut considerably.

An encouraging sign is that many independent films have a woman as the main character. Generally, recent feature films tend to shun women's roles altogether; if women do appear they are cast in rigidly stereotyped parts. The Swedish film *Sally and Freedom*, directed by Gunnel Lindbloom, and the Canadian film *Heartaches* both focus on independent women trying to maintain a sense of autonomy while being involved in a love affair. These films exemplify the number of choices women are confronted with in the modern world. In *Sally and Freedom*, the marvelously expressive actress Ewa Froling portrays a young woman who has to make a choice between an abortion or single parenthood. In doing so, she comes to realize that much of what she considered free-thinking is really selfishness. In *Heartaches*, two dissimilar women meet and become roommates in a large city. Annie Potts plays a naive country girl who has married her childhood sweetheart and run away from him when she becomes pregnant by someone else. Margot Kidder (Lois Lane in *Superman*) as Rita steals the show with her portrayal of a determined woman who verges on self-destructiveness yet maintains her zest for life and sense of fun.

The legend of the Russian dancer Vaslav Nijinsky has been explored many times, most recently in the boring biographical film *Nijinsky*. In *She Dances Alone*, more light is shed on the subject through the recollections of Kyra Nijinsky, the idiosyncratic sixty-eight-year-old daughter of the dancer, who was a dancer and choreographer herself. The director of the movie, Robert Dornheim, searched for Kyra and found her living in semi-retirement in San Francisco, having taken the vows of a nun. He persuaded her to be a consultant on his film, which eventually became a film about her, as well. The movie is uneven, with too much time spent on the film within a film which records the conflicts between the director, as played by Bud Cort, and Kyra herself. But the sheer energy of this enigmatic woman comes across in scenes of her instructing and dancing with a group of youngsters. There are some well-integrated dance sequences with Frenchman Patrick Dupont dancing in the style of Nijinsky while passages from Nijinsky's diary are being read by Max von Sydow.

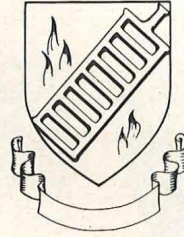
*She Dances Alone* is a co-production of America and Austria. Co-production has been proposed by some as one solution to the chronic problem of funding for independent



Kyra Nijinsky in Bud Cort's "She Dances Alone"



# ST. LAWRENCE COLLEGE



films. Jorn Donner, now head of the Finnish Film Institute, had this to say about the subject: "I am worried about the U.S. dominance of the European market. It is much bigger than their films should actually allow, and I am sure that if the European countries decided to collaborate both on production and distribution the balance would be more reasonable. It is most unlikely that a Swedish film, whatever the quality, would do well on, for instance, the Greek market, while an American film, by tradition, will get a much better deal." For this reason, it is difficult or impossible to see many of the European independent films in Greece.

The Australian government has offered tremendous tax breaks to film producers, causing a veritable boom in filmmaking in Australia and New Zealand. These countries have been especially successful in making films with dramatizations of actual events as the subjects. One of the finest Australian films of recent years is *Breaker Morant*, relating a true story about three soldiers, including Lt. Morant, who were court-martialed for their killing of captured Dutch Boer guerrillas in the Boer War of 1901, although they believed they did so under top-level orders. Director Bruce Beresford resists the temptation to romanticize the characters, instead focusing on the Kafkaesque aspect of their imprisonment, typified by an incident in which they were released from prison in order to fend off a Boer attack. The movie is shot simply, with clean, uncluttered frames. The courtroom scenes are tense and suspenseful with an excellent performance by Jack Thompson as Lt. Thomas, the defense attorney. Certainly the most memorable image of the movie is the view of two men being led to the firing squad. Dropping their stoical poses, in a spontaneous gesture they extend their hands to one another and walk forward, with hands clasped, to their deaths.

—Barbara Stenzel

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However, as a result of persistent demands from parents in the Glyfada area a junior branch of St. Lawrence (KG to Primary IV) has already been established - it may now be necessary even this year not only to add Grades 5 to 8 to complete a British type Prep. School but to cater for pupils requiring 1 to 2 year courses of intensive tuition for GCE 'O' and 'A' levels.

**Brochures and further information regarding these and other developments (Patras, Ioannina, Thessaloniki, etc.) from the headmaster - R.J.O Meyer, O.B.E., M.AC Cantab) - telephone 671-3032, 747-502, 672-5015 or (Glyfada) Junior School and KG 895-8938.**





*Governments fall but love remains (I kyverniseis peftoune ma i agapi menei)*, LYRA 3333.

The three artists who have collaborated on this new record — Manolis Rasoulis (lyrics), Christos Nikolopoulos (music) and Dimitris Kontoyiannis (vocals) — have worked together on several occasions before now. Rasoulis and Kontoyiannis are well known for their collaboration on two very successful records of recent years, “*Ekdikisi tis gyftias*” and “*Dithen*”, the music for both records having been written by Nikos Xydakis. They have also worked together on Manos Loizos’ album “*Ta tragoudia tis Haroulas*”, while Nikolopoulos, this time in his role of bouzouki virtuoso, also took part in these last two works.

Rasoulis is one of the more interesting members of the new generation of lyric-writers. He successfully manages to avoid the over-worked themes and clichés of the popular song of the sixties, basing his lyrics rather on contemporary problems. These deal mainly with the problems of human relationships, but they also contain a fair amount of social and political satire. The best example of this on the present record is the song which lends its title to the album and is sung by Yiorgos Dalaras. The remaining eleven songs on the album, ten of which are sung by Kontoyiannis and one by Glykeria, are a mixture of the same themes of love and social satire expressed with humor in a thoroughly modern style and diction.

Nikolopoulos, who is responsible for the music and who also plays bouzouki on the record, began his career as composer in collaboration with the popular singer Stelios

## Satiric and Tragic Songs

Kazantzidis. He has written several of Kazantzidis’ hit-songs as well as the music for the whole of Kazantzidis’ L.P. “*Iparcho*”. He has also written songs for a host of other well-known popular singers, including Haris Alexiou, Viki Moscholiou and Yiorgos Dalaras.

The music for this record is basically in the popular rebetic style with an abundance of Tsiftitelli rhythms and, although this makes for lively and enjoyable melodies, the songs suffer from a lack of musical variety. The music as a whole is somewhat disappointing, being retrogressive in its overuse of an oriental rebetic sound characteristic of a certain form of popular song over twenty years ago. Also disappointing is the voice of Kontoyiannis which, although possessing the right timbre for this style of music, lacks richness and variety and becomes rather monotonous after ten songs. In spite of these reservations, however, the record is both enjoyable and stimulating.

*Atreides*. Yiannis N. Zouganelis. (Minos MSM 379).

This record comprises the songs and choral pieces from a theatrical work, “*Atreides*”, which was staged last year by the Research Theater of Dimitris Potamitis and is a montage of Greek Tragedies based on the myth of the *Atreides*.

Kostas Myris, who was responsible for the text of the play, writes: “*Atreides* comprises a theatrical experiment. By request of the Research Theater of Dimitris Potamitis, I undertook to construct a play from those existing ancient tragedies which have as their theme the cursed heroes of the mythical cycle of Mycenae. I used extracts from the *Oresteia* by Aeschylus, *Electra* by Sophocles, *Iphigenia in Taurus* and *Orestes* by Euripides... Between the acts of the play I interposed excerpts from choral songs which function as comments on the action.”

It is these choral songs for which

Zouganelis wrote the music with the express aim of bringing tragedy once again closer to the average listener, to make it again popular theater for a large audience. Zouganelis presents us with an entirely new sound which is based exclusively on the vast range of the human voice. He writes: “I have always believed that the human voice contains vast untouched expanses for music and that a better and fuller instrument could not be found for the apotheosis of man, which was the aim of the ancient authors.”

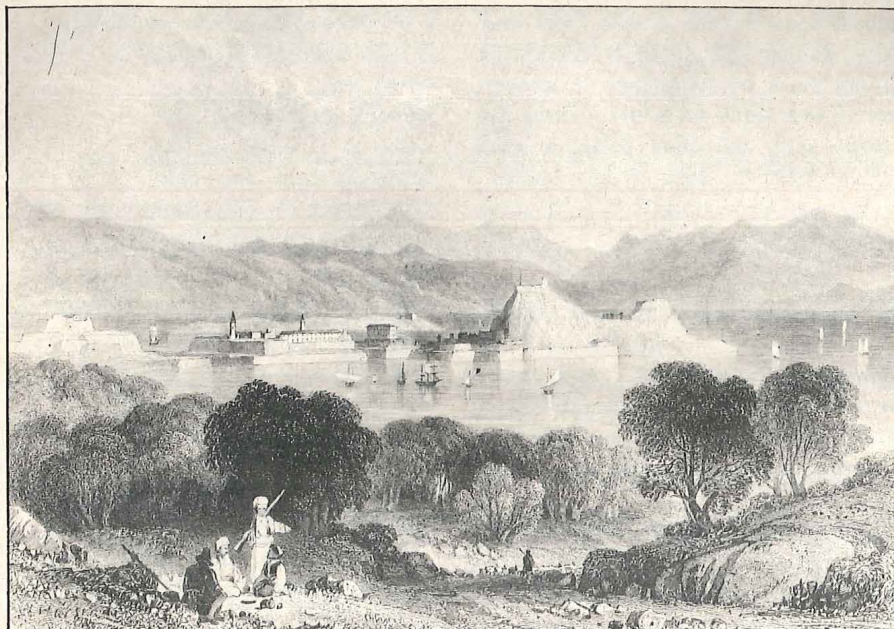
He has given Vassilis Papakonstandinou the role of singing all the choral parts of the work, believing that in this way the work becomes easier to listen to and at the same time easier to understand. He explains: “I chose Papakonstandinou as the interpreter of the choral parts because he possesses a technique which functions in a way that emphasizes the feeling without reducing it to being sweet.”

Elsewhere he states: “With this record I have created an auidial equivalent to the psychological sketch of the heroes, forcing people to think and arousing the feelings of pity and compassion which Aristotle requires from tragedy. At the same time I have tried to widen and sharpen the imagination of the audience... My ambition was a radical new consideration of the tragic materials.”

This is a serious record and one with respect to which only the listener can decide how far Zouganelis has achieved his ambition. Nor has he, in my opinion, successfully captured the mood of the poetry as, for example, Theodorakis did in his settings to music of Anagnostakis’ poetry in “*Ballads*”. It is difficult to see how this tendency to take the Greek song into the realms of more serious European music (as could be noticed also in the recent record of Thanos Mikroutsikos, “*Euripides IV*”) will lead to any fruitful development or renewal of the artistic-popular song.

—David J. Connolly





View of Corfu from Christopher Wordsworth, "Greece" (1839)

**T**HE Corfiote style of cooking has assimilated the food patterns of former European colonizers. The Napoleonic occupation introduced the French cuisine and the British protectorate which followed and lasted half a century left obvious influences such as ginger beer (*tsintsi-bira*), chutney (*glykia moustarda*) and currant cake. Yet it is the Italianate preferences which dominate. The classic island dish is *pastitsada*, a wonderful blend of pasta and veal, and *bourtheto*, a fish soup, is probably derived from *brodetto*. Unlike those in other regions, menus in Corfu include these local specialties along with traditional Greek foods, thus offering a genuinely original cuisine.

#### Pastitsada (Veal with Pasta)

The answer from Corfiotes when asked about their favorite dish for Sundays and other special days is *Pastitsada*. Delicately-flavored, *Pastitsada* is easy to make in advance and is combined with freshly-cooked macaroni or spaghetti just before serving. This recipe is kindly shared by the Corfu Restaurant, Kriezotou 6, near Syntagma Square in Athens, where the island's favorite recipes are served.

*1½ kilos or about 3¼ pounds veal from shoulder or leg*  
*Freshly ground pepper*  
*4-6 tablespoons oil (much more is used in Corfu)*

*½ kilo or 1.2 pounds onions, finely chopped*  
*1 wineglass dry wine*  
*1½ tablespoons tomato paste*  
*Salt*  
*400-500 grams or 1 pound macaroni or spaghetti*  
*Grated cheese*

Wash and dry the veal. Sprinkle liberally with black pepper; cut into cubes smaller than walnuts. In a large pan heat ¼ cup oil and saute the veal and onions, stirring constantly until the onion is translucent and the veal 'reddened' (more oil may be necessary). Pour wine over the meat and cook until the alcohol evaporates, about 3 minutes. Stir in the tomato paste and enough water to almost cover the veal. With lid on pan, simmer until veal is tender, about 50 minutes. Just before serving, cook the macaroni or spaghetti in a large amount of lightly salted water. Drain. Place pasta in a warm, deep bowl. Pour veal and sauce over the top (usually pasta and sauce are well-mixed). Serve warm with grated cheese. Serves 4-5.

Note: Some islanders add a cinnamon stick and bay leaf to the sauce when simmering.

#### Sofrito Korfiatiko (Veal braised with garlic, wine and vinegar)

Pungent with garlic and vinegar, Sofrito is served with mashed potatoes, with which it balances perfectly, plus a crisp salad and smooth

## Regional Cuisine of Corfu

wine, to create a tantalizing dinner. This is certainly an island favorite and appears as a staple on menus. Originating in Spain, 'sof rito' travelled to Italy where it is a mixture of aromatic vegetables (onions, celery, carrots) in numerous dishes. But in Corfu it became something else. (The original recipe includes more garlic and vinegar — for adventurous chefs.)

*600 grams or 1¼ pounds veal, thinly sliced*  
*Flour for rolling veal*  
*4-5 tablespoons olive or vegetable oil, more if necessary*  
*4-5 cloves garlic, minced*  
*Small handful fresh parsley, chopped, more for garnish*  
*¼ cup red wine vinegar*  
*¼ cup dry red wine*  
*Freshly ground pepper*  
*Salt (optional)*  
*White stock or water, about 2 cups*

Pound the veal slices until thin; roll them in flour. Heat 3 tablespoons oil in fry pan and saute the veal on both sides until 'reddened'. Place veal in casserole and continue sauteing, adding oil as necessary, until veal is lightly sauteed. In remaining oil in pan, saute the garlic until soft, about 2 minutes. Stir in the parsley. Add the vinegar, stirring to dissolve browned flour in the pan, then add the wine. Simmer 3 minutes. Pour sauce over the veal. Grind pepper liberally over sauce and veal. Pour enough stock or water to almost cover. Place lid on pan and



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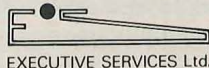
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simmer over minimum heat about 50 minutes until veal is very light and very tender and sauce is thickened (more stock or water may be necessary if too thick to pour). Taste for flavor — it will need little, if any, salt. Garnish with fresh parsley. Delicious the second day — reheated. Serves 4.

### Salata Kerkyreiki (Kerkyra Salad)

Served as a specialty at a small taverna in Voukari, a coastal village south of the capital, this salad is bright to see and crisp to taste.

*1 medium cabbage, shredded not too finely*

*1 large onion, sliced into rings*

*3 fresh ripe tomatoes, cut into chunks*

*12 black olives, preferably Corfu type*

*Olive oil and vinegar dressing*

*Salt and freshly ground pepper*

*Dried oregano or fresh savory*

In a bowl combine the cabbage, onion, tomatoes, and olives. Season with oil, vinegar, a minimum of salt and pepper to your taste. Crush oregano over the top or strew with chopped savory. Serves 4-5.

### Mylopita (Apple Dessert, a la Corfu)

Richer than a 'pita' and more festive than 'pie' this dessert is a treat. Usually served in squares with pastry on top and bottom, I have simplified the recipe (and reduced calories) by covering the top with lattice pastry strips. Attractive and delicious — but rich!

*½ cup water*

*½ cup and 1/3 cup sugar*

*3-4 cloves*

*½ - 1 teaspoon ground cinnamon*

*5 tart apples*

*Lemon juice of ½ lemon (optional)*

*160 grams or 6 ounces unsalted butter or margarine*

*1 large or 2 small eggs*  
*1 tablespoon fine-flavored brandy*  
*½ teaspoon baking powder*  
*Pinch salt*  
*2¼ - 2½ cups flour*

In a medium pan combine ½ cup water and ½ cup sugar; stir over medium heat until dissolved. Add the cloves and cinnamon to your taste and boil 4 minutes to make a thin syrup. Meanwhile, peel, core, slice the apples and chop slices into 3-4 pieces. Sprinkle chopped apples with lemon juice, if desired (to avoid discoloration). Stir apples into the syrup; boil 5 minutes, stirring frequently. Set aside to cool.

To prepare the pastry: Preferably in mixer, beat the butter or margarine until fluffy. Gradually add the 1/3 cup sugar. Break egg or eggs in a saucer and reserve about 1 tablespoon white for the glaze; add egg to the pastry. Combine the baking powder and pinch salt with 1 cup flour and gradually beat into the pastry. Continue mixing by hand, adding only enough to make a soft dough that can be gathered into a ball. Cover and refrigerate at least 30 minutes. To assemble, butter an 8-inch square pan (a round pan will work, too). Reserve about one-third the pastry for the top. Press remaining pastry into pan (it will be too soft to roll) and cover both bottom and sides to make a thick wall. Spoon apples and syrup into the pastry (if more than ½ cup liquid remains, save it for another use). Divide the remaining pastry into 6 balls. Roll each out to make strips and arrange on top to make a lattice effect by placing them at right angles. Using a fork, lightly beat the reserved egg white and glaze the pastry top. Bake in moderate oven (350 F or 176 C) for 35-40 minutes until pastry is firm and golden brown. Cool. Cut into squares of desired size. Serve warm or cold. Makes 9 or more servings.

— Vilma Liacouras Chantiles

**CORRECTION:** Readers unfamiliar with coiled pites may be confused by the note following recipe for *Strifta* (Coiled Baklava) *The Athenian*, June '81 issue. We include a sketch to clarify the method: Place the first coiled 'rope' in center of a large, round and shallow *tapsi* (traditional pita pan). Continue coiling around the first by joining consecutive stuffed filo 'ropes' until the large coil reaches the sides of the pan. (This method produces one large pita, whereas the recipe for *Strifta* makes individual, smaller pites.)





The announcement made first in April and reiterated in May by George Plytas, Minister of Planning and Environment, that every building in Athens had to install a single central TV aerial within a few months' time was revoked by the government in early June. The new law will apply only to buildings being constructed now or in the future.

As a result of agricultural agreements that came into effect with Greece's entry into the EEC at the beginning of the year, 35,000 tons of potatoes must be destroyed which cannot be absorbed into the market. An economic committee has recommended that seven drachmas per kilo be awarded as compensation to the farmers affected. A similar problem faces peach producers who expect a 200,000 ton crop this year.

Four more bookmobiles were added to the national fleet of twenty-two in early June. Stationary libraries, however, according to the Union of Librarians, remain few and under-stocked. While public libraries in Attica have about as many books as the region has inhabitants, in the country at large there is one book per ninety-two inhabitants.

The official ceremony awarding this year's Alexandros Onassis Foundation prizes took place in the Old Parliament on June 5. The "Athens" prize was awarded to the Reverend Desmond Tutu in absentia, as the Secretary General of the South African Church Council was not allowed to participate in the ceremony. The "Olympia" prize was presented to Mohammed Kassas, President of the International Union for the Protection of Nature and Natural Resources.

Events in June in observation of The Year of Sikelianos: Thirty Years After His Death included a memorial service at the First Cemetery on June 18, officiated at by Archbishop Serapheim of Athens. This ceremony was followed by the unveiling of a bust of the celebrated poet, a work of the sculptor Apartis,

at the corner of Rigillis and Isiodou Streets, a few steps away from the home where he spent the last years of his life. On June 20 and 21 a symposium devoted to the works of Sikelianos took place in Delphi at the invitation of the European Cultural Center. Among the events presented was a reading from the poet's prophetic play *Sibylla* by actress and MP Anna Synodinou, a presentation of Nestor Matsas' documentary film and a talk by painter Spyros Vassiliou, an intimate friend of the poet.

Greek-American negotiations regarding four U.S. bases in Greece were formally suspended on June 18 and will re-open following the parliamentary elections which will take place later in the year.

The discovery of an inner tube filled with hashish by a fisherman on June 13 led police to a cache of seventy-seven more inner tubes containing nearly three tons of hashish stored in a tent on a sequestered beach on Rhodes. Although narcotics concealed in this manner have been found frequently in waters around the Dodecanese for the past four years, the present haul, said to be worth 53 million dollars, is by far the largest.

The Turkish car ferry "Gemlik", whose arrival in Rhodes a year ago caused serious riots, suspended service between the island and Marmara on the Turkish coast in late June for lack of passengers.

Charges against the Tsangaraki sisters in connection with the fire-bombing of two department stores on June 3 were dropped late in June when they proved they were in Vienna consulting an eye-specialist during the period in question.

On June 26 Minister of Transportation Panayiotopoulos announced that he would submit a proposal to annul the odd-even ban on weekend driving because of the recently instituted five-day week and the insignificance in petrol saving which the measure was meant to

accomplish. Five days later the Minister said the measure would be suspended until the end of August, leaving motorists in confusion. While parties rush about chasing after votes prior to elections, this confusion is extending, as well, into sensitive areas such as pollution, environmental and building controls.

A "Virgin and Child" by Theodore Poulakis fetches 40,000 pounds at Sotheby's, a record price for a post-Byzantine painting. One of the last masters of the Cretan-Venetian school, Poulakis fled to Venice at the age of 22 when Chania, his birthplace, fell to the Turks in 1645.

Despina Gavala, 95, who died in her village of Voria Monofatsiou in Crete on June 27, left 228 descendants: 12 surviving children (she had 22), 105 grandchildren, 96 great-grandchildren, and 15 great-great-grandchildren.

The large military camp at Goudi is being dismantled and turned into an urban park. The Ministry of Defense formally handed over one-third of the thousand-acre area to the city of Athens and the municipality of Zografou on June 24. The remainder will be turned over to the city in the near future.

Ilias Iliou gave his farewell speech in Parliament on June 29. President of the United Democratic Left, Iliou was a respected leader in national politics during his thirty-year career in public service. Iliou will remain president of his party but will not be running in the coming elections.

On June 29, Evangelos Averof was installed as Deputy Prime Minister, a position he refused when it was offered him shortly after his defeat by Rallis in the New Democracy Party caucus in May, 1980.

Among historical buildings that have been declared national monuments by the Ministry of Culture, there are: the newly restored Deli-yanis house, designed by Ziller circa 1890, on the corner of Acadimias





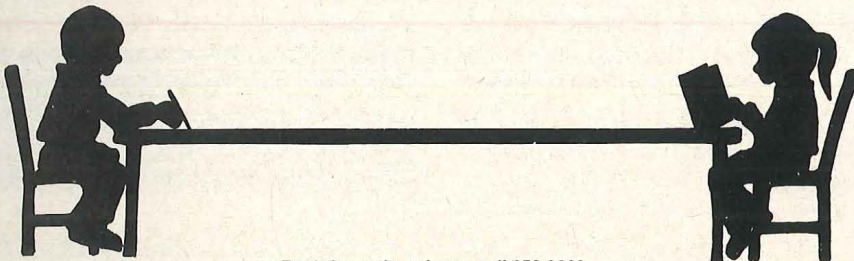
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and Kanaris; the Cleanthes warehouses near the central Customs House in Piraeus; the Arethusa Factory, a fine example of 19th-century industrial architecture, in Chalkis; and the Hani, or caravansary, at Xanthi, built in classic Macedonian style.

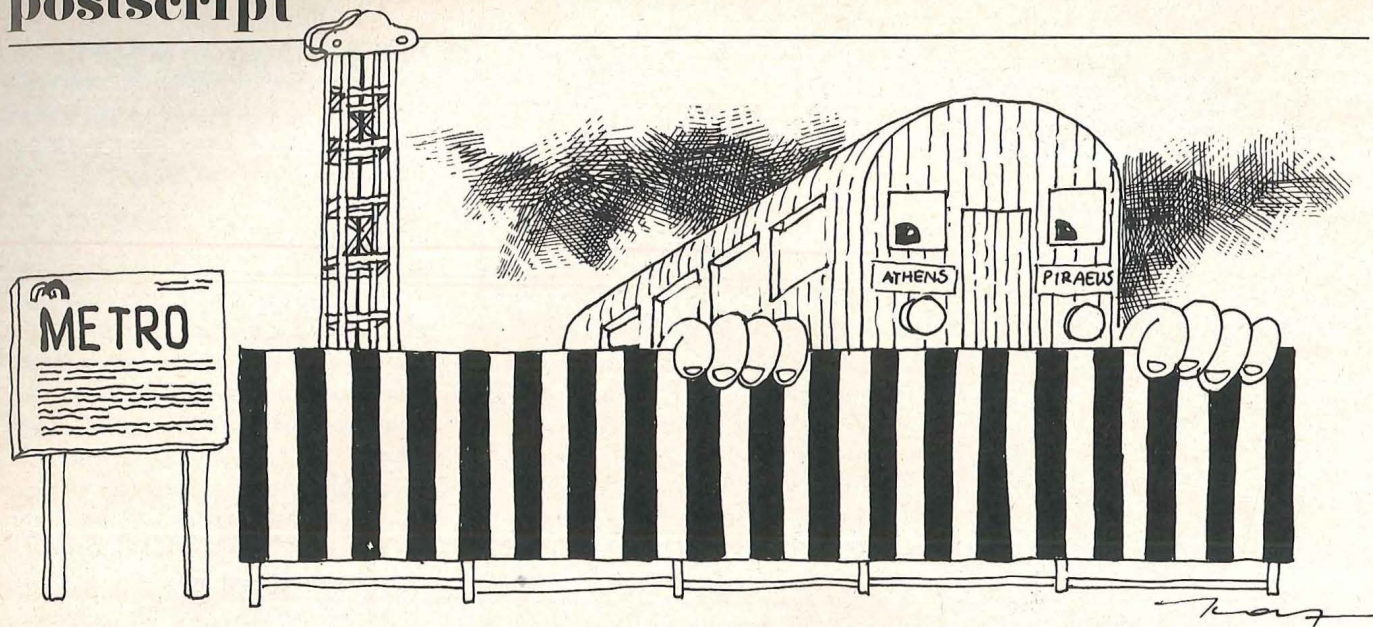
Procopios, Bishop of Cephallonia, was again forced to leave his island See less than twenty-four hours after his return on July 4. Upon learning of his arrival on a chartered private plane, 7,000 inhabitants of Argostoli stormed the archbishopric. Escaping by a back door, the bishop spent the night at the Hotel Mediterranee before flying back into exile. Two years ago Procopios was charged with cutting up parts of Saint Gerassimos, the island's patron saint, and selling them as relics. Although he was cleared of the charges in ecclesiastical court, public opinion forced Procopios to leave the island in December, 1979.

Two more department stores, "Lambropoulos" in Piraeus and "Dragonas" in Athens, were the latest victims of terrorist firebombing on July 7. Unlike similar incidents last month and in December which took place in the middle of the night, these attacks took place in the afternoon. There were no casualties. On July 10, however, another firebomb was discovered in the "Lambropoulos" store in Athens and defused by the police.

Three Turkish citizens who sought political asylum in Greece and were returned to Turkish authorities early in July caused a storm of protest in the press. Opposition leader Andreas Papandreou demanded a full investigation, adding that the surrendering of the defectors was in flagrant violation of international law.

Former President Giscard d'Estaing concluded a 10-day holiday in Halkidiki on July 3. He was accompanied by his wife except during a brief sojourn when he visited some monasteries on Mount Athos. The statesman said it was fitting that his first foreign trip following his return to private life should be to Greece since it was the bright source of "our sense of measure which is so necessary in the times we live in."





Antonis Kalamaras

## The Case of the Missing Subway Train

THE Minister of Communications made an announcement the other day to the effect that construction would finally begin on the projected Athens Subway system with the digging of two test tunnels, one at the junction of Vassilissis Olgas and Amalias Avenues and another at Sepolia.

I happen to know that the real reason for opening these tunnels is an effort to trace the whereabouts of subway train No. 560 which left Omonia for Piraeus on Tuesday, July 7, at 9:40 a.m. and has not been seen or heard of since.

When the disappearance of the train was reported to executives of the subway company and after an extensive search of the track all the way to Piraeus and to Kifissia had proved fruitless, several theories were advanced to explain the mystery. One was that the train had been dematerialized by visitors from outer space and transported to a planet of Alpha Centauri where it would be reconstituted and examined by higher intelligences than ours. Another was that the train had somehow entered a time warp and was either careering between the Long Walls joining Athens to Piraeus in the days of Pericles or was jammed in the lobby of a 55-story apartment house in the year 2005. The most likely theory, however, and the one that the subway company executives decided to investigate, was that the train had somehow jumped the rails somewhere between Omonia and Monastiraki and entered a subterranean waterway,

opened up by the recent earthquakes. Such a waterway would either lead to the Ilissos or the Kifissos rivers, hence the decision to open tunnels at the points indicated above.

The government decided to hush up the disappearance of the train for two reasons. One was that it was already being severely criticized by public opinion for failing so far to discover and arrest the department store arsonists who had wrought havoc with impunity for several months. The other was the closeness of the forthcoming elections and that a vanishing train would be seized upon by the opposition as another example of sheer incompetence.

Indeed, what happened was that the handful of subway company people who were in on the secret were enjoined to keep their mouths shut on pain of dire consequences if they did not, and with promises of rich rewards after the affair had blown over, if they did.

Nobody knew exactly how many people were on the train when it disappeared. But it was reckoned that many of them would have been tourists — the kind who travel with bare feet and their entire belongings on their back — on their way to Piraeus to take a ship to the islands. It was further reckoned that if they carried supplies with them, and if there had been a *koulouri* vendor on board, there would be enough food on the train to keep the passengers alive for a few days until it was found.

Subway engineers did find the

hole between Omonia and Monastiraki into which the train had presumably disappeared, but its passage had apparently set up small tremors which had caused a tremendous rockfall behind it. The engineers estimated it would take as long to clear this blockage as it would to sink tunnels at other points and intercept the train as it was carried along the underground waterway.

Meanwhile, the anxious relatives of the vanished train passengers began reporting their disappearance to the police which simply added them to its bulging files on missing persons and promised to keep a lookout for them. Some of the relatives also gave photographs of their vanished kin to the television stations which were displayed by solemn TV announcers with descriptions of the clothes they were wearing at the time of their disappearance and the telephone numbers to call if they were seen. But since the TV stations never follow up these announcements with reports on whether such missing persons have been found or not, the public at large remained unconcerned and the secret well kept.

A slight flap was caused, however, in government circles when the Foreign Ministry received a call from the ambassador of Merengue, a small republic on the west coast of Africa. Apparently, on the day of the train's disappearance, his charge d'affaires and his naval attache had left for Piraeus to attend a morning reception and luncheon on a visiting French warship. Since it is impos-





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ible to find any parking space in Piraeus at that time of the day, they had told the ambassador they would be taking the subway from Omonia. They had not been seen since. As can be imagined, this caused considerable consternation at the Foreign Ministry and a cabinet meeting was called immediately. It was one thing to hush up the disappearance of a bunch of hippies and an insignificant collection of train passengers and quite another to explain the whereabouts of two foreign diplomats! It could cause an international incident with far-reaching repercussions – and one shouldn't forget those damned elections!

The cabinet meeting was just about to start when the Foreign Minister received another call from the Merenguan ambassador to say his charge d'affaires and his naval attache had turned up after all. Apparently they had taken an earlier train and, with time to kill in Piraeus, had stopped for an ouzo in one of the waterfront bars. There, they had succumbed to the fervid charms of two particularly attractive bar girls and had embarked on a torrid 48-hour binge. The ambassador apologized profusely and said he would be packing off his over-libidinous aides on the next plane to Merengue.

After the two tunnels had been sunk at Hadrian's Arch and at Sepolia and the underground watercourse explored as far as the workmen could advance in safety, and no trace of the missing train had been found, it was decided it must have been swept out to sea.

Our story ends in the wireless cabin of a Coastguard patrol boat on duty in the Saronic Gulf. It received an urgent signal from the Ministry of Mercantile Marine which was marked TOP SECRET and read: "WHILE PATROLLING COASTAL AREA FROM PHALERON TO TZITZIFIES KEEP CLOSE LOOKOUT FOR MISSING SUBWAY TRAIN NO. 560 AND REPORT IMMEDIATELY ON SIGHTING."

The skipper scratched his head and decided that his worst fears about the lunacy of his superiors had at last been confirmed. But orders are orders. He picked up his binoculars and swept the empty sea before him, looking for anything that might remotely resemble a subway train.

—Alec Kitroeff



# restaurants and night life

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## LUXURY RESTAURANTS

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**AE** = American Express Cards welcome

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

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

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

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

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

**AE** 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 am.

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

**AE** 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.

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

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

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

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

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

## INTERNATIONAL CUISINE

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

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

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

**AE** The Annex, 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.

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

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

**AE** 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.

**AE** 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.

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

**AE** Dionissos, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), Tel. 726-374.

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**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. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good 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, Paleon 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.

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

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

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

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

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

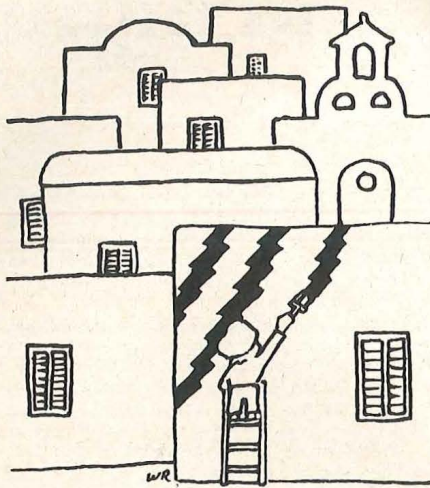
Lihnari, Athens Tower (behind building A), Tel. 770-3506. Greek and international cuisine, for snacks or full-course meals. Daily 8 am-1 am.

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

**Mc** Miltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar, excellent selection of hamburgers plus wide variety of other American and Greek dishes. Delicious apple pie. Colorful decor, refreshing atmosphere. Air-conditioned, but you may also eat in the garden. Daily 10:30 am-2 am.

**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 summer 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** 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.

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

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

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

**AE** Steak Room, 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 Politias, Kifissia, Tel. 801-6707. Large variety of Greek and international dishes. Nightly 6 pm-1 am, and also Sun. and holidays for lunch.

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

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

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

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

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

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

#### MAINLY GREEK CUISINE

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

Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu. Daily 12n-12m.

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

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

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

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

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Good selection of well-prepared Greek and Oriental specialties. Includes some good seafood and grills, and the desserts are well worth trying. Daily 12n-5 pm.



## 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 EFRONIOU 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**



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

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

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

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near Hadrian's Library. Traditional specialties served indoors, or in the park next-door in warmer weather. Daily 8 am until late.

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

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

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

#### TAVERNAS

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

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

Costoyiannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0624, 821-2496. An old established taverna with an excellent selection from mezedes to desserts. Nightly 8 pm-12m. Closed Sun.

Karavitis, Pafsanos 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

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日本料理

TEMPURA SUKIYAKI  
SUSHI SASHIMI

by Authentic Japanese Chef  
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322-0980 — 324-6851

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Excellent Greek and International Food  
Fully Air Conditioned Open from 11:00 am to 2:00 am  
Refreshing outdoor setting, surrounded by plants,  
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91, ADRIANOU, PLAKA TEL. 324-9129

RESTAURANT



## Gerofinikas

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The Italian restaurant of Athens



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

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

Thisseos 16 Vouliagmeni Tel. 8962497



the name suggests) and quail. Nightly from 8 pm.

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

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

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

Vasilena, 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.*

Aptosos, 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-5 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-

breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun., and for 15 days vacation in Aug.

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

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



## 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.*

Aftokiniisi, 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
Alia-Royal Jordanian, Filellinon 4	323-2516
Alitalia, Venizelou 9b	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Bangladesh, Panepistimiou 15	322-8089
Canadian Pacific, Stadiou 3	323-0344
Cyprus Airways, Filellinon 10	323-6965
Czechoslovak, Venizelou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Iberia, Xenofontos 8	323-7524
Iran Air, Panepistimiou 16	360-7614
Iraqi Airways, Ath. Diakou 28-32	922-9573
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0756
Kuwait Airways, Filellinon 17	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	32-944
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Venizelou 15	324-1116
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	923-2323
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Nikis 45 (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, Patission 9	524-5912

### Taxi Stations

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

### Coach (Bus) Station

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

Pyrgos	513-4110
Sounion	821-3203
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 (Piraeus, Rafina, Lavrio)	143
Leaving Piraeus	451-1311
Leaving Rafina	(0293) 2330
Leaving Lavrio	(0292) 25249

### 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, Eratosthenous 1	701-1775
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, Amarihidios 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 64	733-732
Jordan, Filikis Etairias 14	728-484
Korea (South), Vas. Sofias 105	644-3219
Kuwait, Mihalakopoulou 45	748-771
Lebanon, Kifissias 26	778-5158
Libya, Irodou 2	790-072
Mexico, Vas. Sofias 21	362-4974
Netherlands, Vas. Konstantinou 7	739-701
New Zealand, An. Tsoha 15-17,	
Ambelokipi	641-0311
Norway, Vas. Konstantinou 7	746-173
Panama, Vas. Sofias 82	777-9064
Pakistan, Loukianou 6	790-214
Poland, Chrissanthemou 22	671-6917
Portugal, Loukianou 19	790-096
Romania, Em. Benaki 7, Psychiko	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Vas. Sofias 69	749-806
Spain, Vas. Sofias 29	714-885
Sudan, Victor Hugo 5, Pal. Psychiko	671-4131
Sweden, Vas. Konstantinou 7	724-504

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

### Ministries

Agriculture, Aharnon 2	329-11
Commerce, Kaningos Sq.	361-6241
Coordination & Planning, Nikis 1	323-0931
Culture & Sciences, Aristidou 14	324-3015
Education & Religion,	
Mitropoleos 15	323-0461
Environment, Pouliou & Amaliados	643-7351
Finance, Kar. Servias 10	322-8396
Foreign Affairs, Zalokosta 2	361-0581
Industry, Mihalakopoulou 80	770-8615
Interior, Stadiou 27	322-3521
Justice, Zinonos 2	522-5930
Labour, Pireos 40	523-3121
Merchant Marine,	
Vass. Sofias 152, Piraeus	412-1211
Ministry to the Presidency,	
Zalokosta 3	322-7958
Ministry to the Prime Minister, Zalokosta & Kriezotou	363-0911
National Defence, (Holargos)	646-5301
Public Order, Tritis Septemvriou 48	823-6011
Public Works, Har. 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,	
Diikitirion, Thessaloniki	(031) 260-659

### U.N. Representatives

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

### BANKS

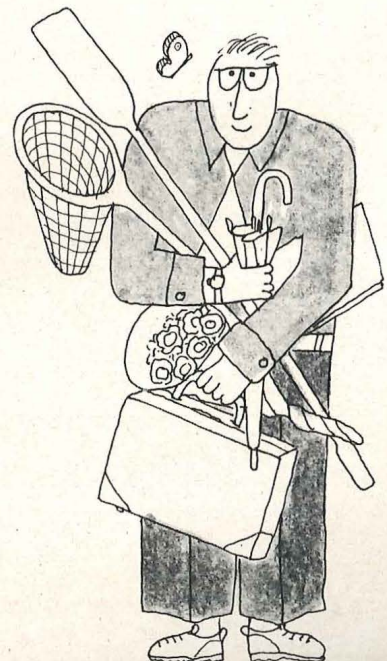
All banks are open from 8 am to 2 pm Monday through Friday. The following banks, however, are open additional hours as indicated in parenthesis, for foreign currency exchange.

#### Commercial Bank of Greece

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

Panepistimiou 19	324-7415
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<b>Credit Bank — Exchange Centre</b>	
Syntagma Square (Mon-Sat 2-8 pm Sun 8-1 pm) .....	322-0141
Kifissias 230 (Mon-Fri 2-7 pm) .....	671-2838
<b>Ionian &amp; Popular Bank of Greece</b>	
Mitropoleos 1 (Mon-Fri 2-5:30 pm, Sat 9-12:30 pm) .....	322-1027
<b>National Bank of Greece</b>	
Kar. Servias 2 (Mon-Fri 2-9 pm, Sat & Sun 8am-8 pm) .....	322-2737

<b>The Central Bank</b>	
The Bank of Greece (Central Bank) Panepistimiou 21 (Mon-Fri 8-2 pm) .....	323-0551

<b>Foreign Banks (Mon-Fri 8-2 pm)</b>	
Algemene Bank Nederland, Paparrigopoulou 3 .....	323-8192
American Express, Panepistimiou 17 .....	323-4781
Arab-Hellenic S.A. Panepistimiou 43 .....	325-0823
Bank of America, Panepistimiou 39 .....	325-1906
Bank of Nova Scotia, Panepistimiou 37 .....	324-3891
Bankers Trust, Stadiou 3 .....	322-9835
Banque Internationale pour l'Afrique Occidentale S.A., Filellinon 8 .....	324-1831
Barclays Bank, Voukourestiou 15 .....	361-9222
Chase Manhattan, Korai 3 .....	323-7711
Citibank N.A., Othonos 8 .....	322-7471
Kolonaki Square .....	361-8619
Akti Miaouli 47-49, Piraeus .....	452-3511
Continental Illinois of Chicago, Stadiou 24 .....	324-1562
First National Bank of Chicago, Panepistimiou 13 .....	360-2311
Grindlays Bank, Kar. Servias 1 .....	324-7015
National Westminster Bank, Filonos 137-139, Piraeus .....	452-9215
Saderat (Iran), Panepistimiou 25-29 .....	324-9531
Williams and Glyn's Bank, Akti Miaouli 61, Piraeus .....	452-7484

## INSTITUTIONS

### Churches and Synagogues

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

### Schools and Colleges

Educational institutions which may be of interest to the international community.	
American Community Schools .....	659-3200
Athens College (Psychico) .....	671-4621
Athens College (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 .....	659-8803
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. Sofias 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> .....	324-2213
<b>Aliens' Bureau</b> .....	362-8301
<b>Residence Work Permits</b> .....	362-2601

### Postal

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

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*News .....	115
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(*Recorded messages in Greek)	

## ATHENS TIME: GMT + 3

### Municipal Utilities

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

### Consumer Complaints

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

### Lost Property

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

### Pets

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

### Tourism

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

## EMERGENCIES

<b>For Information or Emergency Help Responding 24-hours a day in all languages For questions or problems of any kind</b>	
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<b>Poison Control</b> .....	779-3777
<b>Traffic Police Ag. Konstandinou 38</b> .....	523-0111
<b>For U.S. Citizens: Emergencies</b> .....	981-2740



## ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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**

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- ★ Listings of doctors, lawyers, other professional and emergency services.
- ★ Weekly radio, TV, and AFTER-HOURS gas station guide.
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 10, Fokidos Street, Athens 608, Greece. Tel: 7708 260



# Tia Maria goes

with Crete  
with ice  
with Autumn  
with cream  
with Verdi  
with Paris  
with soufflé  
with vodka  
with him  
with her  
and with  
friends.

