

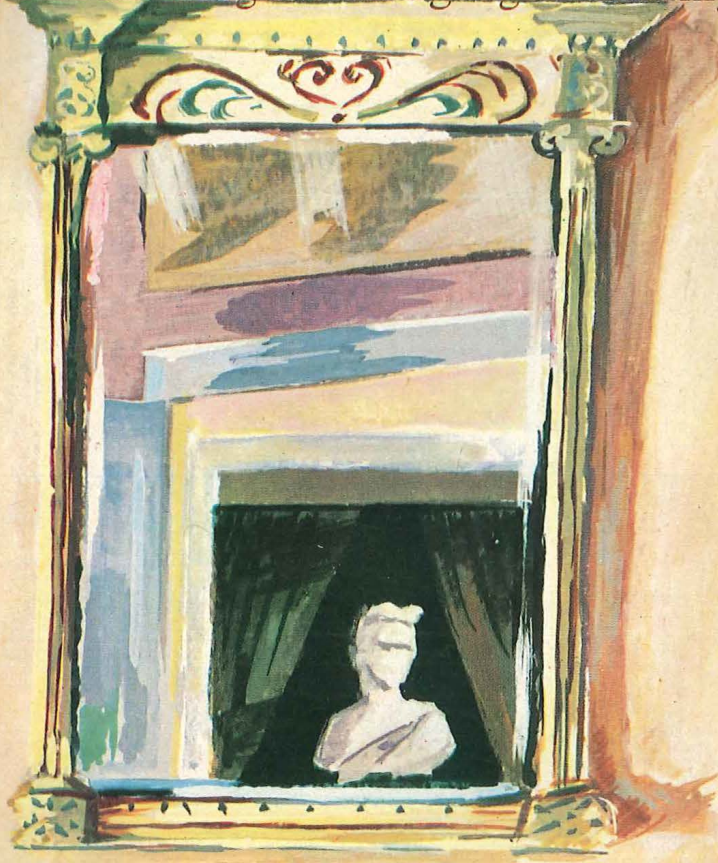
September 1981

THE

Price 50 Drs.

ATHENIAN

Greece's English Language Monthly



The City
of Athens
Museum, p. 31

φ. Ίσιδωριδου '81

REMEMBER THE HOTEL ROOM YOU 'CHARTERED' LAST VACATION?

CHARTER A VALEF YACHT FOR AN ENDLESS GRECIAN SUMMER



It's something more than a hotel room

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

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

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

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

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

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



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



VALEF YACHTS
Sailing you away from it all.

VALEF YACHTS LTD.
BILL LEFAKINIS, PRESIDENT

When planning business in Greece, remember this sign.



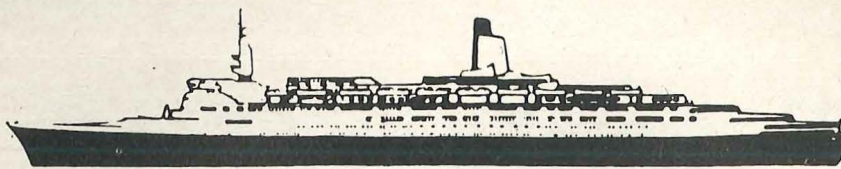
This sign stands for CREDIT BANK - Greece's largest privately owned and operated commercial bank. It was founded over one hundred years ago (1879) and has become one of the most dynamic and progressive banking institutions in this country. At a time when Greece is entering the

European Communities as a full member, Credit Bank can provide effective assistance in resolving the problems confronting those who contemplate business ventures in Greece.

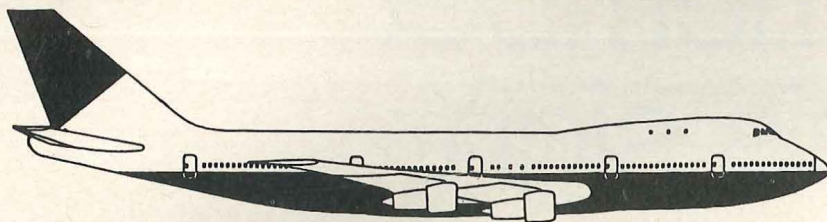
If you are looking for a modern Bank with an established reputation in Greece, contact CREDIT BANK.



A New Concept in Banking



SAIL TO NEW YORK.



RETURN FREE.

It's the most civilised way to cross the Atlantic.
And the cheapest way to come home.

Spend 5 days on the Queen Elizabeth 2 (to or from New York) and we will fly you free either to or from Frankfurt, Paris, Geneva, Zurich, Brussels, Amsterdam or London.

On the QE2 your cabin will be air-conditioned with its own bath (or shower), toilet, radio and telephone, and with a steward and stewardess on call.

There are four restaurants with food, wine and service that put most first-class hotels to shame; seven bars, three dance floors, a nightclub, theatre, cinema and shopping arcade.

As well as four swimming pools, we have a sauna, turkish baths, gymnasium and beauty salon.

Less hectic diversions can be found in our lounges, libraries and card room.

Our offer applies to any of this year's sailings.
Southampton to New York: August 11, September 6, 17, October 3, 18, December 4. New York to Southampton: July 25, August 5, 23, September 11, 27, October 12, November 5.

For further information on the above offer and other attractive alternative fares, contact your travel agent

QUEEN ELIZABETH 2

CUNARD LINE LIMITED

AGENTS IN GREECE HORIZON 14 NIKIS ST. TEL: 323-3144

THE ATHENIAN

Greece's English Language Monthly

Vol. VIII No. 95, September 1981

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

PUBLISHER AND EDITOR

Sloane Elliott

ASSOCIATE EDITOR

Grace Edwards

MANAGING EDITOR

Catherine Vanderpool

PRODUCTION EDITOR

Frosso Pantelidis

LISTINGS EDITOR

Kathryn Couttoupes

ADMINISTRATIVE ASSISTANT

Penny Spanorriga

BOOKS

Kimon Friar

Brenda Marder

THEATER

Platon Mousseos

ART

Catherine Cafopoulos

MUSIC

Robert Brenton Betts

RECORDS

David J. Connolly

CINEMA

Barbara Stenzel

SPECIAL FEATURES

Alec Kitroeff

Antony M. Economides

Margot Granitsas

William Reid, Jr.

Eugene Vanderpool, Jr.

FOOD

Vilma Liacouras Chantiles

THE ATHENIAN ORGANIZER

Lorraine Batler

CONTRIBUTORS

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

PRINTED BY

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

YEARLY SUBSCRIPTION RATES

Greece and Cyprus: 500 Drs.

All other countries: \$18

Air Mail Europe: \$20

Air Mail Australia: \$28

Air Mail rest of world: \$26

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

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

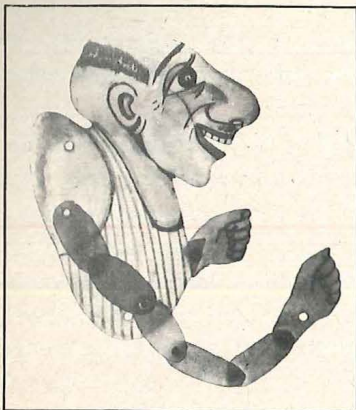
ALL RIGHTS RESERVED. NO PART OF
THIS PERIODICAL MAY BE REPRODUCED
WITHOUT THE CONSENT OF THE ATHENIAN.



17



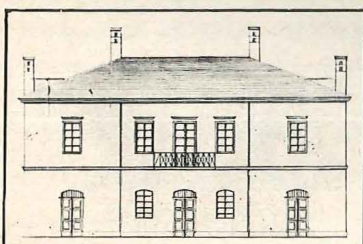
20



23



28



31

7 This Month

15 Our Town

17 **Social Security for Everyone,** by Antony M. Economides
100 years of welfare

20 **Volos: A Developing Industrial Center,** by Margot Granitsas
Growth brings problems and prosperity

23 **The World of Karaghiozis,** by Ronald Gudas
A short social history of the Greek shadow theater

28 **Churches of the Mesogeion,** by William Reid, Jr.
A day-trip in Byzantine Attica

31 **A Museum in the Making**
Lambros Eftaxias' gift to Athens

35 Books

38 Theater

39 Cinema

40 Records

41 Kosmos

43 Postscript

45 Restaurants

and Night Life

49 Organizer

51 Shop Hours

publisher's note

For tourists, Volos is well known for its fine archaeological museum and as a center for visiting the villages of Mount Pelion. In "Volos: A Modern Industrial Center" journalist and photographer Margot Granitsas emphasizes the commercial aspects of this city which has become an important trade link between Europe and the Middle East. Fast growth has brought problems as well as prosperity, but Volos remains one of the healthiest of Greece's expanding small cities.

The International Exhibition of Shadow Theater organized by the European Center of Delphi on show throughout September attests to the strong public interest still taken in Karaghiozis theater. Theories have been proposed which argue that its roots go back to Byzantine and even ancient Greek times. It is known, however, that Karaghiozis theater spread into Greece from Constantinople in the early 1800s and was transformed into a truly Greek popular shadow theater in the latter part of the century. Ronald Gudas, who has studied and translated Greek folk stories, sets down its history and development in "The World of Karaghiozis". The author reveals that the poor and often miserable shadow players "lived" Karaghiozis themselves while presenting his tragicomic adventures to the common people. That the history of this theater, while recording folklore has in its course become folklore itself is another reason for its enduring fascination.

The Museum of the City of Athens, which first opened last November, is a museum-in-progress. Founded and donated to the city by leading Athenian philanthropist, Lambros Eftaxias, the museum is currently housed in a single architectural landmark and focuses on the Othoman period. It will eventually expand to three buildings and reflect the city's past in a far broader historical perspective.

The cover by Fofa Isidoridou depicts a sitting room in the refurbished "Old Palace". A bust of King Otto is reflected in the mirror over Queen Amalia's travelling escritoire.

Folk Art Center in Plaka

Opening this month at the Center for Folk Art and Tradition is an exhibition of items illustrating the cultural traditions of Galaxidi. It follows another exhibition, due to close in mid-September, of woven and embroidered bags from many areas of Greece. These two special exhibitions are part of a year-round program of small-scale displays, carefully selected and lovingly arranged by the Center's committee. Cultural organizations and special interest groups either lend or donate items, or plan and set up whole displays which then remain on loan to the Center for varying lengths of time. One room on the second floor of this early-20th-century mansion has been furnished to resemble the interior of a Sarakatsani dwelling. It contains a collection of embroidery, rugs, clothing, work and domestic implements and photographs which has been set up by descendants of this now settled nomadic group from northern Greece and is on loan as a permanent exhibition for the next two years. Future exhibitions will include fabrics from Thrace (November, December), Greek folk jewelry (January, February), folk art of Kastellorizo (March, April) and Cretan fabrics (May, June). Also planned is a series of lectures on such subjects as Greek architecture (during the winter season) and informal classes in such traditional arts as embroidery, weaving and knitting.

Apart from the temporary exhibitions, the Center also contains an interesting range of traditional craft and work items — lace, embroidery, wood carving, musical instruments, a kitchen full of old and traditional implements, agricultural tools — and one room entirely devoted to materials and equipment involved in the processes of producing yarn, spinning and weaving traditional fabrics. Displays are well labelled in Greek. Most of this information has been translated into English (in a leaflet available at the entrance).

The Center, opened in December, 1980 under the auspices of the Municipality of Athens, is housed in the elegant home of the late Angeliki Hadzimichali, who devoted much of her life to researching, collecting and writing about Greek folk traditions. The three-storey mansion is a cool and pleasant oasis in the Plaka area, its colorful lead-light windows, hand-carved woodwork and spacious rooms beautifully renovated. Mrs. Hadzimichalis' study has been reconstructed and decorated with original furnishings and a selection of her writings and photographs.

Karaghiozis Exhibition in Delphi

An international exhibition of the Greek shadow theater will take place in Delphi from the twentieth of

August to the end of September. The exhibit is being organized by Athens' Museum of Folk Art, with the participation of the Union of Greek Shadow Theater Players. It will cover the development of the shadow theater in Greece from its roots in the Far East, its transmission through the Ottoman Empire, its arrival in Greece, and its hellenization. Included in the show will be many examples of figures made by the most famous practitioners of this popular theater form. Some of these players not only made their own version of the usual characters, but added new characters and situations to the standard fare. The organizers have also collected many photographs of the players and their figures, as well as posters.

Rock - Blues Concerts

Athenian audiences can expect to hear some fine guitar playing this month. In early September, John McLaughlin, Al di Meola and Paco de Lucia's US and European tour will come to a close in Athens. This tour marks the first time these three noted musicians have played together. Englishman McLaughlin began his career in the '60s, moving to the US in 1969. There he played with Miles Davis before forming his own band, the Mahavishua Orchestra. On his album *Apocalypse*, he plays with the London Symphony Orchestra. Since 1975 he has played classical and electric guitar and combined his talents with Indian musicians to present the music of that country in an original way. He was the top name at the first Brazilian Jazz Festival in 1979. American Al di Meola has a university education in music and made his reputation playing with Chick Corea. His style includes jazz, Latino and Mediterranean music. Paco de Lucia's sound is Spanish. He plays Spanish rhythms and flamenco in traditional and modern combination.

In mid-September, Rory Gallagher and his band will play in Athens and Thessaloniki. Regarded as one of the world's finest slide-guitar players, he has been invited to play with such greats as Muddy Waters, Jerry Lee Lewis and Lonnie Donegan.

Set and Costume Designs

Rudolf Nureyev returns to Athens this season as soloist in *Sleeping Beauty* and *Swan Lake* at the Herod Atticus Theater. He will also make an appearance at the Zoumboulakis Gallery this month to attend the opening of a show of set and costume designs by his friend Nikos Georgiades. Georgiades has designed costumes for Nureyev in such productions as *Sleeping Beauty*.

For specific dates and program information, consult "This Month"

this month

GALLERIES

Towards the end of September some galleries begin their new season, opening with new shows. Others remain closed during this time, while a small number continue with group shows of works from the past season. 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.

ATHENS CENTRE FOR THE CREATIVE ARTS, Archimideous 48, Tel. 701-5242, 701-2268. Open 10 am-2 pm, 6-9 pm daily. Silk batiks (including wall-hangings and cushion covers) with Greek themes, by Liora Shaya. Sept. 29-Oct. 3.

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

DADA, Antinoros 31, Tel. 742-377. Please note that the gallery now has a new address and telephone number. Re-opens Sept. 21 with paintings by Yiannis Maltezos, to Oct. 9.

DIOGENES 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. The season's first show will be sculpture (in bronze and wood) by Romanian Ioan Tolan, Sept. 21-Oct. 12.

HELLENIC AMERICAN UNION Massalias 22, Tel. 362-9886. Minimalist paintings, oils and paper "multiples" by US painter Eva Benedikt. The artist works in black, white and grey with contrasting matte and shiny surfaces. Sept. 28-Oct. 9. Discussion program on abstract art, led by the artist, is scheduled for this period.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Group show to end of Sept. Oils by George Skotinos, Oct. 1-20.

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

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

ZOUMBOULAKIS, Kotonaki Sq. 20, Tel. 360-8278. Re-opens Sept. 8 with an exhibition of theater and dance costumes and set designs by Nikos Georgiades. Includes his work for *Sleeping Beauty* (Nureyev's costumes), *Anthony and Cleopatra*, *Intimate Letters*, *Aida*. To the end of the month.

ZYGOS, Iofondos 33, (near Caravel Hotel), Tel. 729-219. Also open Sat. evenings and Sun. mornings. Opens this season with water-colors by Romanian artist Maria Constantin and oils by Renate Schreier of Austria. The style of the latter includes photorealism and surrealism. Sept. 14-28.

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.

CENTER FOR FOLK ART AND TRADITION — Currently showing a small but interesting and colorful exhibition of traditional bags, woven and embroidered, from many parts of Greece, to mid-Sept. Followed by folk traditions and artifacts from Galaxidi, continuing through to late Oct.

ATHENS CULTURAL CENTER, Akadimias 50, Tel. 363-9671 — Open Tues.-Sat. 9 am-1 pm, 5-8 pm, Sun. mornings only. Closed Mon. '40 Years of EAM', a display of photographs and publications marking this anniversary of the Greek resistance movement, Sept. 16-30. Followed by an exhibition of paintings by Glenis Konstantinos, Oct. 1-14.

NATIONAL GALLERY (Pinakothiki) — Exhibitions scheduled to open in Aug. have been postponed until the latter half of Sept. Showing then will be contemporary prints by a number of French primitives, and "Portraits of Polish Women", paintings from the National Museum of Cracow by Polish artists from the 17th to 20th centuries.

ZAPPEION (next to the National Gardens), Tel. 322-4206 — Two exhibitions in Sept.: Sportswear and Equipment, to Sept. 18, and Children's Toys, Sept. 18-Oct. 8.

MUSIC DANCE AND DRAMA

JOHN McLAUGHLIN, AI DE MEOLA, PACO DI LUCIA — Playing together especially for this tour, jazz rock guitarists from Britain, US and Spain. Two concerts in Athens, Sept. 3 and 4, 9 pm at Lykavittos Theater. Tickets from the Athens Festival Box Office.

RORY GALLAGHER CONCERTS — Irish guitarist, Rory Gallagher and ensemble give two performances in Greece this month. The first is in Athens at the AEK Stadium, Nea Philadelphia, Sept. 12. He appears in Thessaloniki on Sept. 14. Further information, Tel. 362-5281.

THE ATHENS PLAYERS — Rehearsed play-reading, *Krapp's Last Tape* and *A Slight Ache*, Sept. 25, 8:30 pm, call for details of venue. These works are to be performed at the American Club, Ekali on the following night, Sept. 26 at 8:30 pm. Tel. 692-4853, 747-498.

VEAKIO AMPHIHEATER — Kastella, Piraeus, Tel. 412-5498. Beriozka Soviet Ballet, to 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 Amalias 10) from the Pallas Cinema, Voukourestiou 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).

DORA STRATOU DANCE COMPANY — Fitopappou 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 Demitrios Loubardiaris Hill, Tel. 922-6210) on days of performances. To end of Oct.



SEMINARS AND WORKSHOPS

"Abstract Art: What's it all about?" — Discussion program led by US minimalist artist Eva Benedikt at the Hellenic American Union, to coincide with an exhibition there of her work. Sept. 28 - Oct. 9. Call for details.

JAZZ DANCE WORKSHOP — Dancer and teacher, Ilanga, gives a free, open workshop at the Athens Centre for the Creative Arts, Sept. 25, 8 pm. The Centre is located at Archimideous 48, Pangrati, Tel. 701-2268, 701-5242.

CULTURAL PROGRAMS AT THE INSTITUTES

There will be no cultural events at the Institutes over the summer. Programs resume in October.

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

NAME DAYS IN SEPTEMBER

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.

| | |
|--------------|---|
| September 5 | Zaharias |
| September 14 | Stavros, Stavroula (Voula) |
| September 17 | Sofia, Agapi, Elpida |
| September 20 | Efstathios (Stathis) Efstathia (Effie) |
| September 25 | Efrosini (Frosso) |

DATES TO REMEMBER

| | |
|--------------|-------------------------------|
| September 1 | National Day — Libya |
| September 7 | Labor Day — U.S.A. and Canada |
| | Independence Day — Brazil |
| September 15 | National Day — Mexico |
| September 18 | National Day — Chile |
| September 24 | National Day — Saudi Arabia |

AUTUMN TIME CHANGE

Greek summer time officially ends on September 27. Set your clocks back 1 hour. Greek time will then be GMT +2.

CLUBS AND SOCIETIES

Many groups will be holding their first meetings of the year during Sept. Call for details not available at time of printing.

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

AMERICAN CLUB, Kastri Hotel, Tel. 801-2988. Closed Mons. (except for the pool, which remains open for members and guests). The program for the new season gets under way this month. Bingo: Tues. 7 pm (resumes Sept. 8) Bridge: Tues. 10 am (Sept. 15), Weds. at 10 am AWOG Party Bridge (from Sept. 30), and Weds. at 7 pm (from Sept. 9); Greek Language Lessons Tues. and Fri. 9 am (beginning Sept. 1); Special Family Dinners every Wed.; Cook your own Steak, Fri. Sept. 4, 11, 25; Happy Hour every Wed. and Fri., 6-8pm; Breakfast Special: 2nd and 4th Sun. each month, 8 am-noon; Luncheon Buffet: 1st and 3rd Sun. each month, noon-4 pm. September Highlights: Labor Day Celebration, at the pool (free entry to pool), with BBQ from 6 pm, all US citizens and guests welcome, Sept. 6; Chinese Dinner, reservations required, Sept. 18 from 7 pm; Pull the Plug, end-of-season frolic and cook-out at the pool, free entry to the pool after 3 pm, cook-out from 6 pm, Sept. 19; Club Carnivale, fair with fun for the kids, all international organizations welcome to rent a table and sell their wares, 10 am-6 pm, Sept. 26.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 (club-house at American Club, Kastri), Mon.-Fri. 10:30 am-1:30 pm. Activities resume, in Sept. General Meeting on Sept. 24, 9.45 am; call above or Tel. 808-2898 for transport details (bookings

festivals

As summer nears its end, so does the festival season in Greece.

Listed here are the events scheduled throughout the country in the next several weeks.

MAJOR FESTIVALS

Following is a list of festivals and programs for the remainder of 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 and 6 - 8:30 pm, and Suns. and holidays 9 am to noon. The National Tourist Org., main office at Kar. Servias (Syntagma), Tel. 322-2545, also has some information. Where available further information sources for events outside of Athens are included below.

ATHENS FESTIVAL — Ancient tragedy, 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.

NATIONAL THEATER, 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.

EPIDAUROS FESTIVAL — Final performances of ancient Greek drama in modern Greek translation at the ancient Theater of Epidaurus take place on the weekend of Sept. 5, 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, Bouboulini 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.

NORTHERN GREECE STATE THEATER, Aristophanes' *Plutus*, Sept. 5, 6.

INTERNATIONAL SYMPOSIUM OF THEATER ARTS — Delphi, to end of Sept.
INTERNATIONAL EXHIBITION OF SHADOW THEATER — Held for the first time in Greece, part of the Symposium of Theater Arts, Delphi, to end of Sept. For details, Tel. 321-3018 (Museum of Folk Art, Athens).

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*, Sept. 5, 6, 9; Aristophanes' *Plutus*, Sept. 12, 13, 16.

46TH THESSALONIKI INTERNATIONAL FAIR — Greece's annual Trade Fair, Sept. 13-27. Information from Hellexpo Greece, Egnatia 154, Thessaloniki, Tel. (031) 222-377, 239-221 and Mitropoleos 1, Athens, Tel. 323-8051.

FESTIVAL OF GREEK SONG — Sept. 24-25, Thessaloniki, Tel. (031) 274-616.

INTERNATIONAL FILM FESTIVAL — Sept. 28-Oct. 4, Thessaloniki, Tel. (031) 220-440.

GREEK FILM FESTIVAL — Oct. 5-11, Thessaloniki, Tel. (031) 220-440.



WINE FESTIVALS

Almost at an end now, 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 Dafni festival (outskirts of Athens) continues to Sept. 6 and is open nightly 7 pm to 1 am. Entrance fee is 90 Drs. You may still catch some of the fun at Nea Anchealos (Volos area) at the beginning of this month.

DEMETRIA FESTIVAL — Performances of concerts, theater, opera and ballet, in Thessaloniki during October: For details contact the National Tourist Org., Aristotelous Sq. 8, Thessaloniki, Tel. (031) 225-770, 271-888, 262-722.

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.

SEPTEMBER — The beginning of autumn and the month of the vintage, when the grapes are picked and crushed. There have been many customs associated with these activities since ancient times, some of which still survive today. Often there is music and feasting at the end of the working days. Religious tradition has Sept. 1 as the beginning of the religious year so that it is sometimes celebrated as New Year's Day. At this time the Angel of Death writes the names of those who will die in the coming year. With a view to the coming sowing season such symbols of prosperity as wreaths of pomegranates, quinces and other fruits, and garlic, are hung in the houses, and seeds are sent to the church to be blessed by the priest. Traditionally, on this day, godparents and godchildren exchange gifts.

ST. MAMAS' DAY — The feast day of this shepherd saint is celebrated on Sept. 2 with offerings and the sacrificing of lambs. The religious festival on Kassos includes local dances and the offering of food and wine to visitors.

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.

3RD INTERNATIONAL MUSIC FESTIVAL — Series of 6 concerts between Sept. 1 and 18, on the island of Santorini.

ITHACA — A festival of theater where troupes from throughout Greece present new works for the first time. Continues to Sept. 3. Tel. 0674-32795.

THE BIRTH OF THE VIRGIN — Celebrated on Sept. 8, with special religious services and processions in some villages. In the village of Olympus (Karpathos) the festival includes local music and dancing.

EXHALTATION OF THE CROSS — A holy day when one should fast, falling on Sept. 14. After the services the priest distributes sprigs of basil and blesses the seeds to be sown in the new season. On Lemnos it has been the custom to make the yeast for the year from water blessed on this day. At the annual festival this year in Kassos there will be local dancing and food and wine for visitors.

HALKIDIKI — Three days of festivities in the village of Nikiti, beginning Sept. 15.

KATERINI VINTAGE FESTIVAL — An annual celebration, this year it lasts 10 days from Sept. 20 to 30.

ARIONIA — Greek and international choral groups perform in Corinth. To confirm date, Tel. 0741-23133.

LANGADAS — A 3-day religious fair takes place here, honoring St. Theodore. Includes cultural events. Oct. 1-3.

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.

for the bus service should be made by Sept. 18).
Travel Plans: Istanbul, Oct. 3-6, Tel. 659-0863
(Irene); Majorca, Oct. 29-Nov. 1, Tel.
813-3144 (Julie). You can also call 895-8428
for travel information.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr.
Baganis, Tel. 360-1311. No meetings during
Aug./Sept.

THE ATHENS PLAYERS, Tel. 692 - 4853, 801 - 2851.
747-498. Amateur theater group, all welcome.
General Meeting on Sept. 9, 8 pm at Campion
School (Building C - 6). Members' Evening on
Sept. 30, call for details. Casting call for
Chapter II and *A Slight Ache*, HAU, 7:30 pm
on Sept. 1.

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

HELLENIC AMATEUR MUSICAL SOCIETY, Tel. 682 - 7466
(evenings). Meets for rehearsals Tues., 8 pm at
Campion Junior School, Psychico, as of Sept.
22. At that time rehearsals will begin for
Gilbert and Sullivan's *The Gondoliers*. Auditions
for principal parts for this production will
be held Oct. 15.

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

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

MULTI-NATIONAL WOMEN'S LIBERATION GROUP,
Diofandou 1, Pangrati, Tel. 791-397 Meets
every 1st Fri. and 3rd Thurs. of the month. A
coffee bar serving drinks and snacks will be
open from 8:30 pm on these evenings.

PROPELLER CLUB, Patission 9, Tel. 524-5912. First
luncheon meeting scheduled for 1:30 pm, Sept.
17 at the Terpsichore Room of the Athens
Hilton. Call for confirmation of date and details
of lecture topic.

MISCELLANEOUS STUDIES

ATHENS CENTER FOR THE CREATIVE ARTS, Archimid-
ous 48, Pangrati, Tel. 701-5242, 701-2268.
Jazz dance classes begin Sept. 25 with a free,
open workshop by Ilanga. Greek language
classes resume Oct. 5, registrations from Sept.
15.

DANCE WORKSHOP, Solonos 34, Kolonaki, Tel.
644-8879. Classes resume Sept. 21. Disco,
Classical, Contemporary and Jazz Dance, Tap,
Ballroom and Greek Dancing, Mime, Juggling,
Keep Fit and Belly Dance classes and seminars.

HELIANTHOS YOGA UNION, Perikleous 25, Neo
Psychico, Tel. 671-1627, 681-1462. Exercise
classes, breathing development, deep relaxa-
tion, meditation and seminars in yoga
philosophy and psychology will resume in late
Sept. Yoga classes will also begin in Faliron and
Kifissia in Oct.

HELLENIC AMERICAN UNION, Massalias 22, Tel.
363-3178, 362-9886. Survival Greek, intensive
Modern Greek classes for beginners, Mon.
- Thurs., 8:30 am - 11 am, Sept. 1 - 24. Tuition
8,000 Drs. Similar course scheduled for Oct.
Regular Greek language classes resume in
early Oct., registration Sept. Art classes for
beginning and advanced students begin Sept.
29; a six-week course costs 5,000 Drs., plus
model and material fee of 800 Drs.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel.
361-81042. Greek folk dancing classes (for
children and adults) begin in Oct.

TEXTILE ARTS CENTER, Iperidou 5 (near Nikis),
Syntagma, Tel. 322-3335. Tapestry weaving,
Weaving on a four - harness loom, Rug-
weaving, Spinning, Natural Dyeing using local
plants, Embroidery. Two-month courses, 2½
hour classes, morning or evening sessions.
Registration in Sept., Tues., Wed., 10 am- 8
pm. Classes begin Oct. 5. Call for further
information, or write for the autumn class
schedule.

THE TRADITIONAL DANCE CENTER, Massalias 12,
Athens, Tel. 360-9087. Weekly summer
courses in Greek folk-dancing to be held at the
Old Town Theater, Rhodes (Tel. 0241-20157,
0241-29085), to Sept. 25. Fees include
accommodation. Call for information on
classes in Athens over the winter.

YMCA (XAN), Omirou 28, Tel. 362-6970. A variety of
classes and facilities for women and men.
Modern Greek, Typing (Greek and English),
Gym classes and Embroidery. Most winter



TASIS Hellenic

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

For further information contact: TASIS Hellenic Admissions Office, Dept. B, P.O. Box 25, Xenias and Artemidos Streets, Kifissia-Kefalari, Greece, Tel.: Athens 808-1426 or 801-3838 Telex: 210379 TAS GR

ΤΟ ΠΟΛΙΤΙΣΤΙΚΟ
SOLOS 12, KOLONAKI. TEL:
ITHAKIS 38, PATISSION. 3631-652

Toys &
Games

dinogino
COIFFURES

... Our new Salon now opened in Glyfada

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

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

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





THE AMERICAN COMMUNITY SCHOOLS OF ATHENS, INC.

announces with pride the opening of the

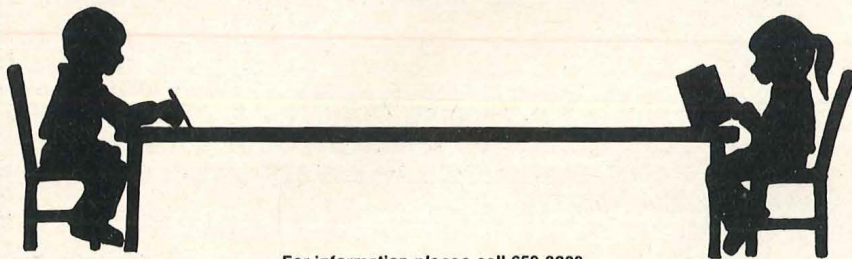
KIFFISSIA ELEMENTARY SCHOOL

SEPTEMBER 1981

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

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

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



For information please call 659-3200

classes begin in Oct., registration from Sept. 7. Opening hours are Mon. - Fri. 9am - 1pm, 5 - 10pm.

YWCA (XEN), Amerikis 11, Tel. 362-4291. Offers a range of courses (including Greek Language), lectures and facilities. Call for details.

SCHOOLS

Schools that may be of interest to the international community of Athens. All are non-profit educational institutions.

AMERICAN COMMUNITY SCHOOLS OF ATHENS, Agias Paraskevis 129, Ano Halandri, Tel. 659-3200. Serving the American and international communities of Athens for thirty-six years. Honors courses and International Baccalaureate program. Testing center for PSAT, SAT, College Board Examinations, Elementary, Nursery, and high school.

ATHENS COLLEGE (Kollegio Athinon), Psychiko, Tel. 671-4621. A non-profit private school originally for boys only but now partly coeducational, which basically follows the Greek curriculum. Grades 1-13. Admission on the basis of examinations (in Greek).

CAMPION SCHOOL, Dimitrios and Antheon Sts., Ekali (Senior School); Paleo Psychico (Kindergarten and Junior School): Tel. 813-3883, 813-2013.

Founded in 1970. Incorporated in Massachusetts and run on British preparatory public school lines with grades corresponding to American elementary and high school levels. GCEs and American SATs. Grades range from nursery and kindergarten to 13. Registration has commenced; first semester begins Sept. 11.

DORPFELD GYMNASIUM (German School), Amaroussion, Paradissos, Tel. 681-9173.

ITALIAN SCHOOL, Mitsaki 18, Galatsi, Tel. 228-0338 (Gymnasium), and 228-3258. Nursery School through Gymnasium. Call for further information.

LYCEE FRANÇAIS (French Institute School), Sina 29, Tel. 362-4301. Call for further information.

PIERCE COLLEGE, Agia Paraskevi, Tel. 659-3250. Ext. 121. A private high school for girls which follows the Greek curriculum. Admission on the basis of examination. Semester begins Sept 11.

STEPPING STONES, Platinou 5, Pangrati, Tel. 751-1965, 701-6112. Cross-cultural programs, bi-lingual syllabus (English and Greek) for ages 3-6 years. Two departments: Kindergarten, 3-5 years; Preparation for Primary School, 5-6 years, follows the British syllabus for 1st grade, concentrating on reading, writing and speaking skills in both languages, equipping the child for literacy programs of English or Greek speaking schools. Specialist lessons in music,

dance and drama. Supplement to Greek education, 6-10 years, afternoon classes in English reading, writing and language fluency. Small classes. Registration from Sept. 7.

ST. CATHERINE'S BRITISH EMBASSY SCHOOL, Kifissia. Preparatory school for British and Commonwealth children (ages 5 to 13 plus). Classes begin September 10. Tuition: 44,000 Drs. per term. Written applications should be made as early as possible care of the British Embassy, Ploutarchou 1, Athens 139. Tel. 801-0886.

ST. LAWRENCE COLLEGE, Paleo Psychico, Tel. 671-3032, 747-502, 672-5015. Newly established, British public school lines, Senior and Junior school and kindergarten at Paleo Psychico with kindergarten to primary also at Glyfada. All normal subjects to University entrance level, English the basic language. Registration has begun, term begins Sept. 14 (for new students) and Sept. 18.

TASIS HELLENIC INTERNATIONAL SCHOOL, Xenias and Artemidos, Kifissia, Tel. 808-1426 (high school, grades 7-12), 813-4349 (elementary school, K-grade 6). TASIS (founded 1955) and Hellenic International School (founded 1971) affiliated in 1979. A private coeducational school for students of all nationalities. Boarding and day, grades 7-12, and K-6 at the elementary school at Ekali. American College Preparatory and General Studies, British GCE, and English-as-a-Second-Language (ESL) curriculum. School busing transportation service in greater metropolitan Athens. Registration all summer, semester begins Sept. 16.

COLLEGES

Institutions of higher education which may be of interest to the English - speaking community of Athens.

AMERICAN COLLEGE OF GREECE, DEREER COLLEGE, Agia Paraskevi, Tel. 659-3250 Ext. 340. A coeducational college awarding Bachelor degrees in Liberal Arts and Business Administration. Most classes conducted in English. Registration Sept. 7-9, new student orientation begins Sept. 2, first day of classes is Sept. 10.

COLLEGE YEAR IN ATHENS, Dinokratous 59, Athens, Tel. 718-746. A one-year program for undergraduates registered at American colleges. Courses for credit are offered in English on Greek civilization, history, philosophy, art, Byzantine studies, archaeology and Eastern Mediterranean studies. Candidates may apply to the Director, Dr. L. P. Cajoleas, P.O. Box 3476, Kolonaki, Athens. Tuition \$3,000.

DEREE COLLEGE DOWNTOWN CENTER FOR CONTINUING EDUCATION (AMERICAN COLLEGE OF GREECE), Athens Tower, Tel. 779-2247. Degree Programs in Business Administration, Economics, and Secretarial studies. Also a wide spectrum of Liberal Arts courses.

UNIVERSITY OF LA VERNE, P.O. Box 105, Kifissia, Tel. 801-2377. Undergraduate program in Liberal Arts and Business; Master of Arts in Greek and Middle East History; Master of Business Administration. First semester begins Sept. 8. Registration to Sept. 4. Tuition \$60 per undergraduate semester hour, \$75 per graduate semester hour.

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. With the coming of the cooler weather some of the beaches close for the season. Unless otherwise noted, and unless the warm weather holds into Oct., they usually close around Sept. 25.

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.

Open all year.

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 Lagonissi hotel bungalow resort on the road to Sounion. Open 9:30 am to 6:30 pm. Adults 60 Drs., children 30 Drs. Changing cabins, showers, umbrellas, restaurant and snack bar. Also water-skiing, windsurfing and sailing. The Sounion and Lavrion buses leave from the junction of Leoforos Alexandras and Patission every hour from 6:30 am, but be sure they stop at Lagonissi. Will probably close mid-Sept.

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. Open all year, though most facilities close at the end of the season.

VOULA A, Tel. 895-3249. 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. Open all year.

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. 322-7318, 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.

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

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

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

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.

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.

Campion School



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

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

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

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

Transportation is provided from most areas of Athens.

Boarding facilities are available.

In May Campion became the 5th European School in Overseas Membership of the Headmaster's Conference in the U.K. **Campion is the only such school in Greece.**

There will be a special Registration Period from August 26 to September 9 when all Senior Staff will be available to advise parents.

Kindergarten: 10, Solomou Street, N. Psychico, Tel: 6718964

Junior School: 18, Kokoni Street, P. Psychico, Tel: 6724004

Senior School: Dimitros + Antheon Streets, Ekali, Tel: 8133883/8132013

THE CAMPION SCHOOL ADMINISTRATION

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

For questions concerning transportation please ring Mrs. Lisa Malcolm, Tel: 813-5952

For general information please ring 813-3883 or 813-2013. APPLICATIONS ARE STILL BEING ACCEPTED FOR SCHOOL YEAR 1981/82.

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

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.

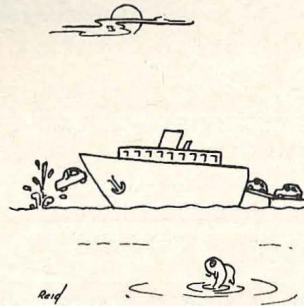
POINTS OF INTEREST

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).
- 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, Irodou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.
- THE EVZONES.** The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.
- 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.



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 Schliemann's mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

KERAMEIKOS CEMETERY. Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou Street below Monastiraki. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum. Mon.-Sun. 8 am-7:30 pm. The museum is closed Tues.

THEATER

This is the season for musical revues (epitheorisis) which play in open-air theaters throughout the city. They can be enjoyed with a minimum knowledge of Greek, and they are an amusing way to keep abreast of what Athenians are talking — and laughing — about. 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).
- THE FIRST TIME (I Proti Fora)** — A comedy by Jean Pouaret, with Angelos Antonopoulos, Eleni Erimou, Lilli Papayianni (*Attikon*, Kodriktonos 16, Tel. 821-1300).
- GREECE BEHIND BARS (Tis Elladas ta Kangelia)** —

- Revue by Eleftheri Skini, under the direction of Stamatias Fassoulis. Music by Loukianos Kelaïdonis. Choreography by Yiannis Flery (*Smaroula*, Evelpidon 11, Tel. 883-3745).
- GIVE ME YOUR VOTE AND FEEL SAFE (Psfiste 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).
- MY WIFE, THE EEC (I Gyneka mou i EOK)** — Comedy by N. Eleftheriou, starring Dinos Iliopoulos (*Piraiiko-Lyrico*, Passalimani, Piraeus, Tel. 412-8853).
- 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*, Ioulianiou and 3rd September).

CINEMA

The summer season of re-runs continues to the end of Sept. at most outdoor cinemas. A few indoor establishments will re-open this month and their new releases are listed below. However, most new films are not likely to appear until Oct. At outdoor cinemas programs usually change Mon., Wed. and Fri., and screenings begin around 8-8:30 pm. Indoor screenings begin between 5-6, 7-8 and 9-10 pm.

NEW RELEASES

- LUCKY LUKE: DAISY TOWN** — An animated film featuring the famous French comic character Lucky Luke in a Robin Hood-type tale. The hero is engaged in protecting the inhabitants of a small western town in the USA from gold prospectors and crooks. The creator is Goscinny, illustrator of the Asterix comic book series.
- OLYMPIC GAMES 1980 (Olympiada Tis Moscās)** — A documentary of the Moscow Olympic Games showing the parades and festivities as well as the athletic events, including scenes of the Greek athlete Stelios Migiakis.

RE-RELEASES

- 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.
- 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.
- 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.

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.

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, Torá) — 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.

CLOSE ENCOUNTERS OF THE THIRD KIND (Stenes Epates 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.

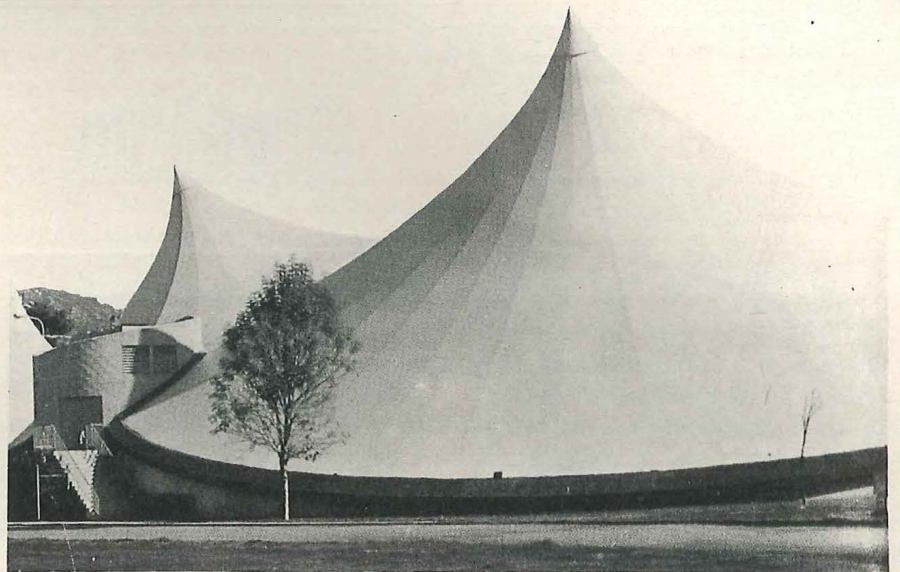
ATLANTIC CITY (Atlantik Sity) — A Louis Malle film which won an award at the 1980 Cannes Festival, this drama casts Burt Lancaster as an aging man who is involved in the seamy side of the underworld in this coastal American city. A compelling but extremely violent movie.

PARANGELIA (Request) — An overly melodramatic Greek film from last season, it is based on the true story of Nikos Koenziis 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 GARNIALLO (The Man With the Carnation) — Dimos 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

The University of La Verne



**7 September - 13 November
Fall Term**

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

REGISTRATION: 31 August - 4 September

For more information call: 801-2377 hours 1-7 pm.

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.

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.

OLDIES BUT GOODIES

THE GREAT ESCAPE (I Megali Apodراسi) — An exciting US adventure film featuring Steve McQueen and James Garner as prisoners of war in Germany who plan an escape attempt.

RETURN OF THE PINK PANTHER (I Epistrofi tou Roz Pantira) — A repeat performance by Peter Sellers as the blundering Inspector Clouseau in this Blake Edwards comedy. It lacks the

spark of the first movie, but there are a few good laughs.

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.

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.

ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulionou 42 (near Victoria Sq.), Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Sq.), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. Membership is 400 Drachmas per year. No single admissions, but members may bring a friend and admission will be 30 Drachmas. Membership fees cannot be paid at the door. Call for program details. The Alkionis is scheduled to reopen for the season in mid-Sept, while the other 2 establishments remain closed until Oct.

MUSEUMS

Some museum hours will change at the end of summer. Archaeological museums change on Sept. 1 or Oct. 16, or both (that is, they may change twice, first to autumn and then to winter time). Further information was not available at time of printing. It is always wise to call and confirm hours 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. 8 am-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, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. This neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Daily 8:30 am - 2pm. Closed Tues. The museum may open additional hours, in the afternoons, during summer. Call for further details.
- BYZANTINE MUSEUM, Vas. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. 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 folk traditions of the many regions of Greece. Exhibitions of garments, embroidery, weaving, metal work, wood-carving, religious items, kitchen utensils and agricultural tools, and a special exhibition of Sarakatsani folk culture. The skillfully laid out displays and the charm of the large, newly renovated house in which the museum is located (residence of the late Angeliki Hadzimidialis, noted for her work in researching traditional Greek culture), make for a pleasant visit. Guides to displays are available in English; there is a library (in Greek) on folk art, and a shop selling embroidery is to open in the autumn. Tues.-Sat. 9 am - 1pm, 5-8 pm, Sun. 9 am-1 pm. Closed Mon.
- GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Also includes exhibitions on space exploration and seismology. Open 10 am-2 pm, 5-8 pm. Closed Fri
- GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Once the artist's studio, this museum now houses some thirty paintings, materials, books, and personal belongings of Gounaropoulos. The museum was donated to the municipality of Zografou by the artist's son, Elias G. Gounaropoulos. Tues.- Sun. 8:30 - 2 pm, Wed. and Fri. also open 5-8 pm. Closed Mon.
- JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. Houses antiquities of the centuries - old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon.,

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



- MUSEUM OF GREEK FOLK ART, Kidathineon 17, Plaka (near Nikis St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Reconstruction of a room with wall-paintings by the modern primitive artist Theophilos. Tues.-Sun. 10 am-2 pm. Closed Mon.
- MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION, Areos 1, Monastiraki Square, Tel. 324-2066. Closed at time of printing. For details of re-opening call museum or Nat. Tourist Org., Tel. 322-3111.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (*Kouroi*), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils which were found preserved under the volcanic ash that covered the island of Thera (Santorini) after 15th-century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Tues.-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 Dali. Tues.-Sat. 9 am-4 pm, Sun. 10 am-2 pm. Closed Mon.
- NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with relics, memorabilia, and mementos from the wars and revolutions that created the modern Greek nation. 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.
- PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. Currently closed for repairs. Call for details of re-opening.
- PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Tues.-Sun. 9 am-8 pm. Closed Mon.
- THEATER MUSEUM, Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theater books and magazines are on sale in the lobby.

Mon.-Fri. 10 am-1 pm, Mon., Wed., Fri. 5-7:30 pm. Closed Sat. and Sun.

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

LIBRARIES

- AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. - Fri. 9 am - 3 pm, Sat. 9 am - 12 n.
- AMERICAN LIBRARY (USICA), Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. - Fri. 9:30 am - 2 pm and Mon. - Thurs. 5:30 - 8:30 pm.
- 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. 9:30am-1:30pm. Re-opens Sept. 7.
- 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. Normal hours resume on Sept. 15, when the library will also be open Mon.-Fri. 5-8 pm.
- THE GENNADIUS, American School of Classical Studies, Souidias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon.-Fri. 9 am-4:30 pm, Sat. 9 am-1 pm.
- GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Re-opens on Sept. 14. Books, periodicals, references, records and cassettes in German. Mon. - Fri. 9 am - 2 pm and 5-8 pm. Closed Wed. evenings.
- HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon. - Fri. 9 am - 1 pm, 6-9 pm.
- 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. 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.
- 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

The Fires of August

IN late June it had been noted that there had been surprisingly few forest fires this summer. Shortly after, however, a major fire broke out on the Cassandra finger of the Halkidiki peninsula, followed by others in Macedonia, Crete and Attica. On Cassandra, the fire proved to be the more stubborn. With the fire breaking out again and again in unlikely ways and in new areas, the suspicion of arson arose. As such, the Cassandra fire was prophetic.

On the second of August, the traditional month for the *meltemi*, a wind from the northeast began blowing across the country at near-gale force, causing cancellations of small sea- and aircraft departures. Twelve new and major conflagrations broke out in various parts of the country that day, and on the following, several factories on the National Road near Athens were destroyed, as well as a camping site in Kifissia which resulted in the death of a German tourist.

Around midday on August 4, a fire broke out next to a patisserie in Ekali. Fanned by the wind, it quickly spread south through a residential area; broke out again in Kastri; then swept through Politeia; started up in Kefallari; destroyed almost all of the Syngros forest; and reached the upper areas of Maroussi and Melissia. By late afternoon most of the western slopes of Mount Pendeli were in flames, casting a pall of black smoke over Athens. A national emergency was declared and units of the armed forces were rushed in, contributing efficiently and effectively to the prevention of further destruction.

The government held to the belief that the fires were due to 'natural' causes, the erratic behavior of fires in a strong wind, the explosive nature of pine cones and the dry-

ness of the scrubland. Many eyewitnesses thought otherwise. At the patisserie in Ekali where the first of the August 4 fires broke out, people claimed to have seen a young man on a motorcycle throwing an ignited gasoline-soaked cloth into some dry grass. Fires which soon broke out after the Ekali one near Stamata and Agios Stefanos lay well to the north of southward blowing wind. Others believed that the fires were deliberately set with tactical exactitude in many spots in a straight line following the down draft of the wind.

The suspicion of arson with more sinister intent was brought dramatically to the public's attention last December when conflagrations, breaking out within minutes of each other, gutted two leading department stores in downtown Athens. Political extremists were sought, suspects interrogated, but none were accused. In early June, two more department stores were similarly attacked, and yet two more again later in the month. A few more arrests were made — of people associated with left-wing organizations — but again they were released for lack of evidence. In the case of the fires of August 4 (a date of political significance coinciding with the beginning of the dictatorship of General Metaxas), a terrorist group claimed responsibility, saying it would destroy the country by fire unless a general amnesty was declared for the imprisoned leaders of the Junta which fell in 1974. It may have been a hoax, and it may not.

Given the extent of the damage suffered in the northern suburbs, it is surprising that only thirty-nine houses and buildings were destroyed and that only one life was lost. The fire brigades fought tirelessly against heavy odds with insufficient equipment. (The combined fire departments throughout the country employ 4,000 men; there is no orga-

nized volunteer system; and the six fire-fighting airplanes cannot use their chemical equipment in inhabited areas.)

Among the most heroic were the residents themselves who were determined to save their and their neighbors' property. Hence, hundreds of homes were saved while the trees all around them were destroyed and the loss of many which burned was due to their owners' being away on holiday. Having worked so successfully together against these fires, citizens decided to continue to do so to prevent the outbreak or spread of new ones. It was fitting, therefore, that the first alleged arsonist to be apprehended in the act was taken by citizens' arrest in Vari on August 8.

Heretofore, deliberate burning off of open areas has been, in most cases, labelled a misdemeanor rather than a crime. The burning of forest land may carry a one-to-five year sentence; two-to-five years if personal property is destroyed; five-to-ten years, if it involves endangering life; and ten years to life-imprisonment if somebody dies. In the case of the culprit apprehended at Vari, the man openly told his captors that he had happily cracked a number of students' skulls during the notorious Polytechnic massacre under the Junta in 1973, and that he was now hired as a hit-man. Later, to the police, he claimed that he was psychologically disturbed: that he was an alcoholic, a homosexual, a drug addict. His case was taken to the Court of the first instance where it was reviewed. On the suggestion of a civil witness, the public prosecutor recommended to the judges that the case needed further investigation and that it be referred to the criminal court. The judges agreed to this. Other alleged arsonists were subsequently arrested by citizens in the next ten days, but the results of their legal processes were still unknown by August 20.

The Vigilantes of the Northern Suburbs

AFTER the fires of August 4 had been extinguished, it was natural that groups of neighbors should continue banding together to prevent or contain future fires. This led to the organizing of vigilante groups in the northern suburbs. Given the political overtones attached to these acts of arson, the party affiliations of one's neighbors suddenly took on an added and lively interest. In Ekali and Kastri, Politeia and Kifissia, you may not know all your neighbors well, but you certainly are fully informed on every nook and cranny in their political pasts. Hence, some neighbors are known to see the public peril as a Red Brigade form of arson-from-the-left, some as a neo-Fascist, Masonic, Juntist arson-from-the-right and a few who insist on the auto-combustibility of pine cones. Yet it is an infallible law of political science that people, whatever their political views, do not like to have their houses burned down by *anything* or *anybody*. This has led to a camaraderie across party lines and shows democracy at the grass-roots (in the northern suburbs, roots are about the only things left) at its most heart-warming.

As it has been said, there are leaders and there are followers. Leaders of these minutemen are public-spirited persons with a talent for organizing. Leaders may be of any political party, but there is a difference of style. A vigilante leader of the left, dipping into his ELAS experience in the mountains during the war, prefers guerrilla tactics. He wants his neighbors to sit all night in the dry grass of vacant lots, silent as Indians, or to stand on dark street corners holding pine branches (used for beating out flames) pretending to be sapling trees and reporting on every suspicious character they see. The leader of the right prefers grander maneuvers. He spreads out an ordnance map of Mount Pendeli next to a much foxed and folded map of the battle of El Alamein (in which he fought beside the British) and talks in military terms. He knows all about wind velocities and wants all his neighbors to buy walkie-talkies to communicate back to 'headquarters'.

These vigilante groups began very enthusiastically. On August 9, for example, a man in a beige Volkswagen who stopped for seven minutes under a pine tree on a back street of Kifissia to eat a cheese sandwich was reported back to 'headquarters' by six different individuals. His only misdemeanor was that he threw the sandwich wrapper out of the window when he drove off.

But as the week advanced, and the two-hour night vigils seemed to grow longer, the followers began to grow lax. By Saturday, August 15, most former vigilantes were watching *Love Boat* while the leaders, recording the numbers of passing 'Kamikazes', kept their vigil alone.

The Last Battle of Salamis

LYING just off Piraeus on Athens' near horizon, Salamis on most days is shrouded in the effusions of Eleusis' factories and shipyards. But in 480 BC, the people of Athens, who had taken refuge on Salamis, were able to see all too clearly their city sacked and burned by the Persian Army. After the defeat of the Persian Navy off Salamis in what was one of the few truly decisive battles in history Themistocles set up a victory monument whose traces were rediscovered by two American archaeologists in this century on the tip of the Cynosoura Peninsula. Thereafter, this area became sacred ground, as hallowed to all Greeks of classical antiquity as Marathon. Yet a plan recently talked of in government circles in Athens would irrevocably destroy it.

As part of the present government's long range plans to keep down energy costs in the face of rising liquid fuel prices, certain industries, principally DEI, will switch to coal in the next few years. A company headed by Kostas Diamantis has proposed the construction of a coal terminal on the Cynosoura peninsula, partly on land currently occupied by Diamantis' shipyards. This site has been selected because it is conveniently close to Greece's major industrial area and provides a deep-water port capable of handling ships of up to 200,000 tons. In order to provide space for stockpiling the coal and for docking the carriers, a large section of the 40-acre area will have to be levelled and the ir-

regular coastline straightened. In a related operation it has been proposed to obliterate completely the tip of the peninsula, including the scrappy traces of Themistocles' monument, partly in order to facilitate the passage and docking of the coal carriers.

This plan has caused grave concern among residents of the area for purely environmental reasons, and among archaeologists and lovers of antiquity here and abroad for the threat it presents to what ought to be a national landmark and monument. Environmentalists can hardly be comforted by the attitudes prevailing in certain circles, and summarized in a Diamantis-inspired article by journalist Niko Nikolaos in *Kathimerini*, which states that the whole of the area is in such a deplorable state that concern over its further despoliation is "a little ridiculous".

Eventually, perhaps, the environmental mess in this area can be cleaned up, but the proposed earth-moving and landfill operations will destroy forever, and for all generations to come, a small strip of land which is culturally so precious. It has been stated, rather naively, that the area is "of little archaeological value". To ascertain this an excavating team was dispatched earlier this summer to investigate some classical tombs there. But to speak in terms of "archaeological value" clouds the issue and plays into the hands of those who want to exploit the area. The question is not strictly one of archaeological value but of historical worth in its broadest terms.

Greece's history is its chief national treasure, but because the force of its argument lacks the tangibility of a priceless museum object, it may not impress the forces of industrialization and economic progress. Yet it is inconceivable that the present government should allow the desecration of the Cynosoura Peninsula, so closely identified with the whole spirit and creative power of an extraordinary moment in Western history, just because it happens to be a piece of land. The profile of Cynosoura, its coves, its beaches where the bodies of those who died in battle were washed up, the poor remains of its trophies and tombs: these must be preserved with the diligent care that is devoted to the finest treasures in all the museums of Greece.

Social Security for Everyone

The ambitions and costs of national welfare

By Antony M. Economides



THE institution of social security is one hundred years old this year. It was in 1881 in Germany, under Kaiser Wilhelm I and his 'iron chancellor' Otto von Bismarck, that compulsory social security was first instituted, with the participation of working people, employers and the government in the financial cost involved. In actual practice, insurance against illness began to be applied in 1883, against labor accidents in 1884, against infirmity and old age in 1889 and against unemployment much later. The German social security system, the most comprehensive at the time, was gradually copied, with various modifications, by most European countries in the remaining years of the nineteenth century and the early part of the twentieth.

The idea underlying the social security system is to safeguard the livelihood of working people against natural or financial crises that threaten their sole source of income. This is done by spreading the risks involved among many people who, at the time of full employment, contribute funds to be used at a time of need. Such a system, at least in theory, prevents the humiliation of hunger, the seeking of alms and sickness that cannot be attended to, as well as the feeling of uncertainty that is often conducive to social unrest and sometimes even to revolution. In fact, it was in order to prevent a repetition of the 1848 uprisings, to encourage industrial production, extend the powers of the central government and at the same time

undermine the influence of the Socialists that Bismarck 'granted' the social reforms to the Germans in a calculated gesture typical of Prussian paternalism. Later, social security came to be recognized as a 'right' of the people and was so proclaimed in articles 22 and 25 of the Universal Declaration of Human Rights in 1948. Social security benefits have now expanded so much, and elderly people now form such a sizeable segment of the population, that most governments are faced with the problem of how to pay for the enormous cost of the system while maintaining the standard of medical and other services offered at an acceptable level.

In Greece, the first measure toward social security was taken in 1861 by the institution of a pension fund for seamen and another one for civil servants. These were followed by the formation of a pension fund for National Bank employees in 1867, an accident insurance fund for miners in 1882 and pension funds for other categories of working people at later dates. But the first comprehensive social security legislation was introduced only in 1922 through Law 2868 on the compulsory insurance of workers and private employees. This law provided for insurance against illness, death, old age and infirmity to workers and employees in industrial, handicraft, commercial, construction and transport enterprises. Funds were contributed equally by employers and employees and ranged between 3% and 6% of monthly wages, depending on benefits in-

volved. However, Law 2868 provided for the creation of independent social security organizations to be created by enterprises employing at least seventy persons. This left out a vast number of workers employed by small enterprises as well as the self-employed, who usually lacked strong trade unions to press their claims.

This situation was remedied by Law 6298 of 1934 that came into effect only in 1937. It provided for the creation of a single major Social Insurance Fund (IKA), to include all salaried workers and employees with the exception of civil servants, farmers, priests and domestic servants. Financial contributions were to be made by working people and employees but not by the government. IKA insured against sickness, infirmity, old age and death. Other social security organizations could exist side by side with IKA, though they could be assimilated into the latter if their members so wished or if they ran into financial difficulties. Also, subsidiary funds were created, providing for additional benefits (particularly higher pensions) to those insured, against payment of additional contributions. It is estimated that there are now as many as 400 separate social security organizations for various classes of the population, adding to the confusion of the whole system and creating problems of management, financing and quality of benefits offered, problems which the Ministry of Social Services has usually been called upon to solve. Law 1846 of 1951, incidentally, added insurance against unemployment

among IKA benefits.

Today employers contribute to IKA 18.75-22.15% of a working person's wages and salaries, and workers and employees a further 10.25%. The contributions are higher for employment described as 'hazardous' (such as mining) and lower for employment in the provinces as an incentive to regional rather than urban development. Sickness benefits (that is, medical, hospital and pharmaceutical insurance) are enjoyed by dependents as well. Pensions paid out by IKA currently range between a minimum of Drs. 9,000 and as much as Drs. 63,000 per month; the level depends on years of employment and insurance as well as on final salary earned prior to retirement.

A major development in social security in Greece was the creation of the Agricultural Insurance Organization (OGA) through Law 4169 of 1961, insuring farmers against weather hazards affecting their crops as well as against sickness and old age. Until then, having many children was the only form of security a farmer could hope for in his old age,

while free medical care was unknown. In addition, crops could be destroyed by hail, snow storms or floods without any compensation. Today 3.1 million farmers and dependents are insured by OGA at an annual cost of Drs. 32 billion. Pensions now paid out by OGA range between Drs. 3,000 and 4,500 per month. These are admittedly pretty low by urban standards, but it is assumed that the vast majority of farmers live in their own houses and generally produce their own food. Besides, farmers themselves contribute practically nothing toward their own social security. One-fifth of the OGA budget comes out of a small tax on the trade of farm products and the other four-fifths out of a surtax on urban incomes and transactions. This surtax in effect represents a massive transfer of income from the urban to the rural population. This latter is, in any case, steadily decreasing in numbers, with the continued influx of farmers into the cities.

In recent years the government has sought to extend social security

benefits to all 'economically active' Greeks as well as to those over 65 who, for various reasons such as war or lack of steady employment, had not been included in any social security fund in the past. Last August 1st, for instance, any such elderly person who lacks social insurance was invited through press announcements to submit an application to the Ministry of Social Services. After a check of such applications, he or she will be provided with a pension retroactively from August and a booklet entitling the bearer to free medical care. It is hoped that when this last group is taken care of, 99-100% of 'active' as well as elderly Greeks will enjoy social security benefits as against a mere 24% back in 1950. In addition, social security coverage has been extended to Greeks employed in Western Europe through the EEC accession treaty, and to a number of other countries as well (such as Canada) through bilateral accords. Furthermore, Greeks repatriated from the Middle East, Eastern Europe and elsewhere have had their previous employment abroad recognized in Greece for pension purposes.

However, the biggest headaches facing the Ministry of Social Services have been finding more funds to provide benefits to an ever-increasing number of beneficiaries against rising costs, merging a host of economically weak funds originally set up for small but influential groups of professional workers and revising legislation to weed out injustices and even oddities that have occurred in the granting of social security benefits. Total expenditures for such benefits now amount to a little more than 14% of the gross national income. Besides, men and women of 65 years and over (that is, those reaching and exceeding the traditional pension age), who formed 6% of the total population in 1928, are now 13% and the proportion of the elderly keeps rising. But let no one think that they are the only Greeks getting a pension. Private employees as well as civil servants who have completed 35 years of employment are now entitled to a full pension, even before reaching the age of 65. There have even been cases of employees in 'overcrowded' state services or public organizations who have been encouraged to leave against a limited pension even after

MAJOR SOCIAL SECURITY AGENCIES IN GREECE

| Title | Number of persons directly insured | Number of pensioners |
|--|------------------------------------|----------------------|
| 1. IKA (private workers and employees) | 1,185,000 | 300,000 |
| 2. OGA (farmers) | 1,593,000 | 538,000 |
| 3. NAT (seamen) | 126,000 | 23,000 |
| 4. TEBE (professionals and handicraftsmen) | 240,000 | 90,000 |
| 5. TAE (tradesmen) | 62,000 | 14,000 |
| 6. TSA (professional motor owners) | 145,000 | 21,000 |
| 7. TN (lawyers) | 26,000 | 11,000 |
| 8. TSAY (medical personnel) | 32,000 | 7,000 |
| 9. TAKE (clergy) | 10,000 | 4,000 |
| 10. TSMEDE (public works engineers and contractors) | 24,000 | 3,000 |
| 11. TATMGT (printers) | 26,000 | 6,000 |
| 12. TAP-OTE (telecommunications personnel) | 42,000 | 4,000 |
| 13. Ministry of Social Services (civil servants, war pensioners) | 175,000 | 197,000 |

(Note: Figures derive from "Statistical Yearbook of Greece, 1979" and refer mostly to 1977. They do not include persons indirectly insured, i.e. dependents.)

only five years of service.

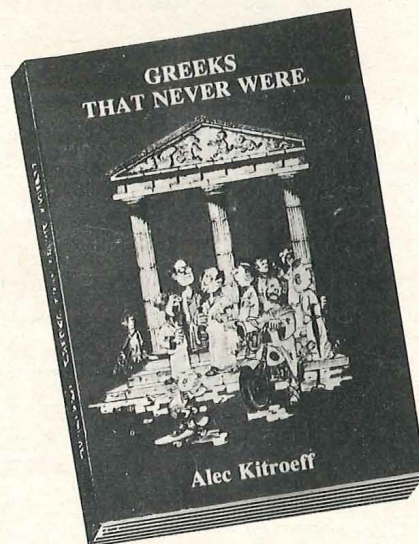
The generosity of some Greek pensions recently hit the headlines. A widow was found to be legally cashing as many as twelve pensions at a time. A senior bank executive retired with a monthly pension exceeding Drs. 200,000. The Ministry of Social Services has calculated that certain Greek pensions can become a burden to society for as long as 100 years. This happens when the beneficiary retires at a not-too-advanced age. After his death his pension passes on to his widow and then again to his daughter on condition that she remain unmarried and unemployed. At least two women were discovered to have married secretly abroad but failed to register their marriages in Greece so they could continue to collect their late fathers' pensions.

Free medical aid is also becoming enormously costly, particularly in the granting of free medicines. IKA reports 6 million visits a year to its clinics, with a corresponding number of prescriptions, and the Ministry thinks this number far exceeds similar figures in other European countries. It is, in fact, quite odd that in a country with probably the highest life expectancy in Europe (72.5 years for men and 76 for women) people should be devouring so many unnecessary pills and potions just because they are offered free of charge. The Undersecretary for Social Services, Mr. Gerassimos Apostolatos, some time ago noticed that with the fast disappearance of old-style neighborhoods, courtyards, parks and coffee houses in major urban centers, many elderly people adopted the habit of getting together in waiting rooms of IKA outpatient clinics. There, to pass the time between chats, they have been paying needless visits to medical specialists, often complaining of imaginary ills. To remedy this situation, Mr. Apostolatos has set up a number of 'social centers' in many neighborhoods, where the elderly can spend their days in a cosy environment in the care of a physician and a social worker.

The 'welfare state' may be 100 years old internationally, but it has developed seriously in Greece only in the past thirty years. It has been ambitious and costly. But it will take time, effort and imagination before many problems are solved and injustices remedied. ■

NOW!

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



GREEKS THAT NEVER WERE

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

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

PRICE: Drs.200

Also available by mail from the publishers:

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

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

Greece: Drs.220 (incl. postage)

Please make checks, money or postal orders out to:

Hellenic Publications Co.
19 Mikras Asias St.
Athens 610, Greece

Volos: A Developing Industrial Center

From ancient marketplace to modern commercial city

By Margot Granitsas

"VOLOS is possibly one of the healthiest towns of Greece." With these words one of the city's leading businessmen summed up a long discussion about the amazing growth of this port on the Pagasitic Gulf, with a metropolitan population of 100,000. In the heroic age, Jason set out from here with his Argonauts in search of the Golden Fleece, but today's Voliotas do not look far for their desired goal. They are more inclined to search for the Golden Fleece right at their doorsteps. Those who are obliged to travel to other towns for commercial reasons try to make their absence a brief one. Thessaloniki attracts slightly more local businessmen than Athens, but it too is losing its attraction.

The area around Volos produced some of the earliest cultures in Greece. The well-known finds of Sesklo and Dimini, at its fringes, attest to this. Throughout history it has seen many ups and downs. During Mycenaean times, it appears to have reached a pinnacle of glory, although much from this period remains to be excavated. In the Hellenistic era, at the time of the Diadochs, it again played an important role. Dimitra, the royal residence, now within the city limits, was the marketplace as well as the administrative and cultural center. Then followed centuries of decline. Only in the 18th and 19th centuries did the town start to blossom again, this time as a trading place and port for the wealthy Pelion villages and their thriving business in woolens and silk.

The present phase of Volos' expansion and growth is a relatively recent one. In 1955 the town and the area around it were struck by a serious earthquake whose effects reached beyond the immediate destruction. Much of the older part of town was left in ruins as were many villages nearby, particularly Drakia where its epicenter lay. The psycho-

logical effect of the quake was no less harmful. People were so frightened that the city's population declined for the next ten years. The work-force shrank and many businesses closed.

However, the industrial base remained to be built upon when the city's fortunes turned upward. When ETVA, the Greek Industrial Development Bank, set up a number of zones in various parts of the country, in the government's effort to decentralize industry, Volos was among the first. As the original zones became cramped, plans for its further expansion were drawn up. This was an opportunity obviously not to be missed by businessmen in Volos. Some of the older industries, which used to be in the center of the city, were relocated and modernized with generous credits from the State: a flour mill (Kapourniotis & Pantis), a textile mill and weavers (Adamo-poulos), two pharmaceutical companies, a steel rope manufacturer (Levenderis). Others soon joined: a tool manufacturer; a plastic company; a firm making electrical supplies; IMAS, a German-Greek manufacturer of conveyer-belts for lignite mining; IRDA, an Iranian-owned company making car windshields.

With the growth of its industry, Volos' number one problem became the expansion of the port, and it has remained so for an additional reason — in the last few years Volos has become a sort of turntable for much of the commercial traffic moving from Europe towards the Middle East.

In August 1977 a Swedish company started a regular run with two ferryboats from Volos to Tartous in Syria, designed especially for trailer trucks coming from all over Europe and going to different countries on the Arabian peninsula. A discussion at that time with the Greek agents of the company in Volos was nothing less than euphoric. The two Swedish ships were soon to be augmented by

two more. Soon afterwards a Greek company started to run a competing schedule. Today four ships ply the route, with daily departures for Tartous. Long lines of trucks are all too visible, parked near the harbor, while the drivers clear their papers, highlighting the success of the idea as much as some of the problems it has created.

In the late seventies Volos seemed to be the place to be. Voliotas who had lived and worked successfully abroad returned home feeling that Volos' time had come. They are still there. A good share of their enthusiasm has turned into frustration, however. In talks with a number of shipping people one cannot help detecting a note of sadness about opportunities lost, primarily through the indecisiveness of the Greek administration. Captain Hadjistamatiou of ARGO Agencies is one of them. He speaks of the *evtheinophobia*, the fear of responsibility, of Greek administrators. He sees private enterprise, if it is given a chance, as the only solution to the problem. This frustration with the cumbersome administration is, of course, not an unknown phenomenon, often more pronounced among Greeks returning from abroad.

Other entrepreneurs, used to living and working here, take things more in stride. When I asked a local businessman about the government's plan to create larger metropolitan areas of cooperation between neighboring cities (one pair selected for this is Volos and Larissa), he only laughed. "It will take one hundred years to combine the two." Meanwhile the Voliotas are prospering, and the city's residential area is growing rapidly. But confined between mountain and gulf, is there enough space for continued expansion? "Yes and no," is one man's comment. "We grow towards the mountain and towards Larissa." It takes only a drive up towards Ano Volos, Makrinitza and Portaria to realize



View towards Volos' industrial area; loading at the harbor; Theocar automobile factory



that the slopes of Mount Pelion above the city, still snow-covered in March, are the more desirable location. No cheaply built apartment houses, but sumptuous villas, many built in a modernized version of the Pelioritiko style, are seen rising ever higher up its flanks.

The growth, and especially the growth of the port traffic, has brought not only blessings to the city but its share of problems as well. One aspect is the traffic congestion created by the truck traffic on the approach roads as well as in the port area. Since January 1, 1981 a fee of 500 Drs. is being levied from each unit leaving port by ferryboat, to go into the municipal coffers. It will be used to improve the infrastructure, especially the parking areas for trucks and the widening of connecting roads to the national highway.

Another major handicap, incomprehensible to many of the city's business people, is the lack of air service between Volos and Athens. Olympic cut its thrice-weekly sche-

dule at the beginning of 1977. Captain Hadjistamatiou cites a striking example: business friends called him from London when they left their home. They reached Athens before he could get there.

Other problems are more complex to grasp and control. The truckers' arrivals and departures, often after an arduous lonely trip in countries where little diversion is offered, have brought about the growth of another "industry". Bars and nightclubs and places of dubious repute have sprouted in the city like mushrooms after rain. Crime has increased abruptly. Citizens who had been used to sleeping with unlocked doors have become anxious. In addition, the noise of the nightlife keeps them awake. Their youngsters, brought up in a healthy family surrounding, are unexpectedly being exposed to drugs and crime. The complaints led recently to a petition by 26,000 citizens of Volos to the Ministry of the Interior to take the necessary steps to limit this particu-

lar kind of 'growth'.

Environmental problems are, of course, not absent. Yet, apart from the cement factory on the eastern side of town (its major air polluter) most of the industries are luckily of the kinds that do not create serious industrial sewage. In the past, the major problem of this kind arose from the cellulose factory in Larissa, but this has been brought under control. The most modern sewage treatment system of Greece, financed by a loan from the World Bank, is now on the drawing boards.

Volos' development into a transportation center between Europe and the Middle East is only in its beginnings. Two major additions are planned: First, the operation of a railway-ferryboat service, similar to the truck service that proved to be so successful. Volos will be the terminal for European rail-lines, from where the railroad cars will be loaded onto ships to Syria, to take up further rail travel from there. At present, this railroad roll-on/roll-off service is run

ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS
Building A

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

ELEFTHEROUDAKIS

INTERNATIONAL
BOOK CENTRE

SYNTAGMA
at
4 Nikis Street

Over 150,000 titles
for every reading
interest and need

ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS
Building A

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

on an experimental basis.

The second major addition under study is the construction of a EUROPORT container terminal. Still in the planning stage, it is already creating enough controversy, if not in principle, at least as far as its actualization is concerned. Proposals by a private firm, Archirodon, to build the terminal at a cost of 1.5 billion Drachmas, in return for guarantees to operate it for a period of twenty years, have run into stiff opposition both from the municipal administration and from the Greek Technical Chamber of Commerce. Again, many in the shipping community believe that it will become a reality only if private initiative is given a chance. Otherwise, they believe, other ports in Italy and Yugoslavia competing with Volos will walk away with the prize. And Volos will have lost a unique opportunity.

How efficiently private initiative can work is amply illustrated by the history of Theocar, the automobile factory operating in Volos since last July. Eight years ago a cooperative venture between the French companies Peugeot-Renault and the Greek State foresaw the construction, within the industrial zone, of a licensed factory making automobiles. Work progressed to the point of leveling the terrain and pouring the concrete base for the factories. But even during the planning stage the estimated cost had increased by 300%. Finally the Greek State pulled out. Less than two years ago, the Greek importer of Datsun automobiles, Theocharakis, made a deal with the Japanese manufacturer to build a factory in Volos. Japanese engineers and technicians built it, nearly unnoticed, in a record 14 months. The Japanese then completely pulled out. Theocar has been operating since July 1980, employing 500 people, with an annual production of 1200 cars. When the factory was built, a number of subcontractors were already there and ready to deliver. They had originally been attracted by the Peugeot-Renault deal, had managed to muddle through when it collapsed, and were now waiting in the wings. One of those, Kuehler-Hellas, a Greek-Austrian company, makes cooling systems; another, the Iranian-owned IRDA, manufactures automobile windshields from glass imported

mostly from France and Germany.

Although the Japanese have in the meantime pulled out physically as well as financially and legally, it is widely rumored that they are still the power behind Theocar, now totally Greek-owned, using it as their foot in the door of the European Community. The cars are already being exported to Italy and other EEC countries.

Volos is very much a Greek town. In contrast to Athens and, to a certain extent Thessaloniki, few foreigners, predominantly German, live there: thirty-five German families and another possible fifty German women married to Greeks. Members of other nationalities are minimal. Those who settled here came with the industries, some of which are still foreign-owned, like Brungsberg, a textile factory employing 1200 people and, after the local cement factory, the largest employer in town. Most of the foreigners love being here. "I would not want to live anywhere else anymore," says Helga Skretas, a German woman married to a Greek, who has spent the last twelve years in Volos.

Politically, Volos has always been a workers' town. Traditionally leaning towards the Left, the pattern has changed only in recent years, since the fall of the Junta. At present the town is represented in Parliament by four delegates from Nea Demokratia and two from PASOK. How it will be after the next election is, however, anybody's guess.

Most of its inhabitants would agree that Volos is an eminently habitable city. There is no unemployment; rather the opposite. In some industries there is a lack of workers. The variety of industries located in the area makes it fairly easy for anyone to find suitable and satisfying work. Rents are reasonable, living space amply available. On Dimitriadou and Iasonos Streets, an increasing number of sophisticated shops have opened in recent years, many of them branches of well-known fashion houses and home decorating shops of Athens. Imports have drastically increased in Volos in the past decade. The city's surroundings offer what some European papers would advertise as 'great leisure value' — the sea and the mountains are at its doorstep.

The World of Karaghiozis

Origins and development of the Greek shadow theater

By Ronald Gudas

THE Greek shadow theater, whose protagonist is Karaghiozis (the word literally means Black Eye), is the oldest existing theater in modern Greece. It depicts the comic adventures of a poor and hungry Greek who impersonates a variety of trades and professions in order to earn a living. Constantly driven to do things he does not want to do, in situations he cannot understand, he always fails because of his poverty, no matter how hard he tries. Having grown out of the spirit and wisdom of the anonymous folk of the Eastern Mediterranean, this shadow theater first appeared in Greece in Turkish form. In the last two decades of the nineteenth century it was transformed into a unique form of popular theater for the entire native population of Greece.

When King Otto established his court in Greece in 1832, he began introducing 'western culture' into Athens and its environs. At that time the Kingdom consisted of only the Cycladic islands, the Peloponnese, and a strip of mainland whose northern border extended from Arta to Volos. By 1850, Athens had a population of about 30,000 and had been transformed into a sort of small Paris of the Levant where the 'royal' intelligentsia promenaded in the Queen's Gardens, listening to Italian opera in the evenings, discussing French art in such cafes as 'The Beautiful Ellas' or 'Zacharatos', and expounding upon the virtues of a westernized brand of Hellenism while sipping their 'aperitifs' in the cool shade of aromatic cypress trees.

Into this Kingdom, whose origins had been inspired by the ideas of the European Enlightenment, stepped Yiannis Prachalis, an illiterate and comical-looking vagabond wearing bloomers and tunicle, a distinction in dress which the Turks had assigned to the Greek slaves and sailors who worked in the various ports of Asia Minor.

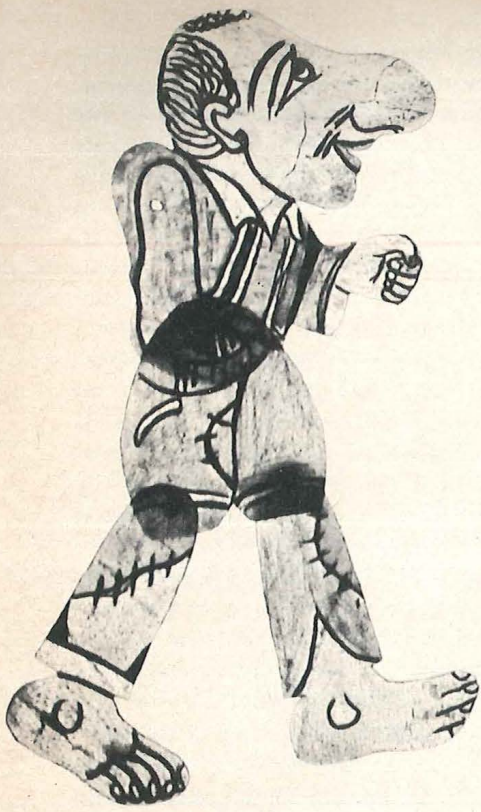
Prachalis was a Greek 'little

man', born out of the Oriental strata which the Ottoman Empire had created and in which the great majority of Greeks lived at the time of Otto's Kingdom. In these strata, traditions had been preserved, though altered, far older than those introduced from the West by the Greek Kingdom. Although a million or so Greeks had liberated themselves from Ottoman bondage with the raising of the banner by Bishop Germanos and the 'pallikaria' at Agia Lavra in 1821, they now lived under the canopy of Bavarian authority and English diplomacy, neither of which they could relate to clearly. The only apparent freedom they had gained was to discuss the 'mess' their lives were in.

Prachalis, a wandering sailor from the Mani, now introduced into Athens an entertainment with a 'hero' to whom the common man could relate. For several years he had lived in Constantinople where he had learned to speak Turkish and had seen performances of the Turkish shadow theater Karagoz. Although the Ottomans also had a highly sophisticated and poetical shadow theater which was mainly played before royal audiences in the palace of the sultans, it was the vulgar, or Hamam, shadow theater which was popular and later came to Greece.

The Hamam shadow play had originally taken its inspiration from the licentious behavior of the elite military corps of the Ottoman Sultans in the 16th century. In simplified form, this sort of play had a Hamam, or public bath, situated in the center of a stage about two meters square. From one side women came to bathe, and at the other Karagoz stood speaking obscenities to them. Towards the end of the play, Bekri Mustafa appeared, a sort of rough and incompetent enforcer of justice who gave Karagoz a beating.

It was this type of shadow theater which the French diplomat and



Karaghiozis and his son "to kolitiri", leather figures by Spyros Kouzaros



Two leading figures from the early Turkish shadow theater; left, the figure of Hadjiavati; right: Karagoz

traveller Francois de Pouqueville had probably been treated to by Ali Pasha at his seraglio in Yiannina in 1799 and which Lord Byron saw during his sojourn there ten years later. This degenerate and satirical version was performed for the masses at outdoor cafes in the lower districts of Constantinople and was described by Gerard de Nerval in 1850. Most likely a Hamam version of the Turkish shadow theater had been transplanted to Yiannina by the many Jews and gypsies of Salonica who travelled along the caravan routes from Constantinople through Thrace and Macedonia to Epirus in the 18th century.

A shadow player named Iakov, whom Byron and Pouqueville may have seen, carried on this tradition. After Ali Pasha had been killed in 1822 for becoming too powerful in the eyes of Sultan Mahmud II, Iakov set up a theater on his own and earned his living by travelling around the countryside and amusing the common folk with shows based on the life of Ali Pasha at whose court he had performed.

Itinerant entertainers like Iakov, for whom poverty was a way of life, were numerous, successors to the 12th-century Byzantine poet Ptochoprodromus who was learned but impoverished. A contemporary of Iakov's, Tsopanagos, survived by wandering about with the mountain

guerrillas and chieftains of Epirus and entertaining them with songs composed by the singer himself based on the adventures of the heroes of the battle of Lala in 1840. His life seems to have been a plague from the very beginning. Legend has it that he came upon a plum tree whose fruit was still green, and out of hunger ate so much of it that he soon after died of dyspepsia.

Ethically in contrast to the Hamam type of play which Prachalis introduced into Otto's Greece, shadow theater of another kind was already known in Epirus prior to the War of Independence. This was performed secretly in caves and monasteries with themes based on the heroic feats of the *klephts* and on the torments experienced by the Christians at the hands of the Ottomans. It was a variation which was later to have an important influence on the evolution of the truly Greek Karaghiozis theater in the latter part of the century.

Prachalis, however, was no innovator. By presenting imitations of the Turkish Hamam plays in Greek, he soon got himself into trouble in Athens and his works were censored by both the Orthodox Church and King Otto's gendarmerie. He was forced to move his 'tent show' to Piraeus where audiences were less fastidious about what they saw. Piraeus at that time was an insignificant

little port of some six thousand souls controlled by an Anglo-French naval command. Towards the end of his life, Prachalis moved back to Athens and performed in the area of the ancient Agora. In 1897, he died, as he had lived, in poverty — a fate which many Greek Karaghiozis-players were to experience in times to come.

The shadow theater, however, had taken root during Otto's reign, and while the educated military and civil servants of the King's court attended the neo-classical theater of Moliere or Goldoni presented by foreign troupes in French or Italian in Syntagma or Omonia Squares, or by Greeks in *katharevousa* and classical dialects, the humble folk amused themselves with such plays as *The Wedding of Karaghiozis* held in the Plaka in demotic Greek. For this, they paid a tenth of a drachma — half for a ticket and half for a *nargile* — to see a three-hour performance during which Karaghiozis invited guests from the East and the West to share in his wedding feast. Alas, he had neither food nor table, but simply asked his guests to satiate their hunger by imagining that they were eating.

Though these and similar plays were shown in Patras, Kalamata, Nauplia, and Piraeus in the 1850s, their content and style remained basically Turkish in flavor and consequently lacked a distinctly Greek image. That is, the vulgar Karagoz of cafe life in Constantinople conflicted with Greek ethical standards. It is claimed that the *klepht* chieftain Makryiannis, seeing one of these shows, found it so offensive that he immediately ordered all the women and children present to leave at once.

It was not until after Otto had been overthrown that the shadow theater began to break through its Turkish crust. George I was proclaimed, not King of Greece, but King of the Hellenes and this title itself not only expressed a new irreverentism but a clear national ethical standard to accompany it. Players such as Liakos Prevezanos, Vassilis Tsilias and Harilaos Basiakos took their cues from this new atmosphere. Coming to Patras in 1880 from Epirus where a patriotic shadow theater had long been established, they began to put on Karaghiozis shows with themes drawn from both ancient Greek mythology and historical events of their own time. Their

theater, however, lacking polish and integration, continued to be performed with a limited repertoire until Dimitris Sardounis, nicknamed Mimaros, abandoning the specifically Turkish context, revised and solidified their work. The 'school' of his precursor, Prachalis, became an authentic Greek shadow theater in the 1890s, and Mimaros today is considered its founding father.

Mimaros, like his predecessors, had been born into a Greece which, though it had cast off the Bavarian rule, was undergoing political upheavals. Delyiannis' political concept of *enosis* with Hellenes outside of the Kingdom and the language controversy sparked by Psycharis who sought to replace *katharevousa* with demotic Greek, helped define the themes, the ethical standards and the expression of Karaghiozis plays. The political rivalry of Tricoupis and Delyiannis, however, brought about an internal strife which eventually led to the humiliating defeat of the Greeks and the Hellenic ideal by the Turks in Thessaly during the war of 1897. Thus, by the time Mimaros had established his theater in Patras in 1894, Greece was on the brink of economic ruin and its people living under a shroud of despair.

The theater of Mimaros revived the downtrodden spirits of the *Romaïos*. During his time the western-educated Athenian bourgeoisie had replaced the classical and pedantic theater of King Otto's time with new forms of pastoral comedies derived from late 19th-century Europe. The ordinary people, whose sole form of entertainment consisted of the songs and tales of the mountain guerrillas and the liturgy of the Orthodox Church with its festivals, had

virtually nothing in common with this urban theater.

Mimaros, by creating his repertoire out of the living stock of the provincial people and their tradition of folklore, intimately connected his theater with popular taste. He enlarged the stage from two to four meters and introduced on the left side of the stage a broken-down shack as a symbol of the poverty-stricken home of Karaghiozis, and on the right side a sarai, or palace, as a symbol of the rich and powerful Pasha. In this way, he abolished the Hamam setting of Prachalis and fixed permanently the stage pattern for later shadow players to follow.

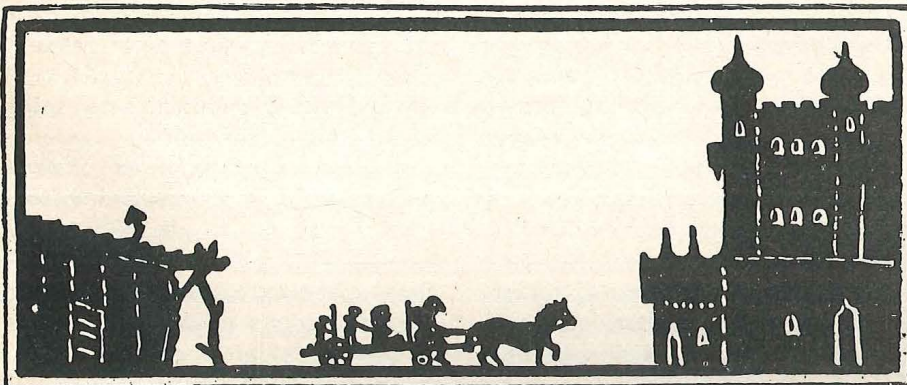
Mimaros continued his performances throughout Greece until his premature death in 1902. Under his animating spirit the shadow theater became a source of cultural education for the common people and, above all, he brought them laughter and diversion. Once, after he had given a performance in Kalamata in 1894, his audience was so entranced that for days afterwards both young and old imitated the various dialects and songs of the figures he had shown. His works consist of some thirty comedies and dramas, the most famous of which are: *The Wedding of Karaghiozis*, *Kapetan Katsandonis*, *Kapetan Gris*, and *Karaghiozis the Baker*. His apprentices and successors were the players Yiannis Roulias and Memos Christodoulos. The former further enhanced the cast of the shadow theater with his creation of Barbayorgos, a figure based on the *evzone* soldiers of Roumeli who had distinguished themselves with their heroic exploits during a battle in 1886 in Thessaly. Barbayorgos is the most Greek of the

shadow figures. He is a naive, high-spirited, mountain shepherd, the uncle of Karaghiozis, and the only one of all the figures who gives Velinghekas a beating, thus representing the ethnic sentiments of the Greek people.

By 1913 there were some fifty shadow players in Greece, all of whom were descendants of the classical school created by Mimaros, Roulias, and Memos Christodoulos. The most famous of these was Anthony Mollas. He had been a pupil of Roulias and a witness to the social and political changes which Venizelos had initiated during the reign of King Constantine I, in order to transform Greece from a rural to an urban society. In 1904, with the emergence of the cinema, Mollas established his theater on the grounds of the Temple of Olympian Zeus in Athens. By introducing cars, planes and tanks into his repertoire, he had changed the shadow theater by 1916 from the age of cavalry to that of mechanized warfare. His most profound contribution, however, aside from creating the humorous figures of Sannaleme, Omorfonios and Nondas, was the portrayal of the frugal nature of the Greek people through the hunger of Karaghiozis.

This hunger, which he has inherited because of his centuries-old, impoverished social predica-

Below: schematic design of shadow theater scenery with Karaghiozis' shack at left and the sarai, or palace of the Pasha, at right. Right: the very Greek figure of Barbayorgos, leather figure by Vangos





Karaghiozis and his troupe: left to right: Doctor Karaghizos, Karaghiozis the Macedonian Warrior, Karaghiozis the Groom, his wife, Velingekas, Hadjiavati, Katsandonis, all by Vasilaros; the figure of Alexander the Great by Dimitris Aspiotis

ment, is the central and motivating characteristic of Karaghiozis. It has not only taught him to get by in life on a 'shoestring', but has brought him down so low that he has, long ago, renounced any ambition and refused any opportunity which might extricate him from his hunger. Although certain to fail, he nevertheless still has hopes of overcoming, with an absurd sort of vanity. Consequently, he is always willing, when prodded by his fawning companion Hadjiavatis, to meddle in everyone's affairs regardless of whether he is competent to do so or not. For this masquerading, once it has been discovered, he usually ends up by either getting a beating or being thrown back into his shack as hungry as he had been before he left it. These 'failures', however, he views as having been caused mostly by his own stupidity and bad luck, and therefore only as temporary setbacks which he endures with a cheerful sort of irony, mocking both himself and others, and gaining the courage to hope that perhaps next time he will succeed, after all.

As theater, this is an inexhaustible theme. As life, it is a terrifying nightmare appearing under the guise of comedy, a tale of an outsider who is trying to adjust to a world imposed upon him by a civilization whose standards he neither fully understands nor clearly identifies with. As a result of this, he can survive in it only by impersonating it. Mollas, by ennobling the hunger of Karaghiozis into a virtue and by turning his clowning into bittersweet laughter, idealized him to the extent that, were he more than just a puppet held by a stick, he could be considered as a genuinely tragic figure.

After the Balkan Wars, during which Greece nearly doubled in size, there was a brief period of prosperity. At this time the shadow theater received its final touches. The player Manolopoulos, after seeing performances in Egypt in 1905, replaced the black and white figures of tin and cardboard used during Mimaros' time with colored figures made of leather. Later, the player Vasilaros, the most famous designer of shadow theater figures, added his own creations by

giving them a vigorous and enchanting quality reminiscent of those found in the folktales of the Eastern Mediterranean. Meanwhile, the player Kellarinopoulos from Livadia had introduced a tool which allowed the figures to be turned 180 degrees, thus enabling players to remove them from the stage without having to move them backwards, or to pass them through other figures like ghosts. Christos Haridimos, while performing in Patras in 1924, presented sliding screens for automatic scene changes, a technique first introduced by the player Harilaos in Thessaloniki. To the stock of figures already created, the player Yiannis Moras added Stavrakas, the theater's version of the 'tough guy' from the Greek underworld. Moras was one of the first to write down shadow theater plays, which had until then been an art form transmitted orally.

The Cretan Markos Xanthos further embellished the repertoire with the figures of Captain Manousas and Kritikos, the former based on a real-life character from Crete. The role of women, who play a small part in this theater, came to be represented by Aglaia, the nagging wife of Karaghiozis, and by the Pasha's daughter, a rich heiress. In the heroic plays there also appeared the aged mother, a symbol of great fortitude, and the warrior's sister, a paragon of chastity. Other types, such as hussies, and women of loose morals, were eliminated after 1880.

To be successful, a shadow player had to have, foremost, a great passion for his art. He had to *live* Karaghiozis! Of Mollas it was said that he showed such enthusiasm for his work while performing that he could do anything with his figures short of making them grimace. Next,



a player had to be an excellent mimmer and singer. His repertoire required that he know how to sing both demotic songs and *klephtic* ballads, and that he be able to imitate a variety of dialects. These ranged from *katharevousa* and Church language used by the heroic figures of Alexander the Great or Katsandonis, to bastardized versions of demotic Greek spoken by Velinghekas, Evraios (Solomon the Jew), and by other less notable figures, all used in historical and satirical plays. Usually a player designed his own figures and stage sets and learned to perform the plays while he was an apprentice to a master player. Once he had begun to play on his own, he added to these, themes of his own devising. Although many a mother feared that her son would not be able to make a decent living if he should happen to take to the profession of 'the contemptible little jokers', by which euphemism the players were often known, the common people identified with them very strongly and often looked upon them as teachers or healers of souls. In 1932 when the player Xanthos died of syncope while performing, all the people of Karystos came to honor him at his funeral for having entertained them for so many years.

Mollas' career was to continue for another twenty years until his death in 1948. During his lifetime the shadow theater became a truly national pastime of the Greek people. His works were studied by the French philologist Louis Rousset in 1918, and later on appeared abroad in foreign periodicals. His vitalizing influence renewed the art of the classical shadow theater. By giving Karaghiozis a multi-personality and showing him in a variety of

trades, Mollas raised him to such fame that by 1925 his 'adventures' were being published in comicbook form for mass consumption, and had been adapted for serious theater by the writers Photos Politis, Theodore Sinandinos and, after World War II, by Vassilis Rotas, whose biting satire recorded the black time of the German occupation.

The shadow player, however, who most epitomizes the image of Karaghiozis as established by Mollas, both in his art and in his life, was Sotiris Spatharis. He was the Theofilos of the shadow theater. Born in poverty, he had been nurtured on the social and economic woes which the Asia Minor disaster of 1922 had brought upon them. His mother was a washerwoman and his father, with whom as a child he went begging for food, was a luckless handyman. Spatharis became a shadow player in 1909 at the age of seventeen, and after being released from military service in 1921, he set up his theater in Kifissia, outside of Athens. He performed all over Greece, at times suffering beatings from the police who often looked upon the shadow players as nothing but trouble-makers. His works, which the poet Angelos Sikelianos described as being the very heart and soul of the Greek people, were performed in Belgium, France and Italy towards the end of the 1950s. Representing an active career of thirty-five years, they exhibit an art whose originality and charm have rarely, if ever, been surpassed by any other shadow player in Greece. In the winter of 1943, Spatharis set out to give a performance in a village not far from Corinth, but the journey overstrained him and he fell seriously ill. Hunger had gotten the best of him and he

was forced into semi-retirement, leaving his work to be carried on by his son, Eugene Spatharis.

By 1949 the shadow theater had reached its peak and was on the wane. Over its homely, often improvised, stage had passed kings, dictators, rogues, fools, wars, poverty, hunger, and most of all, laughter, which some 140 shadow players, despite their fortuitous and shanty-style lives, continuously brought to people, often as their only source of spiritual food in times of troubles. In short, the shadow theater had become the theater of the Greek people — of their agonies, their alienation, and their social and ethical disruption brought about not only by Ottoman and other foreign dominations, but also by internal political entanglements, created by the Greeks among themselves. Karaghiozis is the central figure through whom and around whom this theater of life is caricatured.

Today the shadow theater is still being performed throughout Greece by George Haridimos, Manthos Lionettis, Athanassis Spiropoulos, and others. In 1973 it was again adapted for the classical theater by the director Karolos Koun and just recently a new work satirizing Greece's entry into the EEC has been published by the playwright, Dinos Sideridis. However, with the spread of the cinema into the provinces after World War II and the appearance of television in the 1960s, Karaghiozis has been virtually relegated to becoming either amusement for children or a museum piece to be studied by folklorists. Paradoxically, this declining state of affairs has only emphasized his impoverished predicament the more:

Ach manoula mou, tin epatha!

Churches of the Mesogeion

Some landmarks of Attica's Byzantine past

By William Reid, Jr.

THE high wall to the east of Athens which is Mount Hymettus prevents any direct communication with the region to the east. To reach the plain on the far side of the mountain one must pass around it either to the north or south. On drives to Porto Rafti, Brauron or destinations along the inland route to Sounion, one crosses that plain, a region known as the Mesogeion, which can be translated in Tolkien terms as 'middle earth', abundant in vineyards and olive groves.

Separated in this way, the Mesogeion developed quite differently from Athens. Depopulated during barbarian invasions in the early Middle Ages, the area was resettled by migrants from Albania and Albanian dialects are still heard in the villages there. Distinctive costumes and customs continued to survive well into the present century.

Today, however, folk costumes are store-bought dresses for the older women and jeans for the younger. Cubed houses perched on concrete stilts and cement platforms standing in fields hint at the confused building codes that affect most of Attica, and small industries dot the landscape. But the olive groves remain and farm cooperatives supply some of Attica's largest wineries, proof that olive and grape still reign in the Mesogeion.

It is the small churches in the villages and strewn over the countryside, however, which suggest the true folk character of the region beyond Hymettus. Situated near fields and groves or occupying an isolated knoll, they fit the landscape so perfectly that they are hardly noticed. These old churches, in the Byzantine style, are particularly numerous along the road from Liopesi through Koropi and Markopoulo to Keratea, where some two dozen can be counted. Of those, most lie around the larger towns of Koropi and Markopoulo and the road connecting the two.

Many of the rural churches are

seldom used today, tended only by some faithful neighbors and enjoying an actual service only once a year on the name days of the saints to which they are dedicated. All are worth seeking out for the pleasure offered by their settings, their squat, geometric shapes, the sooted frescoes which survive and the occasional surprise of fragments of ancient marbles built into their walls.

Most of the Mesogeion churches were built during the Turkish occupation for, from the 16th century onwards, the Ottomans granted certain privileges to Attica, allowing for greater freedoms. Still, Moslem officials could hardly look favorably on church construction, so villagers built them by working secretly at night and painters decorated the walls with frescoes under the flickering light of an oil lamp. There are churches said to have been built in a single night, befuddling Turkish officials into wondering whether or not they had existed the day before.

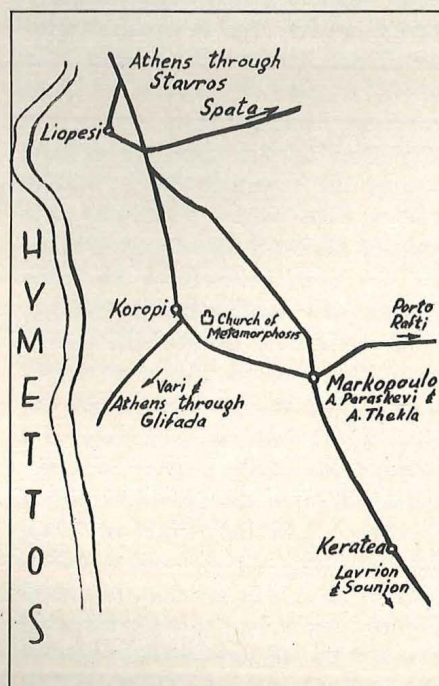
Some of the frescoes in the region are attributed to Yiorgios Markos, a painter from Argos who worked in Attica at the beginning of the

seventeenth century. He was sufficiently respected to have influenced a following of church artists, the painters of most of the Mesogeion frescoes.

The relative freedom which the Mesogeion enjoyed during the later years of the Turkish occupation existed also at an earlier date. Through the course of its history it tended to remain remote from events in Athens. During the Frankish occupation following 1204, the Parthenon became a Roman Catholic cathedral and Catholicism was practiced in the city's churches. Yet the Orthodox faith continued virtually unmolested in the Mesogeion. The Franks were too concerned with Athens itself to care very much about the farmers supplying them with olive oil and wine from beyond the large mountain.

One of the churches in which villagers of the Mesogeion worshipped during the Frankish era was the Church of the Metamorphosis, just outside Koropi. But even at that early period the church and its frescoes were already two centuries old, having been constructed and decorated in the tenth century. Now maintained by the Archaeological Service, the church is kept shut. However, it is possible to see its frescoes by applying at the Church of the Anapisis in Koropi. If coming from the direction of Liopesi, this is the large church on the right of the main street just beyond the center of the town. The church office is generally open in the mornings.

Even if you are not able to gain entrance to the Church of the Metamorphosis, its structure and setting are still worth a visit. It can be reached by leaving Koropi on the road for Markopoulo. About a kilometer beyond the Vari turn-off there is a truck repair garage on the left. Just beyond that, opposite a marble works, a black arrow with white letters, advertising 'yogurt', points up a dirt road to the left. Follow this



road a short distance to its end, turn left, then immediately right, and there stands this very old church near the fields.

It is a typically small but fine stone building. Unlike the more prevailing whitewashed churches of later centuries, the oldest churches of the Mesogeion are of unsurfaced stone with brick details decorating door and window frames. The dome of the Metamorphosis consists of a drum, as in similar churches in Athens, topped by a flat cone. Unlike its contemporaries in Athens which are surrounded by crowded streets, this church stands shaded by tall trees next to rocky fields. Far from the modern turmoil rushing around the city's old churches, here time is arrested in the century when the church was built.

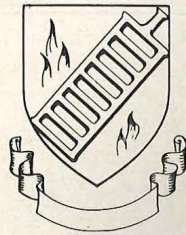
Historical time is a relative measure. The size and repute of the classical remains of Attica tend to make these small Byzantine structures and their very old frescoes seem unimportant. But take another measure. Compare the decorated Church of the Metamorphosis near Koropi with the Romanesque frescoes of southern France — or, more famous still — with the twelfth-century Catalan frescoes of Spain, from similarly painted country churches which were considered so valuable that they have been removed to a museum of their own in Barcelona. Then this small frescoed church outside Koropi, decades older than those Romanesque structures, must be considered a precious object, still contained in its original setting. If age does contribute to aesthetic pleasure, then here, beneath shade trees by rocky fields, there is great enjoyment.

Also differing from the whitewashed churches of the Turkish occupation are the twin churches of Aghia Paraskevi and Aghia Thekla in Markopoulos. Pass through town to the main square, then take the street indicated for the Sounion road. Just past the main square and the large



Top: Church of the Metamorphosis, Koropi. Bottom: Twin Churches of Aghia Paraskevi (left) and Aghia Thekla (right), Markopoulos

ST. LAWRENCE COLLEGE



The British School in Greece

PSYCHICO-GLYFADA-PATRA-IOANNINA

EXPANSION PROGRAMME

A. LOCATION

At the urgent request of a number of parents who have settled near Psychico to be close to the School it has been decided to keep the Senior School in Psychico for the year 1981/1982 and to place the rest of our expansion programme on the following lines:

- 1) The Kindergarten and lower section of the Junior School (Grades 1, 2 and possibly, 3) will have PERMANENT sites in Psychico and Glyfada — possibly in Ioannina and Patras — as from now.
- 2) The rest of the Junior (= Prep.) School (Grades 4 to 7 or 8) is expected to stay in Psychico for at least two years with sister Junior (= Prep.) Schools, developing in Glyfada as from Sept. '82.

These plans have called for the acquisition of several new properties.

The Senior School will remain at 10 Parnithos (L2) with overflow in two other nearby (mostly ex School) buildings including L 1 if it is not pulled down.

The Junior School will move from L 1 to (close by) 37 Agiou Dimitriou Street (old C 9) and the Kindergarten to 81 Marathonodromon.

The H.M., R.J.O. Meyer, Deputy H.Ms., Bursar and Secretaries will be available night and day at 6725015 or 747502 or 6713023 and or 6711634 provided the telephone service is in working order.

Mrs. M. Hares, Mistress i/c Glyfada developments (K.G. to Grade 3/4) at 15 One Street (down B Street) will be available on 8958938 after August 10th.

B. STAFF

The school is happy to announce that ALL our '80/'81 staff (ex Mr. R.C. Crook - at U.K. University for 1 year) will be with us again for the coming year and that our recent staff recruiting campaign has successfully covered our needs in respect of Junior Maths, 'A' level Biology and Geography, Classics, Modern languages (including Russian), Business Studies, Secretarial Courses, Sculpture, Photography, Tennis and Boarders' house management. We still need help with Portuguese and 'A' level Technical Drawing.

Miss Gillian Wotherspoon has been appointed to share responsibility with Mr. R.C. Crook as head of the Preparatory School - with special reference to grades VI and VII - and we have been fortunate enough to obtain the services of Mr. Leslie Plummer, retiring senior master at the famous Dragon Prep. School Oxford to support her.

town church, a smaller street angles from the right-hand side into a larger one. On the corner stands a kiosk and in the triangle of the corner is a fenced garden containing the twin churches.

These are maintained by the larger town church and a nun is usually present to keep them open for visitors. The older of the two, Aghia Paraskevi, is on the left and was built in the fifteenth century. The other was constructed a century later. Weather and time have virtually erased the ochre and reddish stripes of the exterior walls, a decorative scheme favored by several churches in the Mesogeion. Frescoed icons have been painted into niches over the doors of each building. Set into the outside wall of the older church is a classic-period marble relief depicting the familiar cemetery theme of a loved one bidding farewell to the departed. Through the centuries such ancient marbles have surprised plowmen in their fields in the Mesogeion. Now part of church walls, they surprise modern visitors.

The frescoes within these two churches seem to be the work of Markos or his followers which, therefore, makes them several centuries later than the buildings themselves. Because the churches are small and the ceilings low, the number of frescoed images is not so overwhelming that they cannot be examined with comfort — an interesting game testing a visitor's understanding of iconography.

The enclosed garden setting of the twin churches in Markopoulos differs from the trees and fields beside which the Metamorphosis sits. This suggests the variety of settings of the churches of the Mesogeion, one of the pleasures of chasing down dirt roads or village side streets after any one of them. Many are described in *Churches of Attica*, which won a prize from the Academy of Athens. Visiting some of them can become the object of a full day's excursion into the countryside near Athens. A single example can offer a break in the usual run to the Porto Rafti coast or along the inland road to Sounion. Isolated from the thundering highways, the churches of the Mesogeion survive in the soft, pleasant halo of another time.

A Museum in the Making

The city of Athens acquires a historical showcase

It was necessary to make a court, and above all a palace, for the young king and queen of this new kingdom: and the palace like the court had to be improvised in a town where, just two years previously, there was hardly a house of stone, in a nation where the servant had so recently been elevated to the dignity of master, and where the princes slept in the open air wrapped in their capes. But all that was necessary for a social life was promptly improvised. Two small new houses were rented for the young royal couple, awaiting the construction of the new palace.

J.A. Buchon, 1841

SOME 150 years later, one of those "small new houses" still stands, on the edge of Klafthmonos Square. And Lambros Eftaxias, a direct descendant of the man who rented his newly-built family dwelling to Greece's first King, Otto, and his bride Amalia, has restored and converted it into a Museum of the City of Athens.

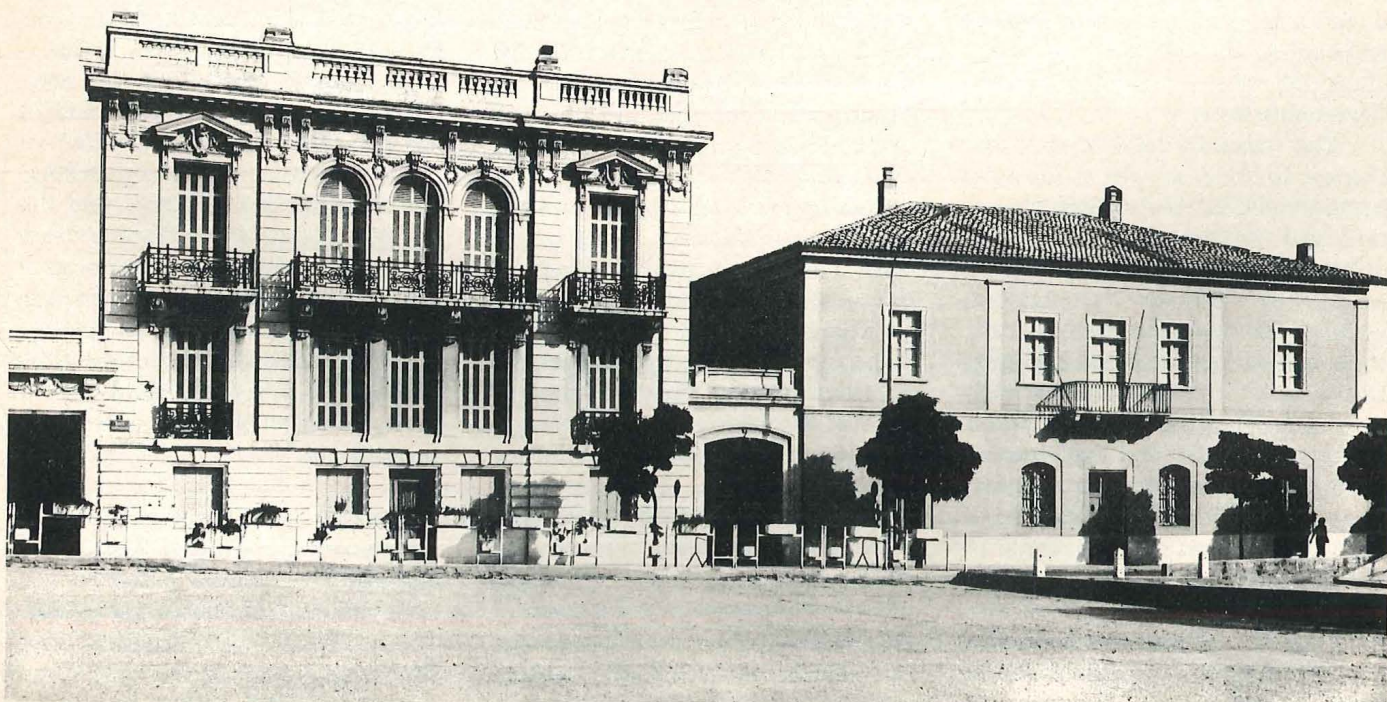
Founder and chief benefactor of

the new Museum, Eftaxias has roots in Athens that go back to his grandfather, Stamatis Dekozis Vouros, a refugee from Chios who settled in Athens in 1832. He opened a bank, and soon after began to build a house for his family in an area which was then on the edge of the city, just within the late-18th century Turkish wall. In the same year that the house was finished (1834), the fledgling Greek government had the wall torn down, and laid out Stadiou Street. To the north, facing the house, the government Mint was built, which helped define the shape and importance of the square which eventually became known as Klafthmonos.

The Vouros house, one of the first neo-classical structures in Athens, was designed by the German architects G. Lueders and J. Hoffer. The arrival of the court from Munich brought in its wake architects and cityplanners alike to build the capital of the new Greek state, as well as a flood of people — military, administrators, businessmen, diplomats —

into a town which just after the War of Independence was left with "one house in 300 standing" and a miserable population of 4,000. There was an acute housing shortage, and a rash of evictions to make way for officials, officers, and courtiers. But the Athens of the early 1830s had few houses suitable for a king. When young Otto first came to the new capital in 1834, he stayed in the Kondostavlos house where the Old Parliament and the statue of Kolokotronis stand today. After his marriage to Amalia in 1836, they rented the Vouros and the neighboring Afthonides houses (the latter now demolished), among the best in town, while they waited for their Palace to be completed.

After the royal couple moved in 1842 to their newly-finished Palace which now houses Parliament ("a chef-d'oeuvre of bourgeois taste", complained a visiting Frenchman a year before its completion), the "old palace", as it was, and occasionally still is, called, reverted to the Vouros



The Museum of the City of Athens: right is the Vouros house, or "Old Palace", left is residence of Lambros Eftaxias

family. But as the family grew — there were six children — the house became too small, and in 1859 a new building, on a grander scale, was built next door for one of Vouros' sons. This second building is now the residence of Eftaxias himself, and, according to his plans, it will be incorporated as part of the Museum in the near future.

The Museum, which presently occupies only the older of the two buildings, is unique in its conception. It is, as Eftaxias says, "a museum for future generations, a museum of the next century". By preserving intact these residences — the one an early nineteenth-century townhouse, the second a home of the latter part of the century — the Museum will recall the physical trappings of a way of life, and style of living, submerged by the rapid growth of the city since the early twentieth century. The architecture of the two buildings presents an interesting study in contrasting styles. The first house typifies the simple elegance of buildings in the early phase of the Athenian neo-classic. Marble trim is restricted to the dado and the balcony supports, the facade is articulated only by low-relief engaged Doric pilasters, windows are crowned with simple molded cornices topped by a plain frieze zone. The second house, however, might be called an example of Athenian baroque. With its pedimented windows, elaborately-carved facade, and lavishly-applied marble trim, this florid facade is the result of massive renovations carried out in 1913 under the direction of the architect Gerassimos Metaxas.

The interiors also mirror the changes in style, as well as lifestyle, between modern Athens' first generation and its second. The earlier building was designed with small rooms of delicate proportions; whether for family or for reception, these rooms were comfortable rather than grand. When Otto and Amalia lived here, they gave over the whole house to reception and living rooms, while their personal quarters were established in the now-demolished Afthonides house. Even so, grand receptions and balls — which were frequent — were held in yet another building, an octagonal structure on the Kondostavlos property. The later Vouros House, however, devoted a whole floor to formal dining



"Otho, Constitutional King of the Greeks", lithograph by Emmanuel G. Stamatakis

and reception areas, on a grand scale: Athens and Athenian society were coming-of age. In the 1913 restorations, the interiors were embellished further with elaborately carved stucco reliefs on the high ceilings and walls.

Both buildings, the Museum as it is at present and the Museum to come, illustrate a page in the social history of Athens, a reflection of the everyday life and the attitudes of the ruling class in nineteenth century Athens. The fact that the earlier building was also inhabited by Otto and Amalia is almost incidental in the overall picture. It is true that the early house contains some of the furniture and objects actually used by the royal couple, and that the arrangement of the rooms, such as the throne room, reflects its five years as the Palace. However, many of the objects are not royal but simply of the period, the kinds of things Vouros himself had or would have had. The taste is for things European — German and French furniture; French, English, German, and Italian paintings; French tapestries, upholstery, and carpets. The later house is even more luxuriously decorated, with its magnificent French and German suites of furniture, paintings, objets d'art, carpets and tapestries, all most European in taste. Indeed, the Europeanization of Athens' upper class was completed long before the Common Market became an

issue.

But the Museum of the City of Athens is still very much in the making. These two houses are just one part of a multi-sided project with long-range implications for the study of the city's social history in all its aspects, not just through the monuments of a particular class. As Manos Charitatos, Director of the Museum, says, "we are very rich in plans." One of these is the creation of a research library containing books, archives, and illustrations of Athens, not only from the modern times but from earlier periods as well. "For most people, the history of Athens stops with Justinian [sixth century AD] and doesn't resume until 1821," says Curator of Paintings, Prints and Drawings, Fani-Marie Tsingakou, "and we hope the Museum, with the library, will correct that image." Both Charitatos and Tsingakou would like to build up an archive containing illustrations of Athens throughout the centuries, whether originals or photographic reproductions. Another long-term project is the development of a microfilm library. Charitatos, himself a collector of printed material "of any kind", especially that relating to late nineteenth-century Athens, bemoans the destruction of valuable original sources such as newspapers, and if he could, he would "save them all, at least on microfilm."

In Tsingakou's department, there are over a thousand items focusing for the most part on nineteenth-century Athens itself, and to a lesser extent, Greece as a whole — several landscapes by Edward Lear, romantic views of Athens in 1843-44 by Gasparini, a recently-acquired set of three paintings by Johann Michael Wittmer illustrating Otto and his brother Maximilian visiting the Greek countryside, and political cartoons of the period — to mention but a few. One important effort of the Museum will be a series of special exhibitions arranged in a set of rooms on the ground floor of the "old palace". At present, the exhibit includes — besides the model of Athens in 1842 (see box) — views of early nineteenth-century Athens, just before and after the War of Independence, and portraits of the royal couple. But as Tsingakou emphasizes, when the classification of the collection is completed, there will be many more possibilities for special exhibitions.

With the organization of the research materials, and the increased rhythm of special exhibitions, both Charitatos and Tsingakou expect the aims of the Museum will become much clearer, but, as both say, "We have had so much to do, and so little time." At the moment, notes Tsingakou, "people come to look at Otto's throne and Amalia's desk. They do not see this as a Museum of the whole city. But it is not just a building full of furniture. It offers much more."

The Museum was opened to coincide with the Year of the Wittelsbach (Otto's family) in 1980 as celebrated in Bavaria, and only its core was ready by then. The catalogue available at present (and now in the process of revision and translation into English) was prepared in

collaboration with the Bavarian National Museum in Munich. It emphasizes the German aspect of early modern Athens and includes illustrative material from the Munich as well as the Athens Museums. It is an essay on the Bavarian/Athenian court connections of that time rather than a true catalogue of the Museum of the City of Athens. Because of this booklet, and the press coverage given to the opening of the Museum in December 1980 which was attended by Bavarian Prime Minister Franz Josef Strauss, the Museum has become erroneously identified in the public mind as the Othonian Museum which, as Tsingakou emphatically notes, "is not the case. This is the City Museum."

The idea for a museum devoted to the study of the growth and de-

velopment of Athens through the ages was actually proposed in official circles some forty years ago, although nothing came of the suggestion. At the same time, Eftaxias himself, who had inherited among other things the two priceless examples of nineteenth-century architecture on Klafthmonos Square, has long been a collector of material associated with the early years of modern Athens. But the present Museum took shape only after his retirement from a lifetime's career in politics. Elected thirteen times as a Member of Parliament from the districts of Phokis and Phthiotis and a long-time political associate of Constantine Karamanlis, he served as head of various ministries in a number of governments. Currently President of the Board of Trustees at

Athens in 1842

"It would be worthwhile making a museum just around this," says Lambros Eftaxias, founder of the Museum of the City of Athens, indicating the scale model which shows Athens in 1842, currently the centerpiece in the Museum's Special Exhibition Hall.

Eftaxias, inspired by city models he had seen in the Museum of the City of Vienna, approached architect and archaeologist John Travlos with the idea of capturing nineteenth-century Athens in the same way. They agreed to illustrate the Athens of 1842 because of the extensive documentation and illustrations available for that year, when the new Royal Palace was completed. "Fortunately," says Eftaxias, "people didn't document with photographs then. They worked with highly detailed drawings and designs which were very precise." One invaluable source of information lay in a topographical study of the town made in 1836 by F. Stauffert, to a scale of 1:1250. Stauffert's plan, which he apparently updated in 1843, preserves not only the street plan, but street names, positions of the houses, public buildings, ancient monuments and churches.

Travlos, working with this and other contemporary sources, also drew on his unparalleled knowledge of Athenian topography (he has written a number of books and articles on Athenian topography not only in antiquity but in more recent times) to reconstruct the city's appearance, which was given form by maquettist Nikolaos Gerassimos. The scale of the model is 1:1000 and it includes some 2000 buildings, most of which have long since disappeared from the Athenian scene.

It is a pleasure to linger over this model and reconstruct a city which was then one of the most attractive and picturesque in Europe. The main lines of the city plan developed by the architects Stamatis Kleantes and Eduard Schaubert (and somewhat modified



by Leo von Klenze) had already been laid out — a triangle of main streets, with the base running along Ermou, the sides bounded by Stadiou and Piraeus Streets, and roughly halved by Aioulou and Athinas Streets. This plan was to influence all subsequent development of central Athens, even as it expanded towards what were then suburbs and what are now practically inner city areas.

The model arouses nostalgia for an Athens which had open space and gardens even in the heart of town. Squares, plateias, and private gardens, and the absence of multiple-family dwellings (apartment buildings came very late to the Athenian landscape) all made the town open, airy, green, and pleasant, apart from dust storms on windy days and muddy roads during the winter. Indeed, in 1874 Henri Belle, author of *Trois Années en Grèce*, could write of Athens that it is "a pretty town, gay, clean, pierced by large boulevards, and built over with elegant houses, low, intermingled with green... each family has almost always a separate house, most often isolated from others by a garden or a court planted with orange trees, rose bushes or arbor vitae." (It should be noted, in this paradisiacal picture, that in the next breath he complains of the poorly maintained streets, full of potholes, and the terrible sidewalks.)

AMERICAN COMMUNITY SCHOOLS OF ATHENS



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

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

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

the Benaki Museum, he has also been the motive force behind the uncompleted Music Center next to the American Embassy.

Eftaxias began work on the Museum about five years ago, overseeing a complete renovation of the "old palace", which was then in poor condition. Under the direction of architect and archaeologist John Travlos, the house was studied, its original appearance ascertained, and then restored. After the renovations were completed, a team of American designers, Edward Tuttle and Christian Monges, oversaw the installation of the exhibits, the arrangements of the rooms and the lighting. In early autumn, work will begin on a bridge connecting the earlier to the later house. And in the near future a third neo-classical house, located near the Kerameikos, will be converted into another branch of the Museum and used to display examples of nineteenth century architectural decoration and furniture.

In 1905, the historian William Miller wrote of Athens: "there is little left to bridge over the chasm of centuries which separates the days of Pericles from those of Otho and his successor...there was never a period when there was no Athens; but the traces of those intermediate ages must be sought in the manners and customs of the Athenians rather than in the scanty monuments of Latin and Turkish domination." Perhaps, with the foundation and continuing growth and development of the Museum of the City of Athens, some substance can be given to those intermediate ages, and the nineteenth century can be rescued from a similar fate. For there is little left of the city which Miller saw. As the late architect and city planner Constantine Doxiades once observed, "We think Greece and Athens will be lost if we do not attach ourselves firmly around the Acropolis." The tendency of Athenians to build their city more or less on the same spot for thousands of years has seen successive generations obliterating the traces of those preceding them. Eftaxias, by encapsulating a part of the nineteenth century, and by encouraging the study of the modern city's predecessors, is preserving at least something of those previous generations for those to come.

-C.V.



ST CATHERINE'S BRITISH EMBASSY SCHOOL

(Incorporated Association of Preparatory Schools)

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

Prospectus and particulars from:-

tel: 801-0886

The Headmistress,
St Catherine's British Embassy School,
British Embassy, Athens, Greece.

Au Delicieux

maison Française Fondée en 1921

patisserie confiserie traiteur
catering cocktails and buffets

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

Adaptation and Assimilation

Gillian Bottomley
 AFTER THE ODYSSEY: A STUDY
 OF GREEK AUSTRALIANS
University of Queensland Press:
St. Lucia, Queensland, 1979. 208 pp.

GILLIAN BOTTOMLEY has written an important book on Greek Australians. Once described by a Royal Commissioner of the Queensland government as "a menace to the community in which they settled", they have today achieved a high degree of respect and acceptance in Australian society. *After the Odyssey* provides many insights into how this transformation has occurred, at the same time giving a picture of Greek immigrant life in the cities of Australia. For, although the main concern of the book is a consideration of Greek adjustment in Australia, the author touches on many other questions and issues.

After the Odyssey is a modified version of Dr. Bottomley's doctoral dissertation and as such it suffers from many of the problems that usually afflict dissertation rewrites. It often reads like an academic treatise with a liberal sprinkling of jargon and analyses heavily encumbered by theoretical trappings and footnotes. The author brings a multitude of theoretical perspectives to bear on her subject matter, citing such giants as Weber, Simmel, Lenski, Wirth, Parsons and Goffman, names familiar enough to sociologists but not necessarily to the average layman. Nevertheless, there is a great deal here for the general reader interested in Greece and/or Australia.

Bottomley does not attempt a comprehensive assessment of the Greek-Australian experience such as Saloutos (*The Greeks in the United States*) and Moskos (*Greek Americans*) have done for Greek Americans; instead she focuses on the question of assimilation. Both formal and informal means of preserving and transmitting traditional Greek culture in the Australian urban environment are explored. There is extensive treatment of the various formal organizations such as AHEPA, the

Greek schools, newspapers, etc. and a good statement on the position and role of the Orthodox Church as well as its divisions. Bottomley examines the different purposes and functions of these groups, mostly as they relate to the question of assimilation, pointing out that some exist to "facilitate absorption into the central mainstream [whereas] others were formed as alternatives to assimilation."

Bottomley claims that migrants do not view it as a choice between being either Greek or Australian, rather that the extent of participation in the Greek community is the critical issue influencing ethnic continuity in the Australian setting. Three factors are singled out as being of primary importance: 1) self-identification, 2) context of social interaction, 3) preservation of Greek culture; or, more concisely, identity, structure and culture. These constitute the key concepts around which Bottomley builds her arguments.

One of Bottomley's major conclusions is that Greek Australians do not follow a course of 'unilinear' integration whereby migrants and their children become less 'ethnic' as they become more 'Australian'. Instead she found that many of the more successful immigrants, most of whom have been in Australia for a long time and thus should be more assimilated according to standard sociological models, are actually more 'ethnic' since they are more secure and can 'afford' to be more Greek. She also found that ethnicity very often relates to the context as pressures for conformity vary from situation to situation. For example, an individual who speaks unaccented English and acts totally assimilated at work may act very Greek at home — speaking Greek, eating Greek foods, observing Orthodox holidays and the like. Bottomley concludes that many Greek Australians can participate comfortably in both cultures and that in the final analysis class rather than ethnicity is the determining factor in individual behavior.

One of the book's strongest points is the way in which networks are used to trace migrants' associations with other individuals. Bottomley shows a good grasp of the principles of network analysis, a technique designed to measure the size, density and range of an individual's personal associations. She has created 'reference chains' to measure the intensity and frequency of contact between a sample of migrants in a variety of contexts — kinship, friendship, business and so on. Networks for two migrants diagrammed on pages 114-115 illustrate dramatically the value of this approach for assessing the nature of relationships among Greek Australians and their associates. These diagrams immediately convey a sense of the subject's 'social field'.

Historical data and statistics are used effectively throughout this book to develop a sense of the evolution of Greek-Australian society. Greek emigration to Australia is examined in the broader framework of Australian immigration from southern Europe. Comparisons are also made with several well-known community studies. Although Bottomley devotes most of her attention to second-generation immigrants and neglects the newer arrivals, she does compare and contrast the meaning of Greek identity in first- and second-generation adults in a way that yields interesting results. Also noteworthy is the fact that before 1950 Greek Australians tended to be self-employed — over 70% were in the catering business and only 8% were classified as laborers. Twenty years later almost 60% were laborers and only a small percentage ran small businesses, a change due in part to the replacement of small family-owned shops by supermarkets and department stores.

Comparisons and contrasts with Greeks in the United States and Canada are inevitable since their experiences have often been similar to those of the Greek Australians. It is evident that some elements of Greek-Australian society are more

conservative than their counterparts in North America, and it is clear that formal pressures for conformity and assimilation to an Anglo-ideal are stronger in Australia than in the States or Canada where melting pot and ethnic pluralist ideologies, respectively, have traditionally prevailed. Ironically, however, the pressures for Anglo-conformity in Australia seem to have strengthened the resolve of Greeks to preserve their Hellenic heritage, and Bottomley maintains that Greek Australians are less assimilated than their North American cousins. The low rate of naturalization among Greek Australians tends to bear out this assertion.

Despite its overall success, there are several criticisms that can be made of *After the Odyssey*. The initial statement on theory is disorganized and confusing and throughout there is a great deal of repetition. We are told several times about the establishment of the first Greek church in Australia and are reminded more than once that recent migrants are far more likely to be industrial workers and laborers than pre-war migrants. An abundance of editorial and typographical errors plagues the volume, including at least half a dozen citations that appear in the text but not in the bibliography as well as numerous misspellings and omissions. Nonetheless, *After the Odyssey* is a valuable book about the integration of Greek immigrants into Australian society.

—Peter S. Allen

Autumn Reading

To make English-language books more available locally, a few Greek and foreign presses and private groups have been vigorous in their output. Efsthadiades Publishers, for instance, has published a remarkable paperback series on the natural history of Greece, called "Living Greece" while Lycabettus Press continues to give us authoritative guides to areas and sites. Denise Harvey Publishers, located in Athens, has started a "Romiosyni Series" which promises to re-issue important titles that have fallen out of circulation — a worthy and needed project. The guide book series for Greek Museums put out by Ekdotike Athenon and written by eminent Greek scholars is well distributed throughout the country. Private publications, such as those offered by the Benaki and Goulandris Museums, are excellent examples of how high quality

books occasionally come into being in this country.

Books on Greece published abroad are imported in limited editions and are often sold out rather quickly. Sometimes the bookstores will reorder a desired item, but there is usually a delay of at least three months. If a book is out of circulation, or if the publisher has sold out, another route is recommended: Three booksellers abroad specializing in publications on Greece are: Zeno's, 6 Denmark St., London, WC 2H 81P, England; The Hellenic Book Service, 122 Charing Cross Rd., London, WC 2H OJR, England; and William O'Neill, Old and Rare Books, 11609 Hunters Green Court, Reston, Va. 22091, USA.

Generally speaking, it is difficult for foreign residents to keep abreast of new publications. With that problem in mind, *The Athenian*, in its monthly column, reviews current publications having a connection, either marginally or directly, with Greece. The following list contains some items not yet reviewed, which readers should find pleasurable for autumn reading.

THE SEARCH FOR ALEXANDER by Robin Lane Fox (Boston: Little Brown & Co., 1980). The amazing excavations of the royal Macedonian tombs at Vergina by Professor Manolis Andronikos have set in motion a tidal wave of commercial and scholarly interest in Alexander the Great. Fox, an authority on Alexander, documents and narrates the dramatic life of the Greek world-conquering hero. The book was a main selection of the History Book Club and an alternate of the Book-of-the-Month Club. It includes 225 helpful illustrations.

THE SEARCH FOR ALEXANDER (New York: New York Graphic Society, 1980). The official catalogue of the popular exhibition, which has travelled from Greece to the United States, about the life and times of Alexander the Great. Lavishly illustrated with glossy pictures of such findings as the contents of the royal Macedonian tombs and the astonishing bronze objects from Derveni, and accompanied by a succinct, explanatory text, the catalogue is very informative and a perfect companion for Fox's book. It is issued in both paperback and hardback.

CISTERCIAN AND MENDICANT MONASTERIES IN MEDIEVAL GREECE by Beata Kitsiki Panagopoulos (Chicago: University of Chicago Press, 1979). In what is certainly one of the most unusual histories about Greece, the author combines basic background information with a detailed study of Gothic monasteries and churches built by the Franks in Greece. Her thesis is that the conquering Franks needed to establish Roman Catholic religious centers to prevent conversion of their number to Greek

Orthodoxy and thereby their consequent absorption into the Greek community. Not only is this book a joy for scholars, but its relaxed style and arresting ideas would appeal to anyone seriously interested in Greece.

THE FIND OF A LIFETIME: SIR ARTHUR EVANS AND THE DISCOVERY OF KNOSSES, by Sylvia Horwitz (New York: Viking Press, 1980). Sir Arthur Evans' excavations at Knossos and reconstruction of the Cretan site are still a subject of controversy. This biography explores not only the swashbuckling life of this extraordinary Victorian, but focuses on the meaning of his work at Knossos where, indeed, he uncovered a whole civilization. The author indulges her subject with laudatory prose, but in general she produces a fascinating account.

THE DARK CRYSTAL: CAVAFY, SIKELIANOS, SEFERIS, ELYTIS, GATSOS. Selected and translated by Edmund Keeley and Philip Sherrard (Athens: Denise Harvey Publisher, 1981). This anthology of English translations of Greece's modern poets, including the two Nobel Poet Laureates, Seferis and Elytis, is one of the first publications of the Romiosyni Series. Devoted to publishing authoritative books connected with the world of modern Greece, the publisher has selected these poems with the criteria that they have come over most successfully into English and are representative of the best work of each poet.

REINVESTIGATIONS AND DESCENT FROM THE CROSS by Kostas Kindinis. Translated and with a preface by Kimon Friar. (Saint Paul: North Central Publishing Company, 1980). Although the poet had been translated into French, German, Swedish and Danish, this is his first appearance in English. Master-translator Kimon Friar, whose introductions are always first-rate critical essays, gives a crisp translation of this somber, tormented poet.

SERPENT AND LILY by Nikos Kazantzakis. Translated with an introduction and notes by Theodora Vasils. (Berkeley: University of California Press, 1980). Written in 1906, when the Cretan writer was only 23 years old, this uneven, immature novella shows the influence of contemporary literature and how it affected his later development. The translator's introduction serves as a general analysis of Kazantzakis' work and her translation of his essay "Sickness of the Age", written at the same time and included in the book, gives yet another dimension by which to judge him.

THE DEBRIEFING by Robert Littell (New York: Dell, 1980). A fast-moving spy yarn, *THE DEBRIEFING* tells the

story of Kulakov, a Soviet courier, who turns himself in to the American Embassy in Athens. Stone, head of an American intelligence agency, debriefs him and goes to Russia to determine if Kulakov is a "plant". Athenians will complain that the author has placed the Acropolis on the wrong side of Syngrou Avenue and insiders may laugh at his view of the workings of American intelligence operations, but all in all it's a good "read" for a tedious air trip.

MAL OCCHIO: THE UNDERSIDE OF VISION by Lawrence DiStasi (San Francisco: North Point Press, 1981). Although "mal occhio" is the expression in Italy for the "evil eye", the phenomenon is still a living part of the Greek consciousness. The author writes persuasively that if we all properly understood the basis for the belief in the evil eye, it could help us to return to an "all-embracing vision of life" i.e., it would put us in touch with our primal selves. You might not agree with the author's central idea, but his explanation is compelling, as he moves back and forth in time through human psychology to explain how the tradition of the evil eye took hold and why it is still a part of Mediterranean culture. Incidentally, the author does not consider the evil eye to be a superstition.

OPTIKON by Nikos Kontos, Panayiotis Gravalos and Kimon Friar (Athens: Xyrsos Typos, 1981). Coffeetable picture books of Greece abound, ranging in taste from the maudlin to the striking. In this latest effort to present Greece pictorially, Kimon Friar, the English-language translator, has joined photographer Nikos Kontos and painter Panayiotis Gravalos in producing a splendid combination of photographs accompanied by lines from modern Greek poetry. The total effect is stunning and would make the perfect gift. The frequent use of matt instead of glossy paper, the unusual presentation of using one image to build on another, separates this book from the pedestrian or merely sentimental view of Greece.

GREECE by Mary Jo and Richard Clogg (Oxford: Clio Press, 1980). Vol. 17 of the World Bibliographical Series. Greece finally takes its place in this invaluable series of annotated bibliographies which will eventually cover every country in the world. The Cloggs, who are thoroughly versed in the history and society of modern Greece, managed to include articles in almost every conceivable category such as Finance and Banking, Statistics, Labor and Trade Unions, Transport, Mass Media and Sport. This handy reference book is recommended for every serious observer of Greece.

—Brenda Marder



Nonstop Scandinavia -daily by SAS

Every day we offer you the Scandinavian way to Copenhagen. Departure from Athens at 16.45 hours. With direct connections in Copenhagen to major Scandinavian cities and Helsinki. Call your travel agent or SAS at 9 Vissarionos Street, Athens 135, phone 363 44 44. Remember, when you fly SAS you're in Scandinavia the moment you board.

SAS
SCANDINAVIAN AIRLINES

Storing a Play in a Warehouse

WHEN you believe you are a talented star, but no producer shares your opinion; when you are not endowed by nature with a combination of experience and youth, while many young performers are willing to play character roles at a very low salary; when the majority of contemporary plays have no parts at all which allow for serious development; then two alternatives are left to you: Either you find a patron to lend you the money needed for the production — in which case you find a play, hire the group and declare yourself protagonist — or you choose a more direct and challenging method — rent an abandoned garage or warehouse and, with the help of your friends, convert it into an unpretentious little theater. Then you declare, “Here I am, come and judge my talents!” This is exactly what Aiki Georgouli has achieved in her little theater “Apothiki” (“Warehouse”).

Aiki Georgouli was a leading actress whose repertoire ranged from juvenile to character parts before the stage was flooded by television starlets. Commercial producers thought they had better chances for success if their casts were composed of actors known to the masses through the “box”. It took them many years to realize their error. A Greek T.V. actor’s performance is filmed after only a couple of rehearsals. As a result, he projects his own personality instead of the hero he is supposed to impersonate. This simplified process violates the basic principle of the histrionic art. Georgouli eventually realized that she ought to satisfy her artistic thirst by trying something of her own. The “Apothiki Theater” was the result of this long consideration. However, not being an egotistical star, she looked for a partner who would be willing to share her ideas and dreams. She found this in the person of Eva Kotamanidou, a talented actress who had been discovered by the famous Greek film director and producer Thodoros Angelopoulos, two of whose films, “Thiasos” and “Megalexandros”,

have won international acclaim. Eva Kotamanidou played leading parts in both. Only too glad to do something outside the established commercial theater, Eva accepted Aiki’s proposal.

On the neighboring peninsula of Italy a brilliant actress, Franca Rame had written in cooperation with her husband, playwright Dario Fo, a series of sketches on the vicissitudes in the lives of today’s women. In a one-woman show, Franca Rame presented this dramatic work over most of Italy with tremendous success. It has all the funny characteristics of a Dario Fo extravaganza, and its inner quality is close to life. The play was translated by Georgouli in cooperation with Lia Angouridou. She entrusted the musical background to Loukianos Kelaidonis, a specialist in songs satirizing the petit bourgeois class and the sets to Yiannis Migadis. The two actresses then divided the four monologues between them and called the play *Nothing but Home, Bed, and Church*.

Franca Rame’s introduction telling what made her write the play is presented by Aiki Georgouli in a convincing, warm, and intimate mood which prepares the audience to digest the third dimension of this extravaganza.

The first act includes two sketches: “Wife in Bed” with Eva Kotamanidou and “The Hippy Mother” with Aiki Georgouli. Despite the convincing performances of both actresses, this part of the play seemed to me quite repetitious and unnecessarily slow, not allowing for some exciting versatility in the acting. For example, in the case of the hippy mother, the dramatic interest in the part lies in an overly caring mother who, in trying to comprehend the hippy milieu of her daughter, becomes transformed into an existentialist hippy. The conversion, however, does not take place on stage. It is a story retold when, pursued by the police, she takes refuge in a church and appears to be confessing to an unseen priest. But in telling the story, Georgouli acts



Aiki Georgouli in “The Hippy Mother”

only like the hippy she has become, and the audience misses the dramatic quality of the transformation.

In the second part, however, Georgouli as the “Lonely Woman” and Kotamanidou in her “Awakening” are fascinating and extremely funny. The latter plays the part of a wife who has to take care of the baby, the household, the cooking, and at the same time work for an undependable salary. She has lost any idea of time, day, order and rest. Is it not too heavy a penalty for the emancipation of the female sex? In contrapuntal fashion, we have the much-too-faithful, old-style housewife impersonated by Georgouli. Her husband, too busy with his work, is constantly absent. His idea of a caring husband is to buy her anything he thinks she would like — anything but love, passion or companionship. She is patient, conscientious and faithful, but only up to a point. Under the pressing appeals of a doting mother, she yields and helps a young male to lose his virginity. Moreover, her husband urges her to give some sexy relaxation to his paralyzed brother, while a neighbor annoys her with his Peeping Tom activities. In a farcical outburst of exasperation, she kills all the males who had pestered her, including the husband.

The Apothiki Theater and the two valiant actresses who have given life to this dead building are winning the success they deserve, and their interesting production is continuing into the forthcoming season.

—Platon Mousseos

Under the Stars

ON sultry summer nights in Greece, most of the evening entertainment occurs outdoors and movies are no exception. This summer, as before, almost all indoor cinemas moved to empty gravel-covered lots, alleys or rooftops for screenings, where people are usually seated on lawn chairs. In Athens and outlying areas, there are about two hundred or so open-air cinemas and a handful of indoor cinemas that remain open.

Since many theaters are located in the center of the city, the volume is decreased during the late showing out of consideration for the neighbors. So one has a choice of viewing a rather faint picture with adequate sound at the first showing (since it starts before sunset) or a clearly defined picture with faint sound at the late showing. The lowered sound can be disconcerting for those who don't read Greek, especially at comedies. Those in the audience who can read Greek subtitles will do so before the spoken dialogue is completed, and their laughter will drown out the punchline.

In any case, open-air cinemas are an inexpensive, quaint form of entertainment. In Athens, week-long festivals give one an opportunity to see some of the older Greek films by such accomplished directors as Panayotopoulos and Manousakis, Hitchcock thrillers, Charlie Chaplin comedies, and classic European films by directors such as Bergman or Fellini. There is a veritable feast of films to choose from.

On the islands and in the villages, however, the selection is more limited as only the larger communities have more than two cinemas operating. Generally, communities closer to Athens and islands with airport facilities show hits of the past few seasons. Farther out, the films are older and the titles more obscure. If you are lucky, you may see an interesting and relevant documentary, such as Jacques Cousteau's *Search for Atlantis*, a record of his underwater team's efforts to find traces of the lost continent in the

Mediterranean. Less fortunate was a Greek audience I sat with on the island of Icaria which was subjected to *The Passenger*, a painfully drawn-out and totally humorless drama directed by Antonioni. Understandably confused and bored, the spectators were embarrassed to show their uneasiness since they assumed it was due to their lack of sophistication, rather than to a defect in the movie. Happily, it was not 'meltemi' season, and a boat delivered a light comedy for the next night's viewing.



Adrienne Mayor

Outdoor theaters on the islands and in mainland villages come in a variety of sizes and shapes, from relatively modern setups with wide screens and newer projectors, to more primitive forms where a sheet is hung at the front of a taverna to serve as a screen and an ancient projector cranks out the images. The accompanying sounds to the clicking of the projector are the munching of 'passatempo' (dried pumpkin seeds), the popping of flip-top cans, the bellowed singing from nearby tavernas and occasionally even the tinkling of bells and choruses of bleating from local sheep and goats. Informality reigns, as at a movie showing on Leros in an idyllic location close to the sea which was interrupted several times by a cry from the wife of the projectionist in the house behind, "Panayioti! Telephone!" whereupon Panayiotis stopped the projector and answered the telephone while the audience

chatted and got up for more refreshments until he returned.

A more serious aspect of this situation is the presence of little children at movies which feature violence and blatant sex. Greece has a different censorship rating from that of the United States or Great Britain, but generally speaking 'A' (*akattalilo*) means a movie is restricted and younger people are not permitted. Yet, sometimes at open-air cinemas little attention is paid to the rating and even those films which have a 'K' (*katallilo*) rating, meaning suitable for the whole family, may contain violent scenes and present a jaundiced view of people motivated by greed or lust.

Distributors and exhibitors recently suffered a setback in Athens when prints of the soft-core film *Emmanuelle* were confiscated and managers of the theaters showing it were arrested. The film had been confiscated six years before, and the distributor was arrested but not convicted for showing 'an indecent sex picture'. Since a number of theaters in Athens and several outlying drive-ins currently feature hard-core pornography licensed by the censors, it was a surprise that this mild film caused such a stir. At a drive-in theater showing pornographic films recently, a 'straight' feature was shown first and then an announcement was made that cars with children would have to leave. Two 'adult' films followed. Both were, as most pornographic movies tend to be, unimaginative productions with inane dialogue. To top it off, they were cut just as the really 'juicy' scenes were beginning. This caused a cacophony of automobile horn blasts and outraged shouts from patrons while a speaker on the intercom pleaded for patience. At the end of the first movie, the explicit 'out-takes' (scenes cut out for the censors) were shown. The audience was finally placated but the already flimsy story line was now completely disrupted.

—Barbara Stenzel

Greek Music Abroad

FOR many years Greek folk music has been arousing attention abroad, especially in northern Europe. Apart from the successful tours by Theodorakis, Markopoulos and, more recently, Glezos, a great deal of interest is being shown in more traditional Greek music. Two recent records occasioned by this growing popularity are presented below.

The first is a new double album of Vassilis Tsitsanis recorded for UNESCO. *To Harama* (Venus SV 35) contains twenty-four songs and *taximia* (improvised introductions to the songs) all written, sung and performed by Vassilis Tsitsanis.

The album takes its name from the nightclub in Kaisariani where Tsitsanis appears and where most of the songs were recorded by Prof. Simha Arom, UNESCO's representative. It was Prof. Arom who insisted on the exclusive use of the three traditional rebetic instruments — bouzouki, guitar, and baglamas — and on a live recording without playback or remixing. In this way he achieved an authentic recording of some of Greece's most representative popular music. As Vassilis Christianos explains in his notes, the value of the record lies in the freedom afforded to Tsitsanis by this live recording to present long *taximia* and bouzouki improvisations without any of the restrictions imposed by a commercial product. Moreover, the record offers the opportunity to hear Tsitsanis singing for the first time on record his now legendary "Cloudy Sunday", along with many more of his best-known compositions.

The praise due to UNESCO for this recording can be matched only by that due to the Swedish National Institute for Concerts (Rikskonserter) for its production of a new record of Greek folk music with Domna Samiou, *Xenitemeno mou pouli* (Caprice CAP 1191).

This record was occasioned by the tour of Sweden made by Domna Samiou with her group of folk musicians and dancers in July, 1979, and was made with the express aim

of broadening the understanding and mutual respect between Sweden and Greece.

Accompanying the record is a well-presented and informative booklet in Swedish, Greek and English containing an introduction to Greek folk music and dances, a brief survey of Greek history, and biographical data regarding Domna Samiou and her lifelong passion for Greek folk music. The booklet also contains the texts and introductions to each of the sixteen songs on the record selected as representative of various parts of Greece. Thus, songs are included from Thrace, Macedonia, Epirus, the Peloponnesus, the islands, Crete and Asia Minor, as well as instrumental solos for pipiza, flute and violin.

Both these records are genuine examples of their respective musical traditions and demonstrate, as well, what can be achieved outside the confines and commercial interests of the record companies.

March in the Night (Poreia sti nyx-ta), Thomas Bakalakos. (Minos MSM 397)

March in the Night was first released in 1977, also on the Minos label, with vocals by Bakalakos and Natassa. Those who missed this first version by the then relatively unknown composer now have another opportunity to acquaint themselves with the past work of one of the most original and interesting of the new generation of Greek composers.

This new version of *March in the Night* is interpreted by Sophia Michailidou and Yiorgos Idraios who are now permanent members of Bakalakos' entourage. Both worked with Bakalakos throughout the past winter season at Diastasi in Kaisariani, one of the most successful and genuine boites to have opened recently, which will be reopening in the autumn. Sophia Michailidou is already known through her collaboration with other well-known composers such as Theodorakis and Leondis, but her range of interpreta-

tion has widened considerably since working with Bakalakos and the fruits of it are evident on this record. Yiorgos Idraios, however, has gained even more through his collaboration with Bakalakos. Not only his vocal technique but also his powers of interpretation have increased tremendously over the last couple of years. These two, along with Bakalakos in his role as singer, give a fresh and varied interpretation to the songs on the record.

The twelve songs on the record are musical settings of poetry by Kostas Varnalis, Fotis Angoules and Yiannis Negrepondis. This is the only recorded work of Bakalakos containing musical settings of poetry. His other two highly successful records, *The Georgics* (1975) and *The Protectors* (1980), are compositions based largely on his own lyrics, and therefore possess a technical and artistic unity not so manifest on this album. Nevertheless the record does provide one or two excellent examples of the wedding of music to poetry, notably in the songs "Parody" and "Manolios".

The content of the lyrics is, as one would expect from Bakalakos' other works, a mixture of social protest and satire. His own political standpoint is more than well expressed by the bitter and satirical verses of Kostas Varnalis, and perhaps this is reflected in the somewhat more sympathetic musical settings of Varnalis' poetry on the record. However, the characteristics of Bakalakos' work as expressions of social and political problems and commitments without romantic or erotic themes do not preclude soft and beautiful melodies, as one might expect. His own rendering and musical setting of "Lullaby" have a tenderness and warmth far removed from usual protest songs yet are nonetheless consistent in the social message.

There is no doubt that Thomas Bakalakos has much to offer the Greek popular song, and it is to be hoped that more will be heard from him in the near future.

—David J. Connolly

The Byzantine Museum celebrated its fiftieth anniversary on July 13 with a reception attended by the Minister of Culture. The Ministry has allotted 40 million drachmas for renovations and the opening of new gallery space.

An international health report which stated that Greek youngsters are the fattest in the world led an Athenian pediatrician to remark in July that obesity among clergymen — who should eat less and fast more — was setting a bad example for the nation's children. A spokesman of the Church disputed this accusation on the theological grounds that the Almighty made some priests thin and some fat.

Hungarian Prime Minister Lazar's three-day official visit to Greece was confused from the start when his officially chosen interpreter, Professor Kalman Szebo, leapt from a window of the Hungarian Embassy on July 12, the day of the prime minister's arrival. Sustaining serious injuries, the professor asked for and was granted political asylum. While recovering in the intensive care unit of the KAT emergency hospital in Kifissia, however, he was persuaded by his Greek-born wife and Lazar's personal physician to return to his family. He left for Budapest on July 21.

During the height of the July heat wave a fill-in spot on TV showed singer Dimitra Galani sitting next to a cozy fireplace wearing furs. Lest spectators emulate what they see on the screen too uncritically, the Ministry of Social Services thoughtfully issued a circular suggesting that the public wear light clothing, drink more liquids and avoid over-exposure to the sun during periods of intense heat.

'Self-servis', the most up-to-date expression in modern catering, became nationally imperative on July 18 when waiters in cafes, restaurants and hotels went on a 48-hour strike.

In mid-July Minister of Transportation Panayiotopoulos inaugurated the preliminary stage for the construction of the Athens Metro System. This involved the opening of test pits in three locations. "The obvious importance of the project makes it impossible for anyone to accuse the government of electioneering," the Minister said. While, indeed, the project may not be political, it is anything but new. It was reported in this column in June, 1974 that "in the next six months, 24 large drilling and boring machines are going to cut out 220 holes in Athens." Coincidentally, the project was then being inaugurated by the Junta government which fell the following month, without elections.

An Athenian-based organization called Love International, whose committee is headed by former Archbishop Ieronymos, has awarded its first annual prize to Polish labor leader Lech Walesa. The vice-president of the organization, Academician George Merikas, has announced that Walesa will come this month to Athens at the invitation of the Greek Confederation of Labor to accept the prize which is presented to those who have contributed to human progress by non-violent means.

Two people were killed and seventy-two injured on July 22 in a

Piraeus travel agency specializing in the employment of people from the Middle East. The agency's owner, Eugenia Angelikoussi, and an assistant were murdered by two gunmen who then fled leaving a bomb at the door which injured the others. A week later, the Popular Front for the Liberation of Palestine claimed responsibility for the attack, saying that the agency was a front for Israeli intelligence.

Publishers of two leading Athenian dailies died in July. Officiated at by Archbishop Serafeim, the funeral of Savvas Constantopoulos, publisher of the Juntist *Eleftheros Kosmos* who died in Stockholm, took place in Athens on July 15. On the same day, Panos Athanassiadis, 82, part-owner of *Vradyni*, always a strong supporter of Karamanlis, died here at the Hygeia hospital. Athanassiadis held many important posts promoting the development of the Port of Piraeus.

On July 26 it was announced that President Karamanlis would not be attending the British Royal Wedding due to a kidney complaint. It was noted, however, that former King Constantine II was referred to on the guest list as "The King of the Hellenes". Karamanlis was represented at the wedding by Prime Minister Rallis.

Pooh Corner

Kindergartens
In Halandri and Kastrì offer:

- A complete pre-school education
- Highly qualified British teachers
- Up-to-date equipment from England
- A happy family atmosphere giving each child individual attention.

Tel. Mrs. Cradock, 801-5609, 681-6578



University of La Verne
La Verne, California
Founded in 1891

Residence Center
8012377

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

Accredited by the Western Association of Schools and Colleges.



TASIS Hellenic

GCE Division

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

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

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

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

On July 31 Ambassador Sigrist of West Germany and Greek Ministers signed an agreement for the construction of a solar village consisting of 435 dwellings near Lykovrissi in Attica. Earlier in the month Italian and Greek engineers began geothermic drillings on Milos which may satisfy not only the energy needs of the island but of others in the Cyclades as well.

Athenian taxi drivers, who were on strike for better conditions twice in July, were told by the Ministry of Transportation on July 31 that all new taxis circulating from September 1 will have to be painted yellow. All taxis now in circulation will have to be painted thus by the end of 1983. Yellow, it is said, will make them easier to spot.

In Crete, the Hania Archaeological Museum reopened after a three-year period during which it was being renovated. At Knossos, however, the Palace of Minos may have to be closed for major repairs. After visiting the site and consulting with archaeologists, Minister of Culture Andrianopoulos on August 3 said that tourist traffic (1,200,000 foreign feet traverse the area annually) and weather conditions had led to serious structural damage and deterioration of fragile material.

The audience at the Roberta Flack concert on August 4 at the mountain-top Lycabettus Theater was not only disturbed by the visible conflagrations on Mount Pendeli but by a small fire which broke out under the grandstands when a cigarette ignited some trash.

In early August, Greece applied to the Council of Europe for making Pylos on Navarino Bay into a Mediterranean Center for underwater archaeology. Turkey has also applied, offering Bodrum (Halicarnassus) where a museum of underwater archaeology was established in the 1960s.

A rise in duties for Greek peaches exported to other EEC countries led farmers to protest in Macedonia where a hundred thousand tons of peaches were buried during the first week of August.



Adrienne Mayor

The "Wild Geeses" Which Didn't Fly!

AMONG the highlights of this year's summer spectacles in Athens was a series of performances by the Ice Ballet of Kiev at the Stadium.

Normally, it would have come and gone and would have left me blissfully deprived of the dubious enjoyment of watching a Ukrainian tour de force on the ice rink and sitting on a hard marble seat for two hours.

But, against my better judgment, I was persuaded to attend one of the last shows in late July by a friend who never misses anything of this nature and this time insisted that I shouldn't either.

Since it was my friend who was forking out the 300 drachmas for a seat in the middle rows, I thought to myself: "What the hell. Might as well give it a try. Maybe the leading lady will misjudge one of her flying leaps and land in the orchestra pit or, perhaps, as she is being whirled around by the leading man, one of her skates will fly off and brain the Ballet Master in the wings." The fallibility of the Kiev Ice Ballet's equipment had already been proved by the breakdown of its refrigerating machine and the postponement of several performances. So I did have grounds for looking forward to some unexpected calamity that would

make my day.

It was in this mood of wicked anticipation that I followed my friend into the brightly-lit Stadium, where we were accosted by a simpering usherette who tendered a lavishly illustrated 40-page program. "Fifty drachmas, please, and a little tip (pourboiraki) for me, if you don't mind, kind sir," she said, leaving me seventy drachmas in the red and holding a brochure which contained thirty pages of advertisements and the program on the center pages in five-point type.

We took our hard seats in one of the middle rows and I was careful enough to place my friend next to a small child that was in the process of demolishing an extremely runny, chocolate-covered ice cream cone.

The Stadium was quickly filled with some five thousand eager Athenians and as the lights began to dim a powerfully-built man came and sat in the aisle seat next to mine, but not before ostentatiously unfolding a copy of *Rizospastis*, laying it carefully on the bare marble and then planting his burly bottom on it. I knew Greece's leading communist newspaper was a source of great inspiration to an estimated eleven or twelve percent of the country's voters but I hadn't realized until now that it was possessed of upholstering as well as

uplifting qualities. I must admit I wasn't too pleased at having to spend the next two hours sitting next to a militant proletarian but I reckoned it was a hazard one has to expect when one attends a show put on by performers from the world's leading socialist paradise.

As the lights lining the ice rink went on, a treacly-voiced woman announcer came loud and strong over the speakers, saying how happy the staff and corps of the Ice Ballet of Kiev were to come from the USSR and perform before a Greek public. The thunderous applause that greeted this announcement went far beyond the degree of enthusiasm warranted by common courtesy to a visiting troupe of artists. I realized then that I was not simply flanked by a dyed-in-the-wool red but totally surrounded by about five thousand fanatics of similar conviction.

By this time, the rink was a colorful eruption of frenzied skating by the entire corps de ballet in traditional costumes, performing the opening number which was entitled, "We are from the Ukraine." Their timing was perfect and when you thought a line of skaters was about to collide with another line, they somehow merged and formed two new lines, veering off gracefully in opposite directions. Every time they

Anna Grigorea

AESTHETICIAN

Specialist in facial treatments:
biological lifting, peeling,
deep-cleaning, electrolysis.
Latest equipment and techniques.
Tel: 361-7057 English Spoken
Dimokritou 13 Kolonaki

PSYCHOLOGIST COUPLE

Univ. of Pa. and Temple, USA. Run
Group Therapy Sessions. Individual
Counseling also. Vas. Sofias 92. Tel.
681-3063.

DENTIST

CHRISTOS N. KOUTSIAS D.D.S.

Restorative Dentistry

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

Telephone: 79.00.81

DENTIST

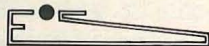
American-trained specialist

Tel. 74.44.74

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

Your Athens Office EXECUTIVE SERVICES Ltd.

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



EXECUTIVE SERVICES Ltd.

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

did these little tricks and every time one of them somersaulted on the ice without falling flat on his or her face, wild applause broke out spontaneously from my feverishly enthusiastic fellow-spectators while I cringed in my seat.

I noticed that the orchestra had placed itself well to the left of the ice-rink and that only front row (400 drs.) spectators were exposed to the danger of hurtling bodies and loose skates.

As the fourth number came on, which the program informed me was entitled "Flying Wild Geese" (sic), I decided to relieve my apprehensions and, perhaps, forget my aching bottom by engaging the man on my left in innocent conversation.

"Splendid dancers, aren't they?" I said.

He turned and looked at me with an impassive expression on his face.

"Yes, they are. Those three are Honored Artist of the Ukrainian S.S.R. and Master of Sport Grzhibovska, Master of Sport and holder of the Silver Championship Medal of the USSR Ignatova and Master of Sport Tairova.

"Really," I said, sounding impressed and turning to look once more at the graceful figures of the "Wild Geese" pirouetting and taking flying leaps on the slippery ice.

"You seem to know quite a lot about them," I ventured.

"Oh, yes. I come here every night," the man said with a shrug.

I wondered to myself whether the poor fellow was a fervent ice-skating balletomane, a masochist or whether he was following strict instructions from his party cell to attend every single performance of the show. I decided to sound him out a little more.

"I see now why they're so good. Silver medals and all. But don't you think they're a little too intense? They don't seem to be smiling at all."

His interest was immediately aroused. "Not smiling?" he exclaimed. "Which one? Which one isn't smiling?" he asked me, pulling out a small pair of binoculars and scanning the skaters.

"Yes, they look rather grim," he admitted and then muttered, half under his breath, "but I don't think that means anything."

At the interval, the man got up,

wandered down the aisle and went over to the low wall behind the stage over which he could peer at the parked caravans of the artists and their dressing booths.

When the second part of the show began, he was back in his seat, showing no sign of wishing to carry on his conversation with me.

I began to wonder if he hadn't somehow fallen in love with one of the Ukrainian lasses and was desperately trying to strike up an acquaintance with her. That would explain his attending the Ice Ballet every night.

I decided to tackle him again, my curiosity about him having been by now thoroughly aroused and my apprehensions somewhat allayed by the fact that no banners of revolution had so far appeared among the crowd.

"Some of these Russian girls are very pretty indeed, aren't they?" I commented.

"Are they?" he asked. "I hadn't noticed."

The man was beginning to exasperate me. With a hint of sarcasm, I said:

"I'm sorry, I forgot you communists aren't supposed to care about looks. All that matters is whether a girl toes the party line and is prepared to produce a passel of proud proletarians."

He turned to me in surprise. "What makes you think I'm a communist?" he asked.

"Well," I almost exploded, "You come here every night, you sit on the *Rizospastis*, what else can I think?"

He laughed. "The *Rizospastis* is just a blind. If you must know, I'm a reporter from the *Eleftheros Kosmos*. We got a tip that two of the dancers are planning to defect to the West. I stake out this place every night and another of our chaps covers their hotel. We're hoping for a scoop but we haven't had any luck so far, I'm afraid."

There was another thunderous burst of applause as the "Flying Geese" finished their number and took a deep bow at the front of the rink. I felt rather sorry for my reporter friend. He obviously didn't know that "geese" fly north-south and never west, particularly when they're loaded down with silver medals.


—Alec Kitroeff


restaurants and night life


The Athenian recommends.....


LUXURY RESTAURANTS


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


 = American Express Cards welcome


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


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

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

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

 Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936.


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


 Escargot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349. A French restaurant with bistro and piano bar in the basement. Summer dining, covered pave-


ment. Nightly 7:30 pm-2 am. Closed Sun. G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251. International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 11 am-1:30 am.

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


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

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

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


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

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


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

INTERNATIONAL CUISINE


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


 Al Convento, Anapiron Polemo 4-6 Kolonaki, Tel. 739-163. Italian gourmet specialties: antipasti, pasta and scaloppine. Nightly


8:30 pm-1 am. Closed Sun. Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. Italian fare. Nightly 7:30 pm-2 am and Sun. lunch 12:30-4 pm.


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


Please note that some establishments may remain open after 2 am, depending on the outcome of discussions taking place at time of printing, about officially lifting the energy conservation ban on extended opening hours.


 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.


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

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

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

 Comilon, Polyia 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.

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

 Dioskouroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list. Nightly

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

McMILTONS

RESTAURANT AND BAR

Excellent Greek and International Food
Fully Air Conditioned Open from 11:00 am to 2:00 am
Refreshing outdoor setting, surrounded by plants,
facing the Acropolis in the charming old area of Plaka.

91, ADRIANOU, PLAKA TEL. 324-9129

Authentic French Restaurant with fireplace
and bar
offers a warm atmosphere every night.

ERATO

Open: 7.30 to 2.00 am. daily for dinner

Tel. 683-1864

7, Varnali Str. — Halandri (Dourou Square)



Fine Cuisine Française

RESTAURANT PIANO — BAR

OPEN FOR BUSINESS LUNCHEES
AND DINNERS

12.30 — 15.30 & 19.30 — 01.00
(Sundays closed)

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

RESERVATIONS: 730.349

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

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.

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

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

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

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

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

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

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

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

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

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

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, Arianou 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.

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

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

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

Moorings, Yachting marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is mainly a summer haunt. Soft stereo music. Daily 12n-2 am.

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

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

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

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

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

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

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

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

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

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

MAINLY GREEK CUISINE

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

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

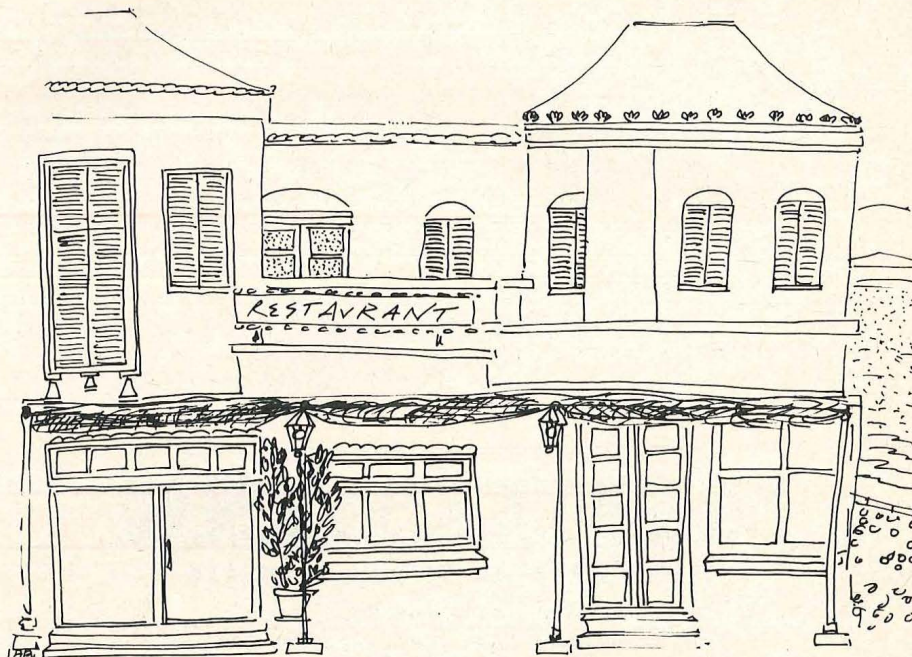
Aithrito, Profitis Ilias 14, Halandri (third right after Drossou Sq.), Tel. 681-9705. Good basic Greek cuisine in an old neo-classical house. Daily 10 am-2pm, 5pm-12m.

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

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

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

Fatsios, Efroniou 5, Pangrati (south of the



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

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

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

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

Vengera, Aristippou 34, Kolonaki (near the

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.

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

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

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

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

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

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

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

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

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

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

Tou Skorda to Hani, Pikerimi (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.

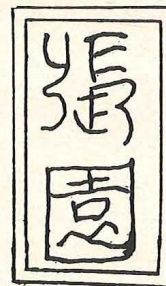
CHANG'S HOUSE CHINESE RESTAURANT

The most wonderful, comfortable and tasteful Chinese restaurant in the world, and the prices are reasonable.

Fully air-conditioned.

Daily lunch 12:30 p.m. to 3:30 p.m. Dinner 8:00 p.m. to 1:00 a.m.
(No lunch served on Sunday)

15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA
(Opposite Aghios Sostis Church (parallel to Leof. Syngrou))



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)

Michiko

RESTAURANT

日本料理

TEMPURA SUKIYAKI

SUSHI SASHIMI

by Authentic Japanese Chef

27 KYDATHINEON ST. PLAKA
322-0980 — 324-6851



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

RESTAURANT



Gerofinikas

10, RUE PINDAROU - ATHÈNES ☎ 3636.710 - 3622.719

Discover TOSCANA

The Italian restaurant of Athens



Exquisite Italian & International cuisine
Tropical plants and charming terraces

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

Thisseos 16 Vouliagmeni Tel. 8962497

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 Yeronodos 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.

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.



OUZERI

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

Apotsos, Panepistimiou 10 (in the arcade), Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, salami. Daily 11:30 am-5 pm (summer) and 11:30 am-3:30 pm and 7:30-10:30 pm (winter). Closed Sun.

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

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

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

DISCOTHEQUES

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

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

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

Athens Athens, Leof. Syngrou 253, Nea Smyrni, Tel. 942-5601/2. American-style disco, pop art decor, very modern lighting system, US

equipment. There is also a bar upstairs with a pleasant view overlooking the dance floor. 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.

Prunier

Ipsilantou 63

727-379

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, Filelinton 3 | 323-4027 |
| Air Zaire, Filelinton 14 | 323-5509 |
| Alia-Royal Jordanian, Filelinton 4 | 323-2516 |
| Alitalia, Venizelou 9b | 322-9414 |
| Austrian, Filelinton 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, Filelinton 10 | 323-6965 |
| Czechoslovak, Venizelou 15 | 323-0174 |
| Egyptair, Othonos 10 | 323-3575 |
| ELAL, Othonos 8 | 323-0116 |
| Ethiopian, Filelinton 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, Filelinton 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, Filelinton 10 | 322-6911 |
| Olympic, Othonos 6 | 923-2323 |
| Pakistan International, Venizelou 15 | 323-1931 |
| Pan Am, Othonos 4 | 322-1721 |
| Qantas, Nikis 45 (cnr. Filelinton) | 323-2792 |
| Sabena (Belgian), Othonos 8 | 323-6821 |
| Saudi Arabian, Amalias 30 | 322-8211 |
| SAS, Sina 6/Vissariou 9 | 363-4444 |
| Singapore, Filelinton 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, Filelinton 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-Edipsos-Limni) | 831-7153 |
| Kalamata | 513-4293 |
| Kamena Vourla - Atalanti - Lamia | 831-7158 |
| Karditsa | 831-7181 |
| Larissa | 831-7109 |
| Levadia - Antikira | 831-7173 |
| Nafplion | 513-4588 |
| Patras | 512-4914 |

| | |
|----------------------------------|----------|
| Pyrgos | 513-4110 |
| Sounion | 821-3203 |
| Sparta | 512-4913 |
| Thebes | 831-7179 |
| Tripoli | 513-4575 |
| Volos - Almiros - Anhialos | 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 Peloponnissos (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, Krinou 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, Amarillidos 19 | 671-5012 |
| Iran, Antinoros 29 | 742-313 |
| Ireland, Vas. Konstantinou 7 | 732-771 |
| Israel, Marathonodromou 1 | 671-9530 |
| Italy, Sekeri 2 | 361-1722 |
| Japan, Vas. Sofias 64 | 733-732 |
| Jordan, Filjiki Etairias 14 | 728-484 |
| Korea (South), Vas. Sofias 105 | 644-3219 |
| Kuwait, Mihalakopoulou 45 | 748-771 |
| Lebanon, Kifissias 26 | 778-5158 |
| Libya, Irodotou 2 | 790-072 |
| Mexico, Vas. Sofias 21 | 362-4974 |
| Netherlands, Vas. Konstantinou 7 | 739-701 |
| New Zealand, An. Tsoha 15-17, | |
| Ambelokipi | 641-0311 |
| Norway, Vas. Konstantinou 7 | 746-173 |
| Panama, Vas. Sofias 82 | 777-9064 |
| Pakistan, Loukianou 6 | 790-214 |
| Poland, 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., Irodotou 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 | 329-111 |
| Commerce, Kaningos Sq. | 361-6241 |
| Coordination & Planning, Nikis 1 | 323-0931 |
| Culture & Sciences, Aristidou 14 | 324-3015 |
| Education & Religion, | |
| Mitropoleos 15 | 323-0461 |
| Environment, Pouliou & Amaliados | 643-7351 |
| Finance, Kar. Servias 10 | 322-8396 |
| Foreign Affairs, Zalokosta 2 | 361-0581 |
| Industry, Mihalakopoulou 80 | 770-8615 |
| Interior, Stadiou 27 | 322-3521 |
| Justice, Zinonos 2 | 522-5930 |
| Labour, Pireos 40 | 523-3121 |
| Merchant Marine, | |
| Vas. Sofias 152, Piraeus | 412-1211 |
| Ministry to the Presidency, | |
| Zalokosta 3 | 322-7958 |
| Ministry to the Prime Minister, Zalokosta & Kriezotou | 363-0911 |
| National Defence, (Holargos) | 646-5301 |
| Public Order, Tritis Septemvriou 48 | 823-6011 |
| Public Works, Har. Trikoupi 182 | 361-8311 |
| Press & Information, | |
| Zalokosta and Kriezotou | 363-0911 |
| Social Services, Aristotelous 17 | 523-2821 |
| Transport & Communication, | |
| Xenofontos 13 | 325-1211 |
| Northern Greece, | |
| 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 |
| Bank of Attika | |
| Panepistimiou 19 | 324-7415 |



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

INSTITUTIONS

Churches and Synagogues

| | |
|---|----------|
| Greek Orthodox Churches of special interest: | |
| Agia Irini, Aeolou | 322-6042 |
| Agios Dimitrios (Ambelokipi) | 646-4315 |
| Sotiros, Kidathineon | 322-4633 |
| Chrisopiliotissa, Aeolou 60 | 321-6357 |
| Mitropolis (Cathedral), Mitropoleos | 322-1308 |
| Other denominations: | |
| Agios Grigorios (Armenian), Kriezi 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 (Kantzata) | 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 | 2280-338 |
| LaVerne College | 801-2377 |
| Lycee Francais | 362-4301 |
| St. Catherine's British Embassy | 801-0886 |
| St. Lawrence College | 671-3496 |
| Tasis/Hellenic International School | 808-1426 |
| Tasis/Boarding School | 801-3837 |
| The Old Mill (remedial) | 801-2558 |

Youth Hostels

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

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

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

Business Associations

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

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

Postal

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

Telephone

| | |
|---|-----------|
| General information | 134 |
| Numbers in Athens and Attica | 131 |
| Numbers for long-distance exchanges | 132 |
| International operator | 161 & 162 |
| Recorded instructions (Eng., Fr., Ger.) for making international calls | 169 |
| Domestic operator | 151 & 152 |
| Telegrams (taken in several languages) Domestic | 155 |
| Foreign | 165 |
| Complaints (English spoken) | 135 |
| Repairs | 121 |
| Application for new telephone | 138 |
| Transfer of telephone | 139 |
| *Correct Time | 141 |
| *Weather | 148 |
| *News | 115 |
| *Theatres | 181 |
| *Pharmacies open 24 hours | 107 |
| *Pharmacies open 24 hours (suburbs) | 102 |
| (*Recorded messages in Greek) | |

ATHENS TIME: GMT + 3

Municipal Utilities

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

Consumer Complaints

| | |
|---------------|----------|
| Athens | 321-7056 |
| Suburbs | 250-171 |

Lost Property

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

Pets

| | |
|---|----------|
| Hellenic Animal Welfare Society (English spoken) | 643-5391 |
| Greek Society for the Protection of Animals (pets only) | 346-4445 |
| Vet Clinic & Kennels, Iera Odos 77 (English spoken) | 346-0360 |
| Vet Clinic, Haikidonos 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 |

EMERGENCIES

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

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 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm | 7 am - 2:30 pm |
| Groceries, Fruits and Vegetables | 8am-3pm | 8am-2pm 5:30pm-8:30pm | 8am-3pm | 8am-2pm 5:30pm-8:30pm | 8am-2pm 5:30pm-8:30pm | 8am-3pm |
| Meat, Poultry | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm | 7:30am-2pm 5:30pm-9pm | 7am-4pm |
| Fish | 7:30am-2pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm 5:30pm-8:30pm | 7:30am-2pm |
| Bakeries | 7am-3pm | 7am-2:30pm 5:30pm-8:30pm | 7am-3pm | 7am-2:30pm 5:30pm-8:30pm | 7am-2:30pm 5:30pm-8:30pm | 7:30am-3pm |
| Wines and Spirits | 7am-3pm | 7am-10pm | 7am-3pm | 7am-10pm | 7am-10pm | 7am-3pm |
| Florists Open Sun. 8am-10pm | 8am-4pm | 8am-10pm | 8am-4pm | 8am-10pm | 8am-10pm | 8am-4pm |

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

From May 23rd



***PLUS**

WEEKLY SUPPLEMENT

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

Magazine

OUR REGULAR FEATURES

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

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

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

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

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.

