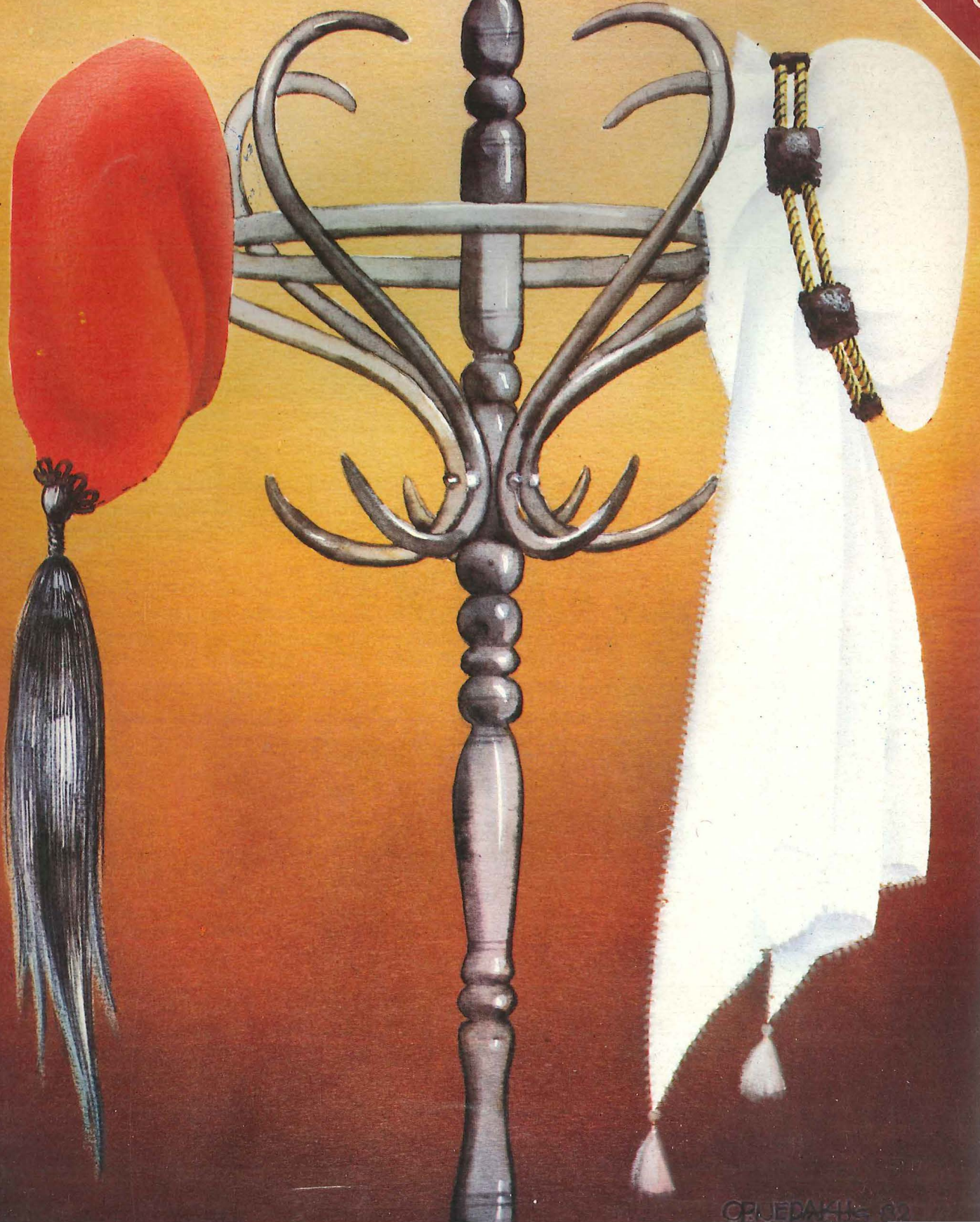


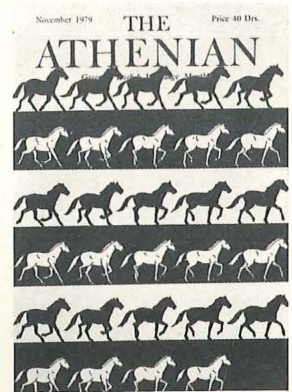
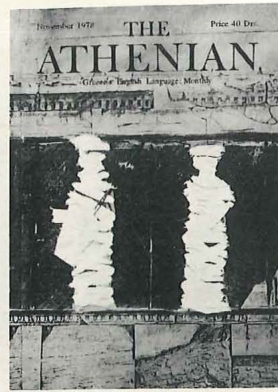
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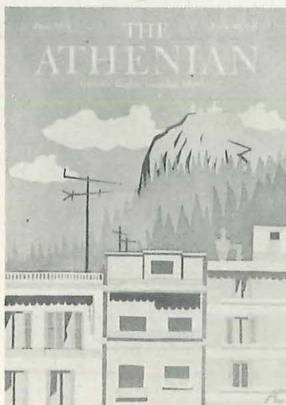
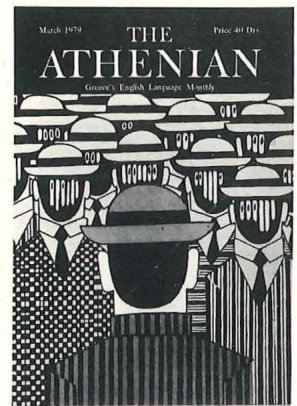
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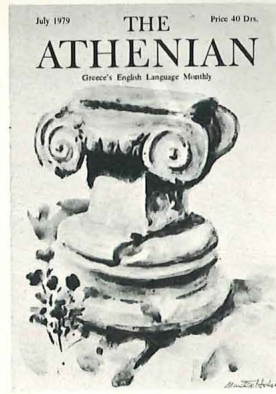
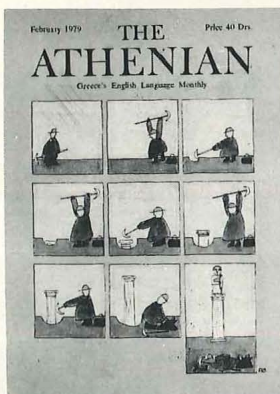
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Greece's English Language Monthly

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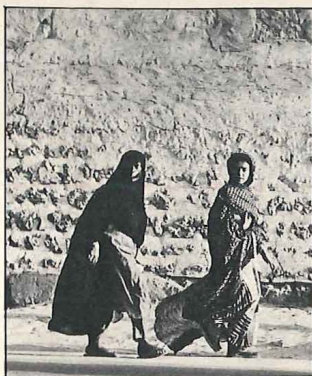
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FEATURES

- 15 **Good Neighbor Policies,** by Emmanuel Hadzipetros
Arab-Greek relations
- 19 **An Attempt to Solve an Age-old Problem,** by Yvette Varvaressos
A talk with the Prime Minister's advisor on women's rights
- 20 **Rewriting the Family Code,** by Haris Livas
Minister of Justice Stathis Alexandris interviewed
- 22 **Jazz: An Alternate Lifestyle,** by Adrienne Calfo
A new scene in Athens
- 24 **Accents and Spirits: A Question of Monotony,**
(by Antony M. Economides)
Greek made simpler?
- 26 **The Kyrenia Shipwreck,** by Susan Womer Katzev
An archaeological mystery

DEPARTMENTS

- | | | | |
|----|------------------------|----|---------------------------|
| 6 | Letters | 34 | Food |
| 9 | Our Town | 35 | Marketplace |
| 10 | Kosmos | 36 | This Month |
| 29 | Reviews | 43 | Restaurants and Nightlife |
| 29 | Cinema Preview: | | A Matter of Taste |
| | "Amnesty International | 47 | The Athenian Organizer |
| | Fictional Documentary" | 49 | Postscript |
| 31 | Art Dance | 51 | Athens Shop Hours |
| | Theater | | |



15



19



20

TOTO BLANKE



22



26

publisher's note

Revision of the Family Code has been one of the most debated issues since the present government came to power last October, involving controversy over adultery, civil marriage and sexism. In an interview in February, Minister of Justice Stathis Alexandris told journalist Haris Livas that radical changes are forthcoming, and he highlighted his concern for equality between the sexes by stating that women would have a majority of votes on the committee which will study all aspects of the Code.

Achieving equality of the sexes in Greece has been the single-minded goal of lawyer Chrisanthe Laiou-Antoniou, recently chosen to advise the Prime Minister on women's rights. In an interview with Yvette Varvaressos, Antoniou, a founding member of the Women's Union of Greece, which is closely identified with PASOK, declared that the establishment of child-care centers throughout the country and the transmission of more information on family planning are among the first requirements for true social reform.

Another liberalizing movement that is gaining ground involves language. Children until now have been spending an estimated six thousand hours in school trying to master the diacritics of Greek grammar. In "Accents and Spirits", Antony M. Economides describes the semantic origins and development of these now largely decorative marks and the practical considerations which led to the recent legislation instituting the monotonic system.

The cover is by illustrator Spyros Ornerakis

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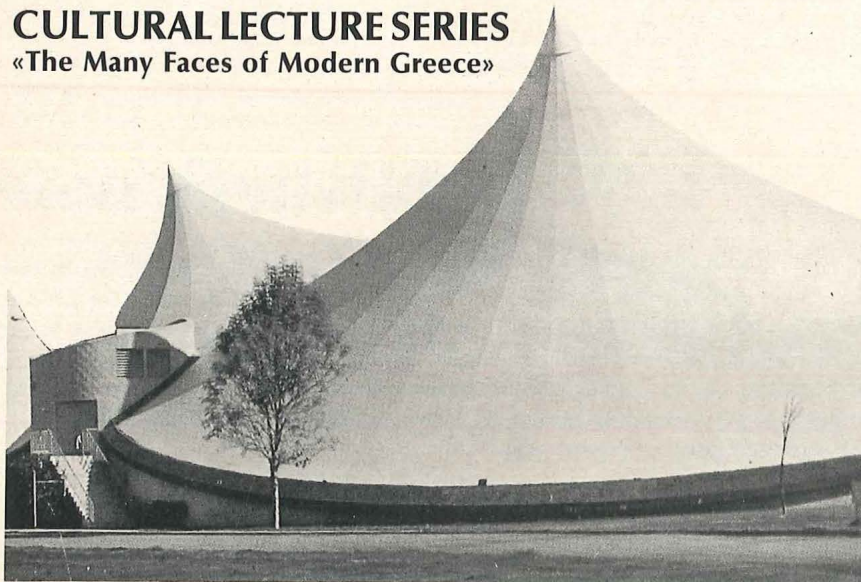
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Letters

Mixed Reactions

Mixed Doubles, by Elizabeth Herring Kouerinis (February issue), is as wise as it is witty. And let us thank her for giving us an excellent slogan: "Choose together, and the center will hold."

Jean Demos
Kifissia

What a burst of sunshine your February issue was with its articles "Mixed Blessings" and "Mixed Doubles". How recognizable were those situations; and what a discovery to find that I am not the only one who feels adrift being a foreign wife in Greece, and in a country town at that.

So with my chin up, and a new ego, I feel I am on top of things, for a while at least!

Carolyn Goutis
Pyrgos

"Mixed Blessings" by Yvette Varvaressos and "Mixed Doubles" by Elizabeth Herring Kouerinis were two articles in the February Athenian that I found quite interesting. I am pleased to see articles dealing with the everyday hassles and adjustments of living in Greece, which are of great interest to foreign residents and a nice balance to those dealing with the cultural scene. I would like to comment that much of what was said in the articles about women in "mixed couples" could also be applied to single foreign women, who are not dealing with child-rearing or a Greek husband but whose sense of isolation and feeling of ineffectuality can be acute, sometimes causing a sense of defeat that causes them to give up and go back home. I hope that The Athenian will inform us further on the individual groups and resources available in Athens to help both newcomers and long-time residents adjust to their new environment.

A book that I found extremely helpful when first living in Greece and one that I frequently refer to even now a few years later is *Foreign Women in Greece*, compiled by the Multi-National Women's Liberation Group of Pangrati. The book, dealing with the emotional and legal implications of making a foreign country

your home, is currently being revised and updated, and may be available again this summer.

Lorraine Porter
Pangrati

For a person who tries to give the impression that she really wants to help the foreign wife, who wants to show she is sympathetic to women's identity problems, Elizabeth Herring Kouerinis launched an uncalled-for attack on me — and managed to include my husband Andreas as well, who, she says, has a "black-eyed-pea-sized-heart."

Apparently "identity" to Elizabeth is connected only with her childhood and her youth when she lived in another culture, and there her growth stopped, and she wants desperately to hang on to this thing which is herself and avoid the "contamination" of a new culture for fear it might invade her soul and give her some kind of syndrome she has brightly named the F.W.G. Syndrome. (Foreign Wife of Greek).

I propose that she has in fact a case of the M.C.S. Tremors, an advanced case, undoubtedly, of the My Country is Superior Tremors.

There is a poet, I believe it was John Donne, who said "I am a part of all that I have met." Clearly this is a much richer interpretation of identity and personality. For me, in any case, there is no identity problem. I have never denied, nor do I intend to deny, my culture, the language, the value system with which I grew up. I am overjoyed that I have had the opportunity to live in another culture, to have identified with this country — as most immigrants try to do when they go to the States — and if after twenty years I feel and think Greek, perhaps it is because I don't have to seek out little groups of foreign friends I can hug. I have every day, in my frequent trips to the countryside doing work with the Women's Union of Greece, thousands of women I can hug, and who hug me.

Margaret C. Papandreou
Kastri

Art for Art's Sake? Certainly Not!

It was with interest that I read Areti Argeropoulos' critique of a critic. Doubtless, I am able to appreciate her point of view — another of the

myriads. As she so succinctly pointed out in her letter, art is, *inter alia*, also a matter of attitude, of approach. And mine is certainly not in the line of 'art for art's sake'.

Mrs. Argeropoulos seemed peculiarly confused about certain issues and facts, which I feel need clarification. It is not *at all* a question of greater 'sophistication and style' found in New York and Europe, but one of mainstream art. Everyone knows that Picasso, Pollock and their bolder and younger pals were, and still are, here, as are Tsarouchis, Fassianos and Tsoclis. Regional/Provincial/Peripheral art is neither indifferent nor immune to history's mainstream, and it inevitably follows suit, whether this suits our simpler tastes or not. One need only glance at the local scene to recognize this. We *do* have our Abstract, Minimalist, and Conceptual artists, our Performance, Object and Environmental artists, our Assemblage, Neo-realist and Hyper-realist artists.

With regards to the Desmos Gallery; it is the main mouthpiece of Greek avant-garde art and a gallery whose activities I've followed with avid interest since it opened about thirteen years ago (and *have* reviewed *many* exhibitions held there). Perhaps Mrs. Argeropoulos is not aware of the fact that over the past two years for reasons unknown to me, the Desmos Gallery held only a minimal number of shows (it changed premises at the end of 1981). And the Gallery 3, which opened about fifteen months ago, is hardly the place I would define as nesting 'young, unknown artists' when it exhibits the work of the long-deceased Greek expressionist, George Bouzianis.

As far as art's 'accessibility' is concerned, surely it is up to those interested, to visit exhibitions of their choice, liking and preference. This should not present any difficulties to those 'familiar' with the scene, particularly now that illustrations of works on exhibit at the galleries, are included in The Athenian's listings section.

When all is said and done, the dilemma still remains: a single individual cannot possibly please and 'see' for everyone. It is, in the end, a question of the critic's choice.

Catherine Cafopoulos
Ekali

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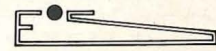
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"Animal Welfare" Under Attack

Eurogroup for Animal Welfare is what its name implies, the section of the E.E.C. which deals with animal welfare. Its headquarters are in Brussels and it convenes twice-yearly meetings attended by representatives of all members of the Common Market, to discuss various subjects concerning the well-being of animals in their respective countries. Eurogroup sent their Director of European Liaison, Mr. E.F. Seymour-Rouse to Athens to investigate the Animal Societies and the Hellenic Animal Welfare Society was chosen to represent Greece.

This society, established in 1975, is managed by Mrs. Patricia Stathatos, a Greek born and brought up in England, and has evolved from a tiny Society started in the sixties by Mrs. Eleanor Close, wife of the then-Representative of the British Council. A Greek Society for the Protection of Animals has existed for some fifty years, but it is small in scope and as the new Society developed, it was able to offer services hitherto unknown in Greece, such as the collection and humane destruction of unwanted animals, including new born litters, normally left to die of exposure or starvation, the encouragement of castration and spaying, the rescue of animals injured, trapped or sick, the investigation of reported cruelty cases and the regular inspection of animals kept in hospitals for experimental purposes.

The Society, generously assisted by the Greek Animal Welfare Fund Ltd. of England, voluntary contributions and some state aid, became widely known, increased its membership and, with the help of devoted supporters and volunteer workers, acquired many branches throughout Greece. It has improved the services it is able to offer the public and eventually opened its own Clinic, where those who cannot afford private veterinary surgeons are able to take their pets for treatment at a modest cost.

This splendid achievement has been suddenly jeopardized by a group of vociferous ladies who are militantly anti-euthanasia and who consider that unwanted dogs — no other animals are mentioned — should be collected and placed in an Asylum on land to be provided by

the State where they would spend the term of their natural life. They have sought publicity by mounting a virulent campaign against the Greek Society for the Protection of Animals and the Hellenic Animal Welfare Society, resulting in the issue of an edict from the Ministry of Agriculture stopping the euthanasia of all animals forthwith, except for those badly injured or sick. Thus, though the Asylum is a long-term project, the strays, including puppies and kittens left abandoned too young to fend for themselves, are a reality, and now that they can no longer be collected they are left to roam the country, eventually dying on the roads or from starvation. The Hellenic Animal Welfare Society has refused for the moment to collect any animal until the position is clarified and some protection against persecution provided, since vicious telephone calls to its Ambulance Driver and Office have followed legitimate rescues of injured animals. It wants freedom to operate in the same way and on the same lines as the R.S.P.C.A. in England with which it is affiliated, and it hopes that the authorities will realize that Dog Asylums on a large scale have never proved successful in any country and cannot succeed in Greece because of the large numbers involved and the astronomical cost of running such an enterprise.

The totally unrealistic situation now existing is not of course going unchallenged. Powerful newspapers are giving the Society their full support and a petition is being prepared to be sent out to all members and well-wishers. Eurogroup and other International Societies will be approached if necessary for it seems tragic that after so much dedicated effort in very difficult circumstances and with very limited means, animal welfare in the newest member of the Common Market should be taken back into the nineteenth century.

**Ioli Stamatopoulos
Kolonaki**

Correction: In the February issue, the Jean Demos' translation of *My Brother, George Seferis* by Ioanna Tsatsos was erroneously attributed to the University of Minnesota Press. It is a Nostos book published by the North Central Publishing Company, St. Paul, Minnesota.



our town

The Muffling of Wedding Bells

After weeks of speculation concerning the anticipated civil marriage bill and whether the government by making it obligatory would reduce a church marriage to a purely ceremonial act, the draft of the new law tabled before Parliament on February 16 proposed that both civil and church marriages be treated with equal validity before the law. Although leaders of the opposition at once claimed that this compromise was another example of PASOK backsliding from its self-proclaimed radical reforms, much of the public may have been relieved to learn that an exclusively ecclesiastical tyranny would not be replaced by an equally exclusive civic one. That there was alleged opposition to the bill from the left wing of PASOK as well, may have accounted for the unorthodox way in which the draft law was made public. Instead of being handed out at the Ministry of Justice where reporters had foregathered, the text was deposited directly at the General Press Office when most journalists were absent.

In giving citizens the choice of what sort of marriage they want, the bill states that the conditions, content, and annulments of a marriage contract will follow, respectively, either civil law or the law of the Eastern Orthodox Church. Hence, by example, the termination of a marriage contracted in church will require submission to ecclesiastical rule. In principle, the Church has been liberal in matters of divorce, and has recently increased its allowance of marriages to individuals from three to four.

The new legislation provides that two people may be married before a mayor or a president of a community, or before a legal representative of these officials, in the presence of two

witnesses. It also recognizes the validity of civil marriages that have been contracted by citizens abroad, whether one or both are members of the Orthodox Church. Heretofore, a second, ecclesiastical marriage in Greece has been deemed necessary to prove that the union is legal. In such cases, the legality of the second contract will be upheld.

The ease and speed with which civil marriages can now be contracted and consummated, places the ball, as it were, in the Church's court. Its adamant refusal to countenance civil marriage in any form has recently been the cause of widespread criticism. Now, the heaps of red-tape, documents, permits and the endless visits and long queues at parish registry offices may have to be considerably shortened and simplified if brides are going to continue walking down church aisles. It may even inspire, in the case of mixed marriages, the elimination of such demanding requirements as an authenticated paper in triplicate from the village priest of, say, Grover's Corners, New Hampshire, stating that the betrothed in question is not a bigamist.

Otherwise, it is not only church coffers that are in danger of being depleted, but those that belong to what may be called dependent business concerns. Bridal shops in Greek towns are almost as numerous as kiosks, and it is not just the dress industry that may be affected if the Church does not streamline its methods. There are those masters of contemporary folk art who create bonbonnières and the confectioners who fill them. The presentation, for instance, of a purple, plastic, plug-in gondola filled with sugar-coated almonds to a witness at a civil marriage is not going to be a custom easily established, even though the new law specifically suggests that the cere-

mony be carried through in a festive (*panigyriki*) manner. Then there are the chandlers who make the *lampades* and those innumerable hands that poke out from behind church draperies expecting *pourboires*. Above all, there are the florists. The vast interior of an Athenian neo-Byzantine parish church requires at least two nylon-covered-hothouse loads of duBarry pink gladiolas to make it look in any way more cheerful than an abandoned railway terminal.

It is open to question whether the government in following up its program of social liberalization has seriously considered the possible financial repercussions of its acts. The garment industry was still reeling under the Ministry of Education's recent pronouncement abolishing the regulation schoolgirl pinafore, when it was threatened with losing its taffeta-and-tulle trade as well. Supposing the government should go whole hog in its pursuit of the Socialist Ideal and now institute, by by example, civil burial? Given the loss of all *that* fanfare upon which so many cottage industries depend, the result might leave the country's fragile economic infrastructure permanently weakened. Worse yet, consider the legalizing of cremation which even would rob a man (and his tailor) of a last custom-made suit.

The only journalistic consolation for the Church on February 17, as banner headlines announced the institution of civil marriage, lay on the social page which printed photographs of a much-publicized church wedding. Yet, it may have been a prophetic warning that this was to be one of the last Greek weddings to take place in front of an altar, in which case the bride's name, Sibyl, was quite appropriate to the occasion.

* * *

Tax Evasion

Strict legislation that would wipe out tax evasion has long been a hefty plank in the PASOK platform. Some of the party's pre-Keynesian economists have seemed to suggest that the country's endemic imbalance-of-payments problems could be cured at once and an unprecedented wave of prosperity follow if only taxpayers declared their true earnings. Although these claims may be exaggerated — other, unorthodox, anti-social (or anti-socialist) economists claim that it is only through tax evasion that money circulates as freely as it does in this country — getting around the tax collector is considered by most red-blooded Hellenes to be a patriotic duty, perhaps dating back to the time when the collector was an Ottoman Turk.

At the end of every year the Ministry of Finance publishes the names and professions of the people who declare the hundred highest incomes. Last December, a maker of thread led the list which also included a student and two people who declared they had no occupation at all, but did not include many well-known names in the world of big business. When this list is published, the Ministry always points out that the hundred on the list are not necessarily the richest people in the country (many of *them* derive their wealth from business operations based abroad) but only the most honest.

During the early months of its



Angry response to tax evasion charges from heiress Christina Onassis

administration, the present government made various attempts to face the problem of tax evasion, although, by first reshuffling the directors of Internal Revenue bureaus and then eliminating many of them through the Civil Service Act which did away with several degrees of directors, it was apparently unable to keep people from stuffing their pockets with undeclared income.

In January, PASOK economic advisors decided in their rural shrewdness to advertise publicly a telephone number whereby officials could be informed by whom, when and how the government was being cheated. Informing on others being almost as popular a national pastime as tax evasion, the telephone operators handling this number were nearly as overworked as those serving the number which gives out football lottery results. Farmers spying on their neighbors reported unauthorized contracts for selling a sheep or a goat; resentful young men informed on their mothers-in-law who were collecting under-the-counter rents; wives revenged themselves on their husband's mistresses by revealing hidden and illegal profits gained from gambling at *Koum-Kan*. Eventually, the harassed tax people had to admit that they were after bigger game.

In January, a number of doctors were bagged who had declared only a fraction of their multi-million-drachma incomes. This was not surprising, as it is generally known that fashionable physicians whose waiting rooms are stocked with elite magazines (like *The Athenian*) have 18-karat gold pens which often have an odd way of running out of ink when patients' receipts are being issued.

Late in the month, the Ministry of Finance announced that it was after the rarest *rara avis* of them all, Christina Onassis, contending that she still owed nearly fifty million dollars in inheritance taxes. The claim partly involves the assets of Olympic Airways which was bought by the state soon after the death of Aristotle Onassis in 1975. Disputing the claim, she said that the properties involved did not come under Greek jurisdiction because they involved the assets of companies set up abroad. By mid-February, the matter, far from being in hand, was still in the bush, and by no means in the Internal Revenue's still rather empty bag.

PASOK Marks 100 Days of "Allaghi"

Unlike Napoleon who spent his hundredth day sailing towards the island of St. Helena, Prime Minister Papandreou spent *his* hundredth day on the island of Crete addressing his constituents in Iraklion. Although he admitted that the country was in serious financial difficulties, (which he attributed to the policies of the previous government) the Prime Minister claimed that in an election one hundred days after its October victory, PASOK would win far more than the forty-eight percent of the popular vote which it totalled up then.

A few days later, in a speech at the Sporting Stadium to a PASOK party congress on January 31, the Prime Minister reiterated the accomplishments of his government. In foreign affairs he pointed to the development of friendly relations with the Arab world, the clarification of Greece's complex relations with NATO and the EEC dramatically set



Prime Minister Papandreou surrounded by members his first 100 days to the party congress at the Sp

forth in London and Brussels, and the resumption of trade and naval servicing agreements with the Soviet Union. On the domestic scene, he referred to the Civil Service bill as an efficient and necessary re-structuring of the bureaucracy, to his decentralization policies and to the adjustment of salaries to the rate of inflation. Addressing the more zealous among the party faithful, he insisted on clearly distinguishing between the government and the Panhellenic Socialist Movement, maintaining that the state mechanism was not to be subordinated to the party.

Many political analysts, however, saw at this time that the government had abandoned its more radical promises made during the pre-election period, such as withdrawing from NATO, putting the EEC relationship to referendum, demanding the removal of American military bases and embarking on socialization legislation. Indeed, critics found his measures for eliminating bureaucratic waste as a new form of political patronage in disguise, his summary dismissal of Undersecretary Fotilas over the Polish question arbitrary and his performances at international conferences abroad overly theatrical.

In social reforms — the lowering

of the voting age, the introduction of civil marriage, the legalizing of abortion, the improvement of the penal system and the abolition of capital punishment — the government was winning support. Hopes that the financial crisis was bottoming out and that the economy would improve later in the year seemed to be strengthening, and much of the foreign press, summarizing the accomplishments as well as the shortcomings of its first hundred days, predicted that Papandreou's government would have a future of at least a thousand more.

Papandreou to Bonn

On his four-day official visit to Bonn, in early February, Prime Minister Papandreou's major aim was to establish more favorable economic agreements with Greece's major trading partner. Completing a long round of talks with Chancellor Helmut Schmidt, the Ministers of Defense and Foreign Affairs, Social Democratic Party leaders and key figures in West German industry, Mr. Papandreou returned to Athens saying that he was well satisfied with the positive results of his trip.

As it was only the opening round for further, more detailed discussions, the Prime Minister did not come back with much accomplished in concrete terms. Hopes to achieve equity with Turkey in regards to the purchase of West German military equipment had to be abandoned when the Bonn government stated that the status quo was not open to negotiation. As for the Prime Minister's attempt to engage sympathy for his government's desire to establish a special relationship with the EEC, a spokesman in Bonn said West Germany would continue opposing preferential treatment for any Common Market member.

Although Mr. Papandreou reported to Parliament that Greece's position was beginning to be appreciated in Europe, particularly on the Polish issue, the German press reported that Chancellor Schmidt had attempted to persuade the Prime Minister to change his position on NATO and failed to do so. Mr. Papandreou, nevertheless, predicted that German investment in Greece would increase greatly, and that it

would be welcomed so long as it was in accord with the government's development policies.

Strike at HAU

Classes were suspended at the Hellenic-American Union throughout most of February in the wake of a teachers' strike which threatened to close down the institution permanently.

The teachers walked off the job on February 1 with a 48-hour warning strike, which was extended indefinitely when the Union's Board of Directors refused to meet their demands for a 25% wage increase, offering instead a 17% raise.

Originally, the striking teachers had demanded a salary increase of 35% which would help cover the rise in the cost-of-living for this year as well as 1981, when a raise of just 7.5% was granted.

On the average, the 73 teachers employed by the Union earn 22,000 per month, for twenty to twenty-two hours of teaching a week, a "full-time job," says one teacher, "when you consider all the time involved in preparation."

Although there is a feeling among some of the nine Board members, who include five Greeks and four Americans, that the strike is politically motivated, strike leaders vehemently deny this. "There is no anti-Americanism here," says one. On the other hand, the discrepancy in salaries between the American academic director and the Greek associate director, not to mention the teaching staff, has been cited as evidence of discrimination in the treatment of Greek and American employees, and has contributed to the bitterness of the dispute.

In defense of its refusal to pay more than a 17% increase, the Board has stated that 92% of the Union's income from students' fees goes towards the teachers' payroll, leaving a sparse 8% to cover other expenses. But their figures have been challenged by strike leaders, who claim that their own calculations give an entirely different picture.

The teachers have found support among some of the 4,500 students, who joined them in a demonstration in support of their demands on



of PASOK's Central Committee reporting on Stadium, January 31.



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February 16. Although the Union has offered to refund money for lessons not given, the students stand to lose what they have already paid for the incompleting term.

Little Foxes

Prehistoric designs of animals cut into rock surfaces by a sharp metal instrument have been recently discovered in several areas near Kavalla. Archaeologists and geologists suggest that the "foxes of Pangaio" (they also may be wolves) were totems incised by Pelasgian hunting tribes at a very early date. If the animals are wolves, they may be distant ancestors of Thracian wolf worship preserved in ancient mythology.

Although primitive designs cut by hunters in Arcadia dating from the third millennium B.C. have been discovered, metal tools of the period have never been found in the Peloponnesus. Scientists believe the Pangaio finds are much older — perhaps as early as the fifth millennium — and relate to neolithic cultures elsewhere in Europe. It is hoped that these discoveries will shed some light on the role played by Macedonia as civilization spread from the Near East into Europe prior to the Bronze Age.

At Random

With the Turkish petroleum explorer vessel Sismik I (formerly the Hora) allegedly sailing once again out of Smyrna, a foreign submarine appearing amid the Cyclades, an air chase between Libyan and American planes reported over Cape Sounion, and a Turkish gunboat sighted unexpectedly off Euboea, the Aegean in January and February appeared as crowded with foreign craft as it is during the height of the summer tourist season.

A citizens' demonstration led by mothers and children took place on January 17 protesting against the long lines of cars that block the walkways of the city's most popular recreation area, The Zappeion. While it is uncertain who the car owners are that violate the law, it has been noted that there are more autos than ever when nearby Parliament is in

session.

Seven works by painters Parthenis, Gyzis and Tsarouchis, stolen from the National Gallery in December, were recovered undamaged by police in Halandri and Thessaloniki a month later. The man who masterminded the theft was a twenty-year-old employee working in the Museum's photography archives.

Secretary-General of NATO, Joseph Luns, created a furor in the local press in mid-January when he was quoted as stating, "The alliance can do without Greece as it is a relatively unimportant country." Speaker of the Europarliament and Onassis Prize winner Simone Veil appeared to echo Luns' annoyance several days later when she said that the EEC had been hurried in accepting Greece's entry into its membership, adding "people change and cannot be trusted".

The Coordinating Committee of the Organization for Environmental protection has asked the government to halt work on the construction of the Athens Cultural Center, and leave the Rizarion area as a park. The committee suggested that the five-to-seven billion drachmas slated for the project be used to improve school facilities, broaden education programs, and help house earthquake victims.

The strongest earthquake felt in Greece in recent years took place on January 18 with its epicenter in the Aegean between Limnos and Halkidiki. The quake caused panic as far away as Belgrade. Although damage on Mount Athos was reportedly slight, the government in early February sent out a team of experts to investigate the monastic enclave.

British scholar and philhellene H.D.F. Kitto, 84, died in Bristol on January 21. Educated at St. Johns College, Cambridge, he taught at the University of Glasgow, the University of California and was Professor of Greek at the University of Bristol 1944-62. For many years an active and beloved figure in the cultural and social life of Athens, Professor Kitto was the author of *In the Mountains of Greece* (1933) and *Greek Tragedy*

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(1939). His introductory study *The Greeks*, first published by Pelican in 1951, had passed through over thirty editions.

The first "test-tube" baby in Greece was born to Stella Iordanidou by Caesarian section on January 21 at the Mitera Maternity Clinic.

Commenting on composer Manos Hadzidakis' continuing role as the controversial director of ERT's cultural radio network, fellow composer Mikis Theodorakis said, "Since we've said 'yes' to NATO and the EEC, why should we say 'no' to Hadzidakis on the Third Program."

On February 5, Minister of Industry and Energy Anastasios Peponis announced that preliminary talks were being held in regard to the nationalization of a refining company and a petrochemical company owned by Exxon. The companies involved, the Thessaloniki Refining Company and the Esso Pappas Chemical Company, were set up twenty years ago under an agreement with the Greek government negotiated by Greek-American business magnate Tom Pappas.

Greece's second largest city now has a Communist mayor. Athanasios Yannousis, the KKE (Greek Communist Party) candidate, was elected by a margin of one vote over the PASOK-backed candidate Rozalia Namvali in elections held within the City Council after the sudden death in late January of Mayor Papadopoulos.

The fate of illegally parked cars and their license plates continues to be discussed at top levels in government. A newly constituted committee consisting of the Ministers of the Interior, Public Works, Public Order, Communications, and Environment met for the first time on February 17 to discuss the traffic problems of Athens and other large cities in Greece. At the top of the agenda was the dispute over the appropriate punishment for illegal parking, whether fines, suspension of driving licenses, or removal of license plates. The five ministers' final decision will be formulated as a law and presented to Parliament in the near future.

Good Neighbor Policies

Long-standing ties between Arab world and Greece receive new emphasis from Papandreou government

By Emmanuel Hadzipetros

IN the wake of Andreas Papandreou's stunning electoral victory last October, the pro-government press heralded a new era in Greek-Arab relations. Greece, which has long considered itself a bridge between Europe and the Middle East, was to benefit from expanded economic ties and more Arab support in crucial national issues such as the Aegean and Cyprus.

Events immediately following the election seemed to confirm this view. A group of Arab ambassadors representing Lebanon, Libya, Algeria, Iraq, Syria and Morocco along with the PLO's diplomatic representative here, trooped up to Kastri to offer the new Prime Minister their support. PLO chairman Yasser Arafat sent Mr. Papandreou a warm congratulatory note praising the PASOK leader as a "friend of the Arab people", and a personal invitation for Mr. Arafat to visit Athens was sent in reply.

In a post-election interview on the U.S. television network ABC, Mr. Papandreou stated the new Greek government's clear views on the Middle East problem. "Our position is that as Israel has the right to be a state, so have the people of Palestine . . . the right to their own state. And unless this is understood, there can be no peace in the Middle East."

In his November government policy statement before the Vouli (Parliament), Mr. Papandreou further emphasized the new direction he wanted to see Greece take in its external affairs. Describing his goal of establishing a "truly multi-dimensional Greek foreign policy," he said, "our steadfast aim is to develop friendly relations on a world scale, and particularly in the Balkans, with the people of the Mediterranean, with Europe — both East and West —

and with the Arab nation which constitutes a dynamic factor in the world's course."

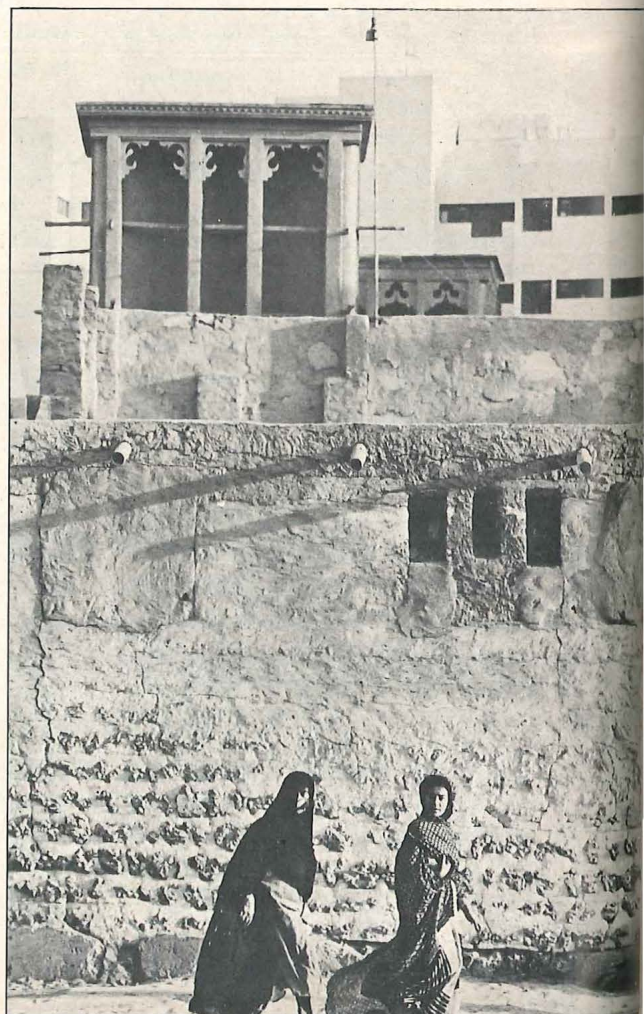
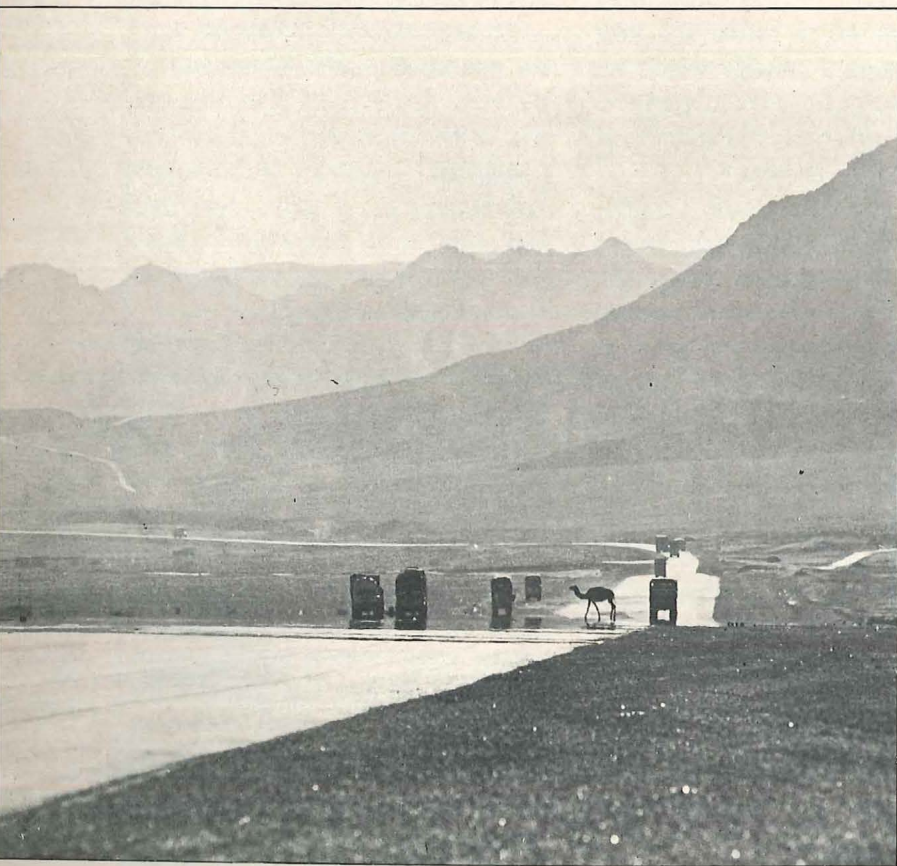
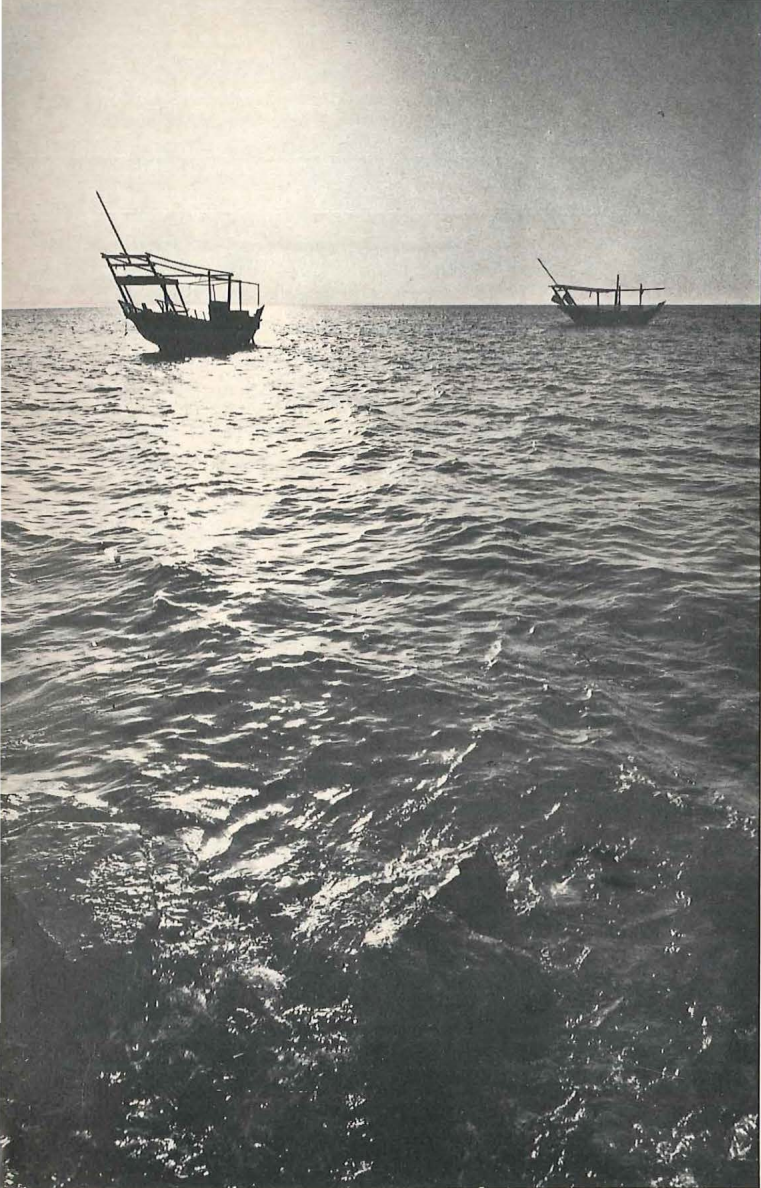
The Prime Minister soon had an opportunity to back up his words with action. At a NATO meeting in Brussels in December, Mr. Papandreou stated his categorical support for the Palestinian cause and added that his government was opposed to the use of U.S. facilities on Greek soil for military actions against "friendly nations". The Arab diplomatic corps in Brussels offered lavish praise for the Greek leader's stand and the pro-government press in Greece waxed poetic on the meaning of this new friendship with the Arabs. Said the pro-PASOK daily *Eleftherotipia*: "(This) translates into an incalculably potent weapon as regards our country's diplomatic, political and even military standing in the international arena . . . any third party would think twice before attacking in any fashion a country which enjoys the unequivocal support, respect and affection of hundreds of millions of Arab peoples."

In December, Yasser Arafat came to Athens. Amid a tight web of security, Mr. Arafat was treated like a visiting head of state. Fraternal toasts were exchanged and the PLO chief laid a wreath at the Tomb of the Unknown Soldier. He held audiences with the leaders of all major Greek political parties and Mayor Dimitris Beis even conferred honorary Athenian citizenship on him. But the most concrete result of the visit was the upgrading of the PLO's information office here to diplomatic status. Mr. Shawki Armali, the PLO's representative in Athens since 1980, was finally able to present his credentials to the Ministry of Foreign Affairs on January 28. The PLO now enjoys the same level of diplomatic representation in Greece as does

Israel, a sore point with the Israelis who feel slighted that the Greek government has kept relations between the two countries at the level of charge d'affaires since 1949.

Mr. Arafat's visit marked an important departure from past Greek policy towards the Arab world. Athens has long maintained good relations with the Arab states of the Middle East and North Africa, both economically and politically. Arab trade accounts for 25 percent of total Greek exports (up from six percent in 1970) and was worth \$ 1.3 billion in 1980. This still falls far short of the \$ 2.9 billion Greece spent on Arab oil last year, and the \$ 2.36 billion the country is expected to pay out in 1982. In an effort to narrow this gap, Greek governments and private companies have been courting potential Arab customers, and today the country exports a wide range of products including machinery, cement, asbestos, textiles, plastics, agricultural products, TV films and even some munitions and explosives. Greek firms are also active in almost all Arab countries designing and building everything from houses to harbors. A number of industries have even set up factories and branch plants in the Middle East. An indication of the importance of the Arab trade is the fact that the *Who is Who of the Hellenic Technical Companies, Industries and Commercial Enterprises*, a publication that lists most firms operating in these fields in Greece, is published in Greek, English and Arabic.

Politically, Athens is a long-time supporter of Arab causes in international forums, such as the UN, confirmed MP Miltiades Evert, who served as Minister of Industry, and later, of Finance, in the previous government. The most recent example came during last month's UN General Assembly vote for sanctions against Israel over its annexation of the Golan Heights. Greece voted for the resolution. But going back even further, Greece has routinely backed Arab resolutions condemning the Jewish state, and the PLO has long maintained an information office here. In fact, past support has been



Images of neighbors near and far

so consistent, that then New Democracy Minister of Commerce Constantine Mitsotakis was able to say in 1979, perhaps a little rhetorically: "The Arabs are aware that the Greeks have been friends of theirs since the time before the oil was discovered, and will continue to be their friends after the oil has run out."

While Israel and her supporters, pointing to the long history of conflict between Greek Christianity and Islam, brand these claims of friendly ties a "myth", Arab spokesmen readily agree that "traditional bonds of friendship" do exist. Yasser Arafat, in his December 16 press conference here, spoke of historical and cultural links going back to the time of the Phoenicians. Naeil Hasan, Iraqi press attache in Athens, said that the relations between his own country and Greece "are very deep in history." He added that "the good stand of the Greek people towards the Arab cause," was an important factor in these bonds. Even Western diplomats concede that the ties between Greece and the Arab world have been good for quite some time now.

Perikles Niarkhos, a foreign affairs advisor to Prime Minister Papandreou, admitted that past governments have maintained friendly relations with the Arabs. He pointed to Greece's geographical proximity to the Middle East and North Africa, the tradition of historical links and the existence of Greek communities in many Arab countries. What's different about the new government's approach, he said, was that "we *accentuate* this policy. Concretely, we upgraded the representation of the PLO into a diplomatic mission. And we declare our position on all occasions about the necessity of securing the right of the Palestinians to have their own country." The symbolic significance of Mr. Arafat's visit, Mr. Niarkhos continued, was that it underlined the importance of the Palestinian problem and the Greek government's views on its solution. "But," cautioned Mr. Niarkhos, "the Arab world is not just Arafat. We cannot see everything through the Arafat visit."

Critics of PASOK charge that the recognition of the PLO was a grandstand gesture aimed at securing more Arab investment, increasing exports and getting a better deal on oil. There's also talk of secret deals with Libya. One rumor maintains the upgrading of the PLO's office was a pay-off for Libyan campaign contributions to the PASOK electoral war chest. But Western diplomats generally dismiss these charges and point out that internal ideological pressures within PASOK would have inevitably led to the recognition of the PLO. Mr. Niarkhos agrees: "Our policy is not inspired by the desire to attract petrodollars. For us it is a matter of principle, right from the founding of PASOK." But, he added, "good relations could have economic consequences and if this happens, why not?"

The recognition of the PLO is appreciated by the Arabs and allusions to better economic and political ties are common. A recent meeting of the social and economic council of the Arab League recommended to all its members that economic relations with Greece be further tightened. Adnan Kassar, vice president of the Arab-Hellenic Chamber of Commerce, told the press in December that, "with the recognition of the PLO by the PASOK government, a climate much more pleasant for the Arabs has been created. We shall cooperate in all sectors." Iraq's Mr. Hassan told me: "Arafat's visit to Greece was an excellent sign to improve relations on all levels." The PLO's Mr. Armali was even more upbeat. "This new stand of the Greek government has had a very positive response. I am sure that the Arab countries will make a bigger contribution to the economic situation in Greece. There is a pre-disposition on the side of the Arabs in this direction."

It's still too early to tell whether economic ties with the Arab world will improve dramatically (some Western diplomats feel they won't), but since PASOK's election little real movement in this direction has been affected. The most promising agreement signed so far was with Iraq, in

December. Its provisions included the construction of Iraqi ships in Greek shipyards, repair of Iraqi aircraft here, the export of Greek cotton, tobacco and oranges, and the provision of Greek technicians to supervise large construction projects in Iraq. The two sides also agreed that a Greek delegation would visit Baghdad in March to discuss establishing an aluminum plant in Greece as a joint venture. But these agreements have been in the works for a long time and grew out of the discussions of the Interministerial Committee on Economic and Technical Cooperation between Greece and Iraq, founded under the last government. Said Mr. Evert, who led at least three trade missions to Baghdad during his cabinet tenure: "We signed the agreement on the joint aluminum plant that Papandreou is now trumpeting, back in 1979."

Mr. Evert, for his part, is unhappy with PASOK's policy. He feels the government is mixing up Greece with the intricate problems of the Arab world. "We are not facing a unified Arab policy," he explained. "For example, I don't know how many Arabs are really satisfied with Arafat's positions. And there are conflicts between Arab states, such as Syria and Iraq, Egypt and Syria, Libya and Egypt. The relations they have among themselves are often worse than those they have with Israel. It's my belief that the moment we begin to interfere in these problems, we can get ourselves into the soup without being able to get out."

Another reservation many critics expressed was about the depth of Arab support for Greek national issues such as the Aegean dispute with Turkey, and Cyprus. It is true that Arab states have often expressed sympathy for Greece on these problems. Most have voted in favor of UN resolutions on Cyprus demanding, among other things, the territorial integrity and national independence of the island republic and the withdrawal of all foreign troops. Iraq's Mr. Hasan summed up the position followed in the international arena by many Arab countries and the PLO on Cyprus, when he said: "We be-

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lieve that the dispute should be solved according to the UN resolutions." On both Cyprus and the Aegean, Mr. Niarkhos pointed to the joint communique issued by Prime Minister Papandreou and Yasser Arafat at the end of the December visit, which states that: "Both parties underlined the need for a just solution of the Cyprus issue, based on the withdrawal of the foreign troops from the islands, as well as the need of securing Greece's sovereign rights, according to international conventions and practices."

However, when Ahmed al Shihati, general secretary of Libya's Progressive Socialist Party of the Mediterranean, gave a press conference recently in Athens, he avoided direct answers to questions concerning PASOK's stand on the Cyprus issue. "Do you accept the clear PASOK position," he was asked, "that the basic problem in Cyprus is the presence of Turkish occupation troops on the island?" He called for the unity and independence of Cyprus and the removal of foreign bases (not troops) and refused to criticize the Turkish invasion and continued occupation, in spite of the fact that the Greek journalists asked him about this over and over again.

I asked Mr. Armali about the PLO's stand on the Aegean dispute and he referred me to the joint communique. I asked if this meant the PLO supported Greece's position, since existing conventions on the matter do tend to shore up Greek arguments. He refused to comment. "You can ask the same about Turkey," he went on. "Turkey is a friendly country, and so is Greece. The PLO is for the sovereignty of all countries according to international law and conventions in this matter." Mr. Armali continued with an offer of PLO mediation in the Greek-Turkish dispute. "If we can play a role in this conflict, we are ready to do it, if the two parties ask us." The Greek government has declined Mr. Armali's offer.

The crux of this very delicate problem is that the Arab states and the PLO also enjoy friendly relations with Turkey. The bottom line is that

despite its secular face, Turkey is a Muslim country with a deep Islamic history. Turkey has been a regular participant in the Islamic Conference summits since the first one in Rabat in 1969, and it is steadily increasing commercial and political ties with the neighboring Arab states. Turkey shares a common heritage with the Arabs — Islam — and the historical links joining the two peoples are deep and far-reaching, extending back to the first appearance of the Turks in the early Muslim empires of Central Asia. "The Turks are practically Arabs," one diplomat observed. Students of the Islamic world, Western diplomats and critics of PASOK's foreign policy I spoke with were all unanimous on one point: in a real crunch, Greece would not be able to count on Arab support against Turkey. One PASOK critic put it bluntly: "If you think Khaddafi would support Greece in a war against Turkey, you're wrong."

But well-informed observers of the Greek political scene pointed out that Mr. Papandreou is aware of these ties Turkey enjoys with the Arabs. One source suggested the Prime Minister may be trying to head off, as much as he is able, Islamic sympathy for Turkey by a more active Greek friendship with the Arabs. Another view holds that the recognition of the PLO may be part of a delicate balancing act on the part of Mr. Papandreou. This view sees the Greek government playing its various foreign policy cards — within NATO and the EEC, the dispute with Turkey, its stand on Poland, its kid-glove policy towards Moscow, and its strong opening towards the PLO and the socialist states of North Africa and the Middle East — in a sort of rhetorical poker game in hopes of negotiating with everybody, but particularly with the Western allies, a better deal for Greece. The only problem with this, a Western diplomat pointed out, was that Mr. Papandreou had better be able to determine the limits of how far he can go.

Emmanuel Hadzipetros is a Canadian journalist living in Athens.

Women's Rights Advocate

Chrisanthe Antoniou: "For the first time in Greece there is an actual government body whose sole purpose is to establish the equality of the sexes."

By Yvette Varvaressos



CHRISANTHE Laiou-Antoniou. Graduate of the University of Thessaloniki Law School and Geneva's Institute of European Studies. A lawyer specializing in the Family Code. Member of the Athens Town Council. A founding member of the Women's Union of Greece (EGE) and member of the PASOK committee on women's rights. Finally, since last November, she has filled the newly-created post of adviser to the Prime Minister on the subject of women's rights.

So finding her was like trying to collect together three or four busy public figures for a simultaneous interview. I caught up with her on her way from her downtown law practice to her office in the Parliament building, where she coordinates the work of the advisory committee she now heads. "It's true that the committee's functions are still in the process of being defined," says Antoniou. "Yet its creation is a historic achievement for all Greek women. For the first time in Greece there is an actual government body whose sole purpose is to establish the equality of the sexes."

From the Prime Minister on down, the government has declared that true equality can only come after a general change in mentality and attitudes. Indeed, there has been considerable pressure from women's groups on the media to ban advertisements and programs whose con-

tent is "insulting to women", while others have stressed the need to change the sex role images in school books. But Antoniou emphasizes that the government must take greater responsibility for the family through improved social services which aid the situation of mothers. One of her first goals is the establishment of child-care centers throughout the country, which she sees as a major step in liberating women from the traditional ties of home and children. "The main thing is that the choice exists. We feel it is the obligation of the state to create facilities so that all women can have the same choices as any man — to be free to work, to have a career, or simply an interest outside the home."

Another problem area is family planning, which has long been the domain of the family doctor, if any one. There is widespread ignorance and misinformation, according to Antoniou and many others. "Both women and men need to be informed about contraception from a young age, and we want to introduce sex education programs in schools, as well as set up local family planning centers so that information won't just be in the hands of individual doctors. Abortion should only be a last resort and not a 'method' of contraception, as it has become here."

In recent months, there has been a lively, not to say vituperative, dis-

cussion in the media of the transformation of the Family Code, in particular the introduction of civil marriage, which has been attacked in some quarters as a threat to the traditional structure of Greek society. Although the Ministry of Justice is now in the process of revising the Code, which is expected to be ready by spring, the question of civil marriages has received separate consideration. According to Antoniou, the majority of the public is in favor of civil marriages being obligatory, with the option of a separate church ceremony, and to support her belief, she cites a poll published by the pro-government weekly magazine "Tachydromos" on January 28, which indicates that this majority numbers 64%.

The change in the status of civil marriages may also affect foreigners married to Greeks in civil ceremonies abroad. According to Antoniou, there is a good chance that their marriages will be recognized retroactively, thus removing the present necessity for a second, religious ceremony if they want their unions recognized in Greece. Says Antoniou, "With the changes in the Family Code, the position of foreigners married to Greeks also will be improved." As she sees it, these legal changes will only affirm what has already come to pass in many respects. "The position of Greek women now has left the present

Family Code a long way behind. Women have developed a consciousness of their rights and responsibilities to a degree not recognized by the law."

There are currently a number of women's groups throughout the country, apart from EGE, which is closely identified with PASOK. For Antoniou, there is strength through numbers. "The many different organizations shed light on many different aspects of the problems, and this can only be beneficial." Her own involvement with EGE has been of immense help to her personal development. "I was conscious of the question of equality from my student days and later as a lawyer, but the women's movement raised my consciousness, and I was better able to organize my thoughts. The feeling of being united in the face of common problems gives you the courage to struggle more."

A chief obstacle to social reform in Greece lies in the polarized nature of Greek society, with Athens and its complex urban structure on the one hand, and the outlying towns and rural areas on the other. But EGE and other large women's organizations have attempted to bridge the gap, and aid women from rural areas to understand their rights. An initial difficulty in establishing committees and action groups in these areas is overcoming the women's fears of any kind of organization, and their husband's hostility. "At first, they are usually forbidden by their husbands to have anything to do with whatever smells of 'feminismos.'" But throughout Greece, she maintains both men and women alike are increasingly well-informed about the struggle for women's rights. "Men are beginning to accept the fact that women's rights have to do with creating a better society. And, in the end, the question of equality is a question of justice. I don't believe there are many people who don't want justice to prevail."

Yvette Varvaressos, a Greek Australian who has lived in Athens since 1975, interviewed Sue Antoniou in mid-January.

Rewriting the Family Code

Justice Minister Alexandris talks about equality of the sexes, civil marriage, adultery, and changes in the civil law

By Haris Livas

Justice Minister Stathis Alexandris, born in Amphissa in 1921, graduated from the Faculty of Law at the University of Athens. During World War II, he joined the National Resistance (EAM), and was subsequently exiled for two years on Makronisos in the wake of the Greek Civil War. At the time of the 1967-1974 dictatorship, he was a chief defense counsel for many of the people active in anti-junta organizations and, after the return of democracy, figured prominently in the court case against the Junta leaders themselves. A member of PASOK since its foundation in 1974, Alexandris was elected to Parliament for his first term in 1977 from the Athens B District, and was returned in the elections of 1981.

Livas: What would you consider the first priority in the changes planned by your Ministry?

Alexandris: It is not a matter of change, but of need. We have to ensure that there are an adequate number of court buildings and that they are suitable for the cases they serve. We have to ensure that there are an adequate number of judges. We have to ensure the right kind of system that will be just for all.

Livas: For years now, successive governments have drawn up proposals for changes in the Family Law, but nothing has come of them. What changes do you propose?

Alexandris: It is true that nothing to date has changed. But you have my guarantee that now there will be radical and valuable changes.

Livas: What will be the most radical and valuable?

Alexandris: We'll introduce civil marriage, which no Greek government ever dared to do. We'll get rid of adultery as a punishable charge. And

we're forming a committee that will study all the problems of the Family Law in depth. And on this committee — this is revolutionary — we're thinking about giving women the majority of votes.

Livas: Not equality?

Alexandris: Not just equality. Equality is a principle that this ministry and the government stand for. But we're thinking about giving women the majority of votes. As a woman, what do you think of that?

Livas: For me, the important thing is equality. We women are not asking for more than men; we want equality.

Alexandris: Well, just so there won't be any bitterness, I'm giving them more than equality.

Livas: Can you tell me about the members of the committee?

Alexandris: I'm sorry but I can't do that at the present time because who they will be or how many they'll be, hasn't been decided yet.

Livas: But maybe you can tell me when they will deliver their conclusions?

Alexandris: That I can answer. They will conclude their work in five months. And I can say that on the committee will be university professors, legal experts, experts on social issues — but mainly women. As soon as we get the vote from Parliament on forming this committee — and I've already placed the issue before them — the committee can start its work. However, the subjects of civil marriage and adultery will be carried on by the Ministry without reference to a committee.

Livas: Do you think that the government's stand on civil marriage and adultery will bring you into conflict with the church?

Alexandris: We don't know. We don't want conflict. We don't inter-

ferre in the Church's business, and won't ever. But the subjects we're talking about are legal matters and the Parliament will deal with them. The Parliament represents the will of the people and is obliged to follow it. Anyway, we are a profoundly democratic government, and before we decide our opinion on any issue, we hear from all sides. On this particular issue we asked also for the Church's opinion.

Livas: Yet, the Church is adamantly against adultery, and has always been.

Alexandris: What this government wants is to wipe adultery as a punishable crime off the books. As you, a journalist, know well, in no other European country is such a law in effect, and so our getting rid of it shouldn't even be a matter for debate. The Greek people are going to say to us, 'Bravo!'

Livas: What is the Ministry's stand on abortion?

Alexandris: It's under study. It's not

going to be my personal decision, but the consensus of a committee. Their results will be based on the newest studies of the matter.

Livas: But you must have a personal opinion.

Alexandris: I believe that the way the issue has been confronted to date is not satisfactory, and that the present law, which allows only therapeutic abortions, does not take all the necessary factors into consideration.

Livas: As a widow with six children in a country where the law says that all my decisions relating to the children's inheritance have to get an o.k. from a Family Council in court (a law which applies to widows but not to widowers), I have even had to get an o.k. to sell my late husband's car. What do you plan to do with this kind of situation?

Alexandris: Those matters will also be reconsidered in the new Family Law...

Livas: Do you foresee any changes

in the laws affecting foreigners who live here?

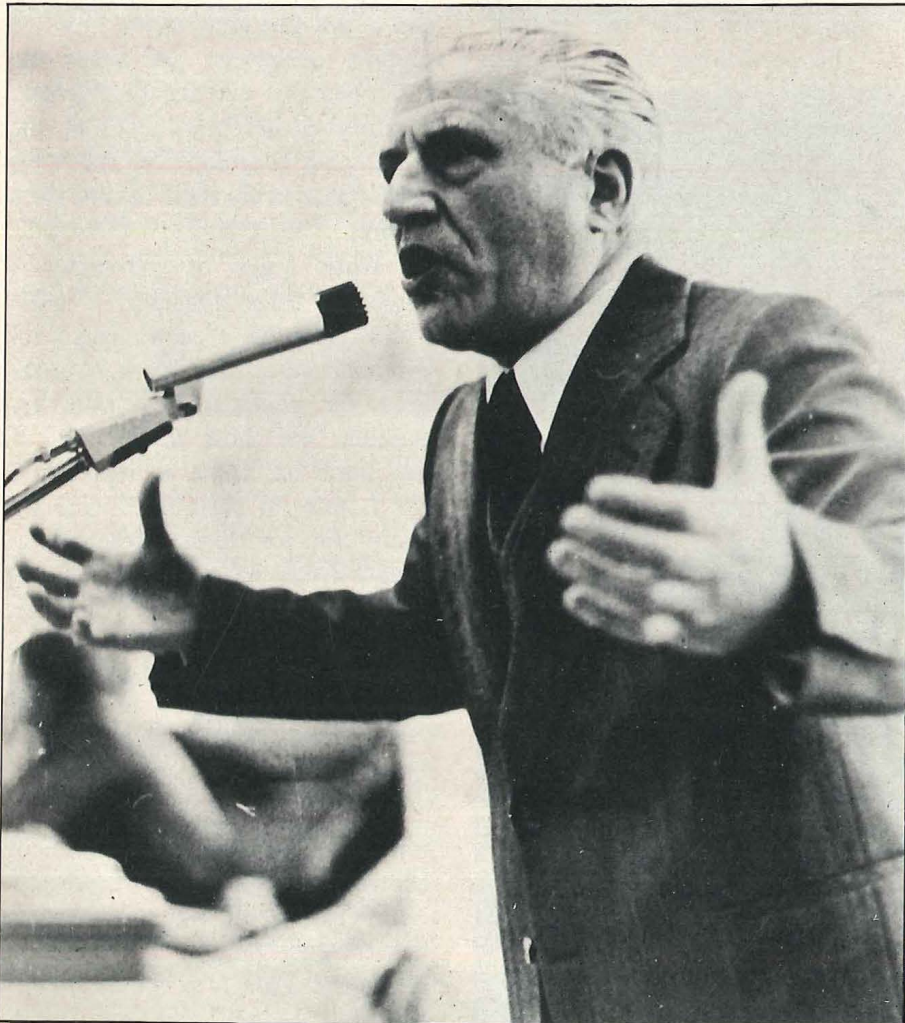
Alexandris: We're trying to have very, very good and well-intentioned relations with all the foreigners living here. I think you probably have the facts to prove that we help all the foreigners here with love and hospitality.

Livas: What about the reforms in the court system?

Alexandris: We have very good judges — moral and upright. But we don't have suitable buildings. The PASOK Government is determined to get all the courts in one place instead of the eleven different places where they are today. For forty years the law courts have been scattered here and there. That's one problem we're going to solve — and soon!

Livas: The final question. What do you feel most proud of, considering the Ministry's accomplishments to date?

Alexandris: From its very first days, the government of PASOK has been concerned about human issues. For example, the treatment of prisoners. You've seen what we've done and that the jails are now more humane. But there are many serious problems that we've inherited. I'm trying to solve them in the shortest possible time. If I have anything to be proud of, you're the one to judge that, not me. To give you one example to show you just how difficult is the PASOK Government's work: the different court and jail buildings are supported from a fund called TAXDIK. When we took over we found 860 million drachmas in that fund. But at the same time we found debts of three billion six hundred million. If you consider that under such circumstances I am trying to solve the buildings problem which is most acute, then you can see the difficulties I face. I can't be proud of myself for just trying to do my duty, but on the other hand I'm not about to accept any criticism.



Minister of Justice Stathis Alexandris

Haris Livas who regularly interviews political figures for The Athenian, spoke with Justice Minister Alexandris February 8,

Jazz: An Alternate Lifestyle

For some, it's not just music, it's a style of life

By Adrienne Calfo

NIKOS Thapasithis spends days translating books from German into Greek, or teaching a class or two; nights he spends "home", the Half-Note Club on Michalakopoulou 56, which he owns. For Nikos, the day's activity is incidental, work done so that he may be free to live the nights. "My place is not a bar," he says with emphasis, "it's a place where people can come and discover a new experience, a new way of living." The new experience? Jazz.

Nikos is among a handful of Greeks who have dedicated their lives, time and great amounts of money toward the advancement of jazz in Greece. George Barakos, a soft-spoken, bearded man who owns The Jazz Club on Rangava Square in

Plaka, refuses to consider years of personal investment and financial loss as sacrifice: "I believe jazz is important. It represents free expression for me . . . the opposite of rock or disco. Jazz can improve your mind."

In 1974, with a personal collection of two to three thousand jazz records and a good stereo system, George opened The Jazz Club in an old house under the Acropolis. It began as a place where amateur groups gathered to perform or simply jam. "Later on, when I could afford it, I brought in some foreign groups from abroad, good musicians we could learn from." Today, The Jazz Club has foreign groups visiting an average of once every two months.

The subsidising of foreign jazz

groups is an uphill battle. Yannis Petropoulakis, a promoter and sometimes bass player, describes it as a vicious circle: "The government doesn't have the knowledge of the music, or the appreciation, so when they think of names they go mainstream, commercial, and think only in terms of money."

For those who want to introduce jazz to popular culture, money to support visiting groups usually comes out of their own pockets, and they describe their financial losses as if speaking of payment for necessary medicine. The figures are sometimes staggering: Nikos lost a total of 70,000 drs when he brought Rudy Berger to Greece, and again there was a loss of 88,000 drs when he arranged for the Frank Foster Quartet to visit.

As a rule, they aim to break even. George shrugs his shoulders, a faint smile playing over his mouth: "One month I break even, one month I lose. My wife works in a boutique in Athens during the day and I do odd jobs, that's how we support ourselves." He keeps the club open past two and then gets up as early as seven or eight in the morning. A long day? He shakes his head. "Jazz is not work for me, it's a passion."

When much of contemporary Disco and Rock threatens to numb, if not obliterate, music's capacity for communication, jazz is based on the need for unhindered, creative expression. For those who live by it, the music has come to represent a last frontier of idealism. This is certainly true for Nikos: "When I was twenty I was a Communist, when I was twenty-five I became a Socialist, then at twenty-nine I was supporting anarchism. Now I'm thirty-two and I believe totally in jazz."

In terms of political dogma, jazz is perhaps closest to anarchism. It is a music that goes against all structural formality, giving it the freedom of expression its supporters so embrace. "You can never do it the same twice," says Yannis, "it's like love-making. You create as you go along." A firm believer that any social system abhors the philosophy of



An evening at the Half-Note Club

jazz, Yannis castigates the need of the media and music industries to control and exploit mass culture. "They want to hype commercial music the way they hype pornography, so they can control people. We've never been more alone, and when people are alone, the system can manipulate them easily." Musicians have developed the idiom of jazz through musical improvisation, and therefore the music represents creativity in its essence — "Freedom all the way," as Yannis says.

In Greece, the future of jazz, or a jazz culture, is dependent on the amount of support that can be gained from the Greeks themselves. Students, who are the most frequent customers in the two jazz clubs in Athens, are only beginning to understand the music. According to Yannis there are only 2,300 people in all of Greece who know of jazz as a kind of music: "The rest think it has to do with playing drums." In order to make more jazz concerts available in schools and universities the musicians need the financial backing students can't provide.

Furthermore, many people don't know what they are hearing. With its freeform rhythms, jazz is a difficult music and takes time to understand in depth. According to Chris Stergiopoulos, a frequent visitor to the Half-Note, one of the reasons jazz has had a slow start in Greece is because people are not willing to give it a chance. "I grew up alone with jazz and used to try and share it with my cousins and sisters," says Chris, "but they got nothing from it. It is, de facto, music that presupposes a certain attitude and state of mind . . . you *have* to be open."

Nikos is optimistic. He sees an increase in people frequenting his club at night, different sorts who just want to spend time in a relaxed atmosphere. They don't always know what jazz is about, nor do they usually understand it musically, but, instinctively, they enjoy it. Recently, jazz has come to be something of a minor cult in left-wing, intellectual circles, which would account for part of the larger audiences at the clubs. Yet, for someone like George, one of

Παρουσιάζουμε
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Τετάρτη 2,3,4
Μαρτίου στις
δέκα το βράδυ.

Jazz Club

JAZZ CLUB
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ΠΛΑΚΑ
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TOTO BLANKE



the very few who understands the intricate depth of jazz, particularly modern jazz, this is not an achievement. He looks upon this sudden increase as a passing, fashionable, interest in a music that will forever be underground. Some years ago, Greek Communists, now supporters of jazz, regarded it with hostility, calling it a product of capitalistic society. "Now they've switched," says Chris, an echo of cynicism in his tone. "Since the Poles and Czechs have started to listen to jazz, the Communists say it's progressive, it's okay."

George Barakos leans heavily on one of his tables at The Jazz Club and shakes his head. "From what I see there's less real interest." Is this pessimistic? No, he says, realistic: "The whole system is against this sort of free expression, and the Greeks themselves are only beginning to understand the meaning of giving themselves freely." Yannis nods, then muses, "You never know where it will go." The current government is trying to boost Greek traditional music, Bouzouki and rebetika, a reaction to what is regarded as the pro-American, pro-European slant in

the cultural scene during the last government. So the future for jazz, as far as financial support from the government is concerned, does not look bright.

A live group is playing in The Jazz Club. It is late and there are only a few people still sitting around. The atmosphere is grey, smoke-hazed, reminiscent of college bars in the 60's. It is as if the lateness of the hour, the emptiness of the room, fed each player's concentration. The music is a piece by Wes Montgomery. Something Nikos said comes to mind: "I don't want my life confused. I lead a simple life with simple needs. One piece by Wes Montgomery will make me feel good for the whole day. Socialism, Communism, Democracy . . . our ideologies confuse us." Nikos tells me he does not want to be told what to eat, what to wear, what to think. He wants only one thing, to feel like he is living. And jazz, for those few who understand and support it in Greece, is all about living.

Staff member Adrienne Calfo thinks jazz may be an answer.

Accents and Spirits: A Question of Monotony

Or, monotony vs. polytony

By Antony M. Economides

THE Greek alphabet has twenty-four letters, which is fewer than many other alphabets, including the Latin one. Seven of these letters are vowels and the remaining seventeen are consonants. In addition, eight different combinations of these vowels make up diphthongs.

One of the difficulties of learning how to write Greek (faced by Greeks and non-Greeks alike) is choosing from among six different vowels or diphthongs to reproduce in writing the simple sound of "i" (pronounced "ee" in English as in the word "feet"). Similarly, how to choose between a vowel and a

ly below) certain vowels when these are written or printed in lower case (that is, not when a text is printed entirely in capital letters). These signs are, on the one hand, three different "accents" placed on the vowel of a word's syllable that is meant to be accented and, on the other, two different "spirits" placed on vowels or diphthongs (and rarely on "r") when they occur at the beginning of a word. This variety of signs is what makes Greek writing "polytonic" (that is, using multiple signs for accenting words).

The three accents are: the acute (´), the grave (`) and the tilde (˜), a

If he is not careful he will not get a good mark and he risks being branded illiterate for the rest of his life. In practice, however, there is hardly a Greek who is not unsure which accent or spirit to use when writing.

On January 11, 1982, the Greek government passed a law in Parliament which in a single article introduced the so-called "monotonic" system. Although details are to be worked out by a committee of professors at the Ministry of Education before the system is actually introduced in schools and in the administration, the committee has already recommended doing away with spirits altogether and replacing the present three different accents with a single one, which should be either the acute or a tiny dot — whichever suits the writer, typist or printer.

This represents a revolutionary step in simplifying the writing of modern Greek, but it is worth going back a couple of thousand years to see when and why the polytonic system was introduced in the first place.

Ἡ ἀμυγδαλία εἶναι ὁμορρο δέντρο

From a first-grader's copybook: with accents and spirits . . .

diphthong both sounding "e" (as in "bed") and two more letters sounding "o" (as in "tall"). It's all a matter of grammar and spelling, whose complex rules not many succeed in mastering.

Now why all this variety in writing the same sounds? The answer is tradition. Although no tape recordings dating from ancient times exist today, it is fairly well known that ancient Greeks pronounced some letters somewhat differently than their descendants do today, which accounts for the variety of "i's", "e's" and "o's". Many sounds, however, have been lost over the ages and, while the same Greek alphabet is used today, various letters or diphthongs in writing no longer represent different sounds.

But that is not all. Written Greek today also contains a set of charming little signs drawn on top of (and rare-

horizontal wavy diacritical mark also used in writing Spanish and Portuguese. For all practical purposes, the grave has not been widely used for several decades past, except in printing to indicate the accenting of the last syllable of a word. The two spirits or "breathing" marks are: spiritus asper (´) and spiritus lenis (˘), which resemble the signs for "subquote" and "unsubquote".

The three accents and the two spirits may be used singly or together in any one of six different combinations. In "simplified" modern Greek, there are five general rules for accenting, seven more rules referring specifically to accenting nouns or pronouns and five more for verbs — all with a long list of exceptions. Also, one has to be sure when to use an asper or a lenis. Using the proper accent or spirit plagues a Greek student from the day he enters First Grade.

Ancient Greeks of the classical era wrote only in capital letters, using no accents or spirits and hardly any punctuation marks at all. This we know from numerous inscriptions they left us. We also know from various sources that spoken ancient Greek was a more musical language and used more sounds than its modern counterpart. These various tones and some sounds were obviously taught, learned and used by the ancient Greeks but were not indicated in writing.

It appears that in the last centuries before the Christian era, some of these tones and sounds were already being lost in speech, particularly as the Greek language spread in the East in the hellenistic age. It was then that Alexandrian scholars invented accents and spirits in order to preserve these tones and sounds and to enable foreigners to learn Greek

and to read aloud properly ancient Greek texts in their original spoken form. Thus they introduced the acute accent to indicate an acute rising pitch, the grave to show a lowering of the tone and the tilde to indicate a combination of the two phonetic tones. The spiritus asper was used at the beginning of certain words to indicate a rough breathing sound that resembles the aspirate "h", while spiritus lenis showed a softer sound without the aspirate. Incidentally, this is why words of Greek origin with an asper have been transliterated with an "h" in English (e.g., hero, helicopter, hexagon, hydrometer, hypochondriac, also Rhodes, rhythm, etc.)

Although they have survived to this day, the spirits have no phonetic value in modern Greek, while the three different accent marks now all represent the same thing, namely a loud stress of the syllables on which they are marked. And yet the use of the "proper" accents and spirits has been taught in schools for genera-

form of modern Greek in education and in the administration, replacing the old-fashioned, purist "katharevousa" form. (See article by this writer in *The Athenian*, April 1976, p. 17.) However, that government, although not opposed in principle, was not bold enough to introduce the monotonic system in writing at the time, as the opposition demanded. Most newspapers, though, went ahead and began using a single accent. There was no displeasure voiced from readers, and in fact many readers hardly ever noticed the change-over. So the law voted in Parliament last January was considered a radical, though natural and long overdue, step in simplifying modern Greek writing.

Although the Ministry of Education committee has unanimously recommended that the same accent (an acute or a dot) be used over the accented syllable in words having two or more syllables, it was undecided whether monosyllable words should carry an accent or not. Rules pro-

should not be the only ones to heave a special sigh of relief. Printers and typists should also feel particularly happy. A Greek printer's "case" now contains 180 "positions" to take into account the required variety of combinations of upper and lower case, accents, spirits, etc. With the introduction of the monotonic system, sixty positions should suffice. It is obvious that this reduction of typographic positions to exactly one third should mean enormous saving in printing time, proofreading errors and consequent expense involved. Ten years ago, a journalist who made a systematic study of such eventual simplification estimated that approximately five billion drachmas would be saved in printing expenses throughout the country in a year. A major public corporation similarly estimated that its typing expenses would be reduced by 40%.

A TV reporter who recently went about eliciting people's reactions to the monotonic system encountered a few negative responses,

Η αμυγδαλιά είναι όμορφο δέντρο

and without

tions as an essential part of grammar and spelling. The Ministry of Education has estimated that a Greek student spends approximately 6,000 hours of study throughout his twelve years of primary and secondary education in order to learn the correct use of these diacritical — though now largely decorative — marks.

Efforts to introduce the monotonic system were made by some language professors as long ago as the 1920's, but these were unsuccessful. Even in 1942, the University of Athens suspended a professor for two months for using a "novel system" of spelling and printing that was considered "not permissible for university teaching". The dispute was publicly referred to at the time as the "trial of accents".

In 1976, the previous government took the bold step of introducing the popular spoken "dimotiki"

posed for accenting only certain monosyllable words for reasons of grammar or emphasis have run the risk of reintroducing new complexities and nullifying the simplification process. In any case, school teachers have been advised that, while the monotonic system is expected to be formally applied in schools as from next September, they should as of now stop punishing students for using an acute instead of a tilde or a lenis instead of an asper.

First Grade students who henceforth will be learning nothing but the monotonic system of writing should, of course, find little difficulty in reading books already printed in the polytonic system, even though they may consider the variety of accents and spirits encountered as a decorative curiosity of the past. But students as a whole — and in fact all Greeks who write, for that matter —

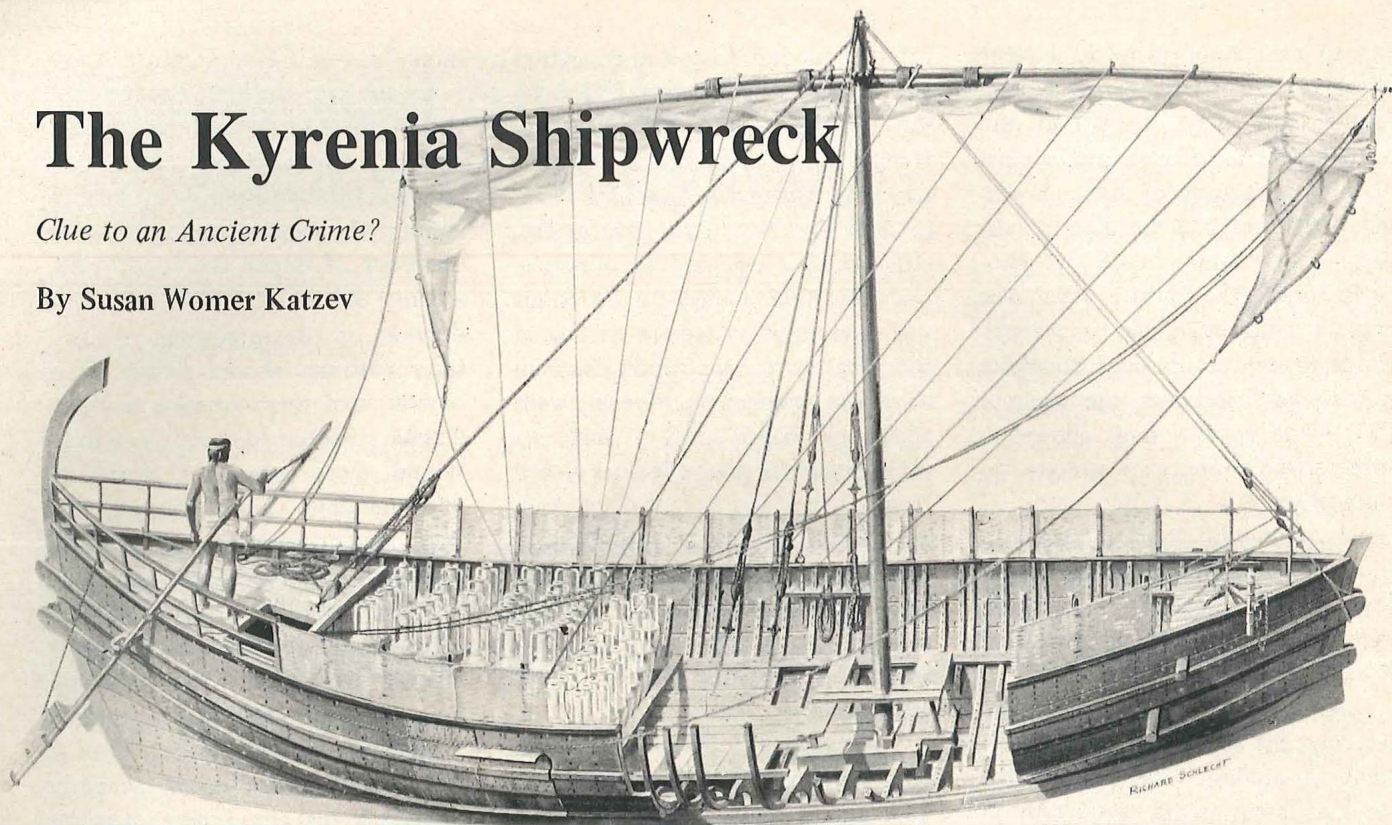
not surprisingly from older, more conservative people. One lady typist said she had spent a lifetime learning how to type fast with accents and spirits; she could not afford to start all over again to learn how to type without them. A salesman said he would feel "embarrassed" if he wrote without the "right" accents and spirits; his friends might consider him "illiterate".

Among the many letters received by newspapers with comments on the new system of writing, there was one from a retired school teacher who lamented: "What is the world coming to? At this rate, the next thing we will hear would be the introduction of a purely phonetic alphabet and, finally, the ultimate in degeneration would be the substitution of the Greek by the Latin alphabet."

The Kyrenia Shipwreck

Clue to an Ancient Crime?

By Susan Womer Katzev



OVER the past five years an “underwater archaeologist” has been sitting in the library of the American School of Classical Studies in Athens poring over such subjects as the economic history of the ancient Mediterranean and Hellenistic pottery, coinage, amphoras, papyri and inscriptions, in order to reconstruct the life of the common man in Greece around the year 300 B.C. He is the director of the Kyrenia Ship Excavation, Michael Katzev (and my husband).

“Why”, you ask, “should an underwater archaeologist surface and retreat so long into a library?” The answer leads us to the most important of the commitments which every archaeologist must accept before he starts an excavation. In the beginning is the thrill of discovery; in the end is the obligation to publish the results, to the last small detail, because these are what may change our understanding of history.*

Our work in the libraries of Athens began as a search for ancient shipwrecks around Cyprus in 1967. In Kyrenia we met Andreas Cariolou, a most remarkable man. Citrus farmer, town councilman and diver, he had put together his own diving equipment from scratch years before, at the first news of Cousteau’s and Gaenan’s invention of the aqua-lung.

When he heard of our request, he guided our search team right on top of the most beautiful sight any of us can recall. At thirty meters, on an unruffled, flat seabed of sand, manta rays, and eelgrass, lay a tiny mound of eighty graceful amphoras . . . the tombstone of an ancient ship. Soon, archaeologist Virginia Grace — the amphora expert at the American Excavation in the Athenian Agora—gave us the exciting news that the shape of these transport jars put the wreck in the latter third of the 4th century B.C. . . . just the time when the empire of Alexander the Great was disintegrating in the wake of the young king’s untimely death.

The Cyprus government quickly granted us permission to begin excavation the following summer. In the meantime, they posted a 24-hour guard to protect the site against looters. A team of specialists from twelve countries united in a common effort to uncover the ancient wreck. Layer by layer, the muddy sand covering was air-lifted away, revealing pottery, ship’s equipment, and, finally, more than 70% of the hull of a trading ship which had been built before Alexander was born, and which met her fate about thirty years after his death. It was sealed in sand and the silt from flash floods which have flowed sporadically for centuries into the

northern seas of Cyprus. Aided by currents, a muddy blanket had rapidly built up around the ship soon after it hit bottom and rolled over on her port side, blocking oxygen and sea life from attacking the timbers.

We soon saw that she was an open boat, only about 15 meters long, with very short decks in the bow and stern. Under the stern deck there was a “sail locker” which contained spare parts for the rigging, bundles of iron ingots, remnants of foods such as almonds, olives, pistachios, beans, sprigs of dried herbs, grapes and figs, and even a marble basin for performing sacrifices which would bring the voyagers good luck. Most of this simple ship was open, and crammed with amphoras, millstones, and perhaps bolts of cloth or other perishable materials. Undoubtedly, the crew and captain ate and slept on top of the unwieldy cargo of wine jars they had picked up on Rhodes, with their odd assortment of millstones from Nisyros stowed down far below as ballast.

We know a little bit about the crew . . . though whether they were free citizens or slaves is an unanswerable question. It is clear, however, from the evidence of their “last meal” that they numbered four: we found four examples of each type of



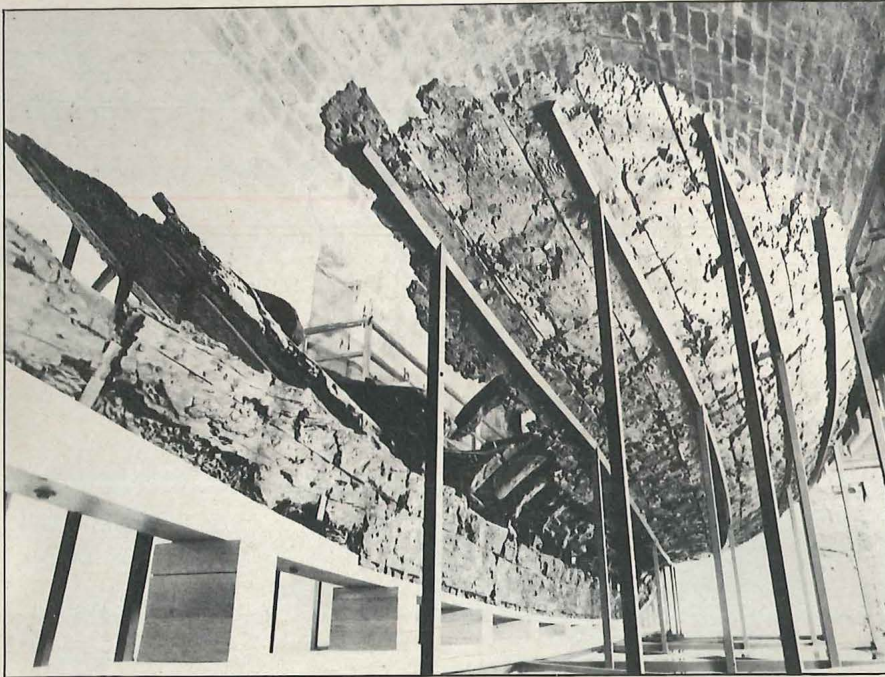
The Kyrenia Ship had two short decks, fore and aft, with a hatch to the aft "sail locker". The outer hull was sheathed in thick plates of lead shortly before she sank, in an attempt to keep an old ship water-tight. (Drawing by Richard Schlecht, courtesy National Geographic Society.)

plate, bowl, saucer and drinking cup . . . and remnants of four wooden spoons! Yet, disturbingly enough, we found no traces of personal belongings within the wreckage except for a tiny scrap of a leather sandal and three bone eyelets which could have gone with it. What happened to the crew? What became of the captain and his purse of coins? Only seven small corroded bronze coins turned up, most of which had been lost within the fishing nets in the fore-deck. Although they were less than a few drachmas to the ancients, these coins are of invaluable help in dating the sinking close to the year 300 B.C. Also missing from the cargo was some heavy commodity that must have been loaded in the bow. Without it, according to our studies, the ship would have been stern-heavy and unseaworthy.

So again we ask, "Where are the more valuable coins the captain must have possessed for his trade on that voyage?" Where are the private possessions of that captain and his crew of three? Did they escape with their bedrolls, holding on to the ship's mast and various other flotsam when the old ship foundered in a storm? This was our first thought, considering the age of the wood the boat was made of: Carbon-14 tests had suggested that the trees used to build the ship were felled in about the year 389 B.C.; whereas the freshly-harvested almonds in the cargo gave a date of 288 B.C. One hundred and one years separate these two dates, leaving us with the impression that our "tramp caique" had been

Author's first dive to the site, which was marked by a "tombstone" of eighty amphoras. Made in Rhodes, they probably transported the wine of that island.





S. Katzev

View of preserved hull shows gap between keel and bilge where critical planks are missing.

about a century old when she went down from "old age", many times repaired, lately sheathed in lead to shore up the seepage, and finally opening up in the bow from some slight collision — or simply from wave stress that spelled her doom.

This appeared a nice and tidy argument until unexpected evidence appeared. During the course of excavation, amorphous blobs of rotted iron had come from various spots within the wreckage. Years later, when we finally got around to conserving these many iron objects, we discovered that eight iron spearheads had been found *underneath* the hull — and that several of them had the ship's lead sheathing attached to them. Had the merchantman happened to sink right on the site of a previous naval battle? In the great expanse of the Mediterranean Sea, this would seem a most unlikely coincidence. We then thought about how spears were built. Chances are that, whether made for land battle or for sea engagement, they had a wooden shaft that was far more buoyant than the iron point. Hence, if spears of any weight were launched in a naval engagement and missed the target, they would float and drift away.

So why did our merchantman hit bottom with spear points around the sides of her outer hull? We guess

that those spears must have been imbedded in the sides of the ship at the time of her sinking. The next logical conclusion is that this old ship was attacked by pirates off ancient Kyrenia around the year 300: all along the coast are numerous secret coves from which swift-rowed pirate ships could attack merchantmen. If this is true, it would explain the disappearance of the crew, probably removed by the pirates to be sold as slaves. Then they would have combed the ship's cargo, picking up anything of value in coins, movable cargo and crews' belongings — before axing a hole in the bilge so the ship would sink, covering up all evidence of their attack. We know that in 3rd century Athens punishment for piracy was harsh. Excavations in Piraeus turned up the skeletons of several pirates who had been captured and crucified, then left exposed to die along the shore as a warning to others. All the more reason for pirates to be wary of leaving any evidence.

We would like to think we have exposed a crime committed over 2,200 years ago. But the problem is that most of the ship's planking is lost just at the critical turn from the keel to the bilge where this scuttling chop would most likely have occurred. In its early years on the seabed the waterlogged ship split open

under the weight of the cargo, exposing the broken bilge planks to water and marine life which attacked them until the silt built up again. Hence, we may never be able to say for sure whether the "old age" theory or the "piracy" theory explains the sinking of the Kyrenia Ship. We must wait to see what detective work comes out of the *next* year in the library!

...

The invitation to survey off Cyprus came from the Director of the Department of Antiquities, Dr. Vassos Karageorghis, whose encouragement and material help to the project have remained constant ever since. The two years of excavation were sponsored by the University Museum, Philadelphia. The next four years, conserving the hull fell under the gracious aegis of Oberlin College, Ohio. Since mid-1973, the last restoration and study has been under sponsorship of the Institute of Nautical Archaeology, Texas A & M University.

The monetary burden has fallen all along to American Foundations, business firms, and generous private donors whose names are detailed in more formal publications about the ship. They and the more than sixty members of the excavation and restoration teams were the unstinting architects of the ship's new life.

* It's a shame that the term "underwater archaeologist" has stuck in some peoples' minds as a cover-up for a treasure-hunter. There are countless records of amateur divers pillaging wrecks throughout the Mediterranean — and they are still especially active these days in the Carribean. But these people are clearly "looters", and not archaeologists. Still, the stigma attached to working under water causes many diving scientists and historians to wince at being labeled "underwater archaeologists". Michael, for example, is a "Classical Archaeologist" who happens to work under the sea when it appears important to do so. He has spent altogether six seasons excavating on land sites, compared with five summers in the sea.

Susan Womer Katzev is an artist who has often turned her talents to illustrating her archaeologist husband's excavation results.

Movie Preview:

Amnesty International Fictional Documentary

The opening scene of *Your Neighbour's Son*, a Danish film production scheduled to be shown in Athens in March, is idyllic. To the sound of cheerful bouzouki music, fishermen gather up their nets and villagers peacefully loll at cafenions or stroll near white-washed houses in the harbor of a Greek island. A close-up shot shows a young bearded man with sunglasses who is inconspicuously waiting on the quay, his appearance like that of any of a number of Greeks. But his past differentiates him. He is a former EAT/ESA* military policeman, one of many who were convicted in the 1975 "Torture" trial in Athens, following the downfall of the military dictatorship, and one of several featured, in this 65-minute drama-documentary.

The idea for this significant film was first discussed in the spring of 1978 by Dr. Gorm Wagner, a physiologist at the University of Copenhagen and Dr. Panos Sakellariadis, a surgeon in Athens, at an International Seminar of Medical Groups of Amnesty International in Athens. The Medical Groups, engaged in accumulating information on the results of torture on human functions, have enabled doctors to more effectively treat torture victims. At a second seminar in Geneva in 1979, the participants agreed that the best means of preventing torture is to educate the public about countries that practice it, and to make people realize that even if their own country doesn't practice it at the moment, that doesn't mean that it won't in the future.

Wagner and Sakellariadis decided on cinema and television as the most effective means of disseminating the facts of torture to the largest audience possible, and finalized the plans for the film at the Geneva conference. They based the script on research done by Dr. Mika Fatourou, a psychologist on the faculty of the University of Saloniki,

who had presented a paper at the Geneva seminar entitled "The Making of a Torturer". Dr. Fatourou's research began with interviews with twenty-one of the EAT/ESA men who were put on trial in 1975. All those military policemen with documented evidence against them were brought to trial and sentenced. Fatourou's basic contention is that any person, under appropriate circumstances and after going through scientifically developed training; could become a torturer; as the film title suggests, even "your neighbour's son". Although many films have shown harsh physical methods used for interrogation in Greece as well as other countries, none have detailed the training of the interrogators. Dr. Fatourou's analysis describes the principles involved in the selection process of recruits. Although most interviewed came from a strong anti-Communist background, this was not necessarily always true. Generally, the training was most effective with less informed people and those who were able to sustain the most abuse themselves.

With the ideas formulated, Dr. Wagner and Dr. Sakellariadis approached Danish producer, Ebbe Preisler, about making a drama-

documentary. Getting funding for an independent production, especially one falling into the educational category, is an arduous task. Preisler succeeded in obtaining a budget of nine million drachmas from Swedish television, the Danish Government Film office and the Danish Film Institute. British director, Michael Ruggins, and Dr. Wagner wrote the script, and Danish television producers, Joergen Hindt Pedersen and Erik Stephensen, were chosen as directors. Greece was chosen as the location because the country had recently emerged from a dictatorship and there was access to information as well as access to participants. The story could have taken place anywhere.

The desensitization and hardening process in effect with the recruits, called 'kapsioni' in Greek, is frankly depicted in the film.

The movie flashes back to 1972, the year EAT/ESA took over the role of interrogation from the Asfalia (Security Police), and dramatizes the progress of a recruit, Alexis, from training camp to EAT/ESA. Fictionalized episodes of techniques employed by KESA (ESA training section) during the Junta, based on the experiences of those who underwent this training and scenes depicting the brutalization of those suspected of anti-government activities are interspersed with interviews of former prisoners and military policemen.

The moment the recruit Alexis, shown as a warmly responsive person with his family and fiancée, arrives at the KESA camp, he is dragged off



Scene from *Your Neighbor's Son* showing EAT/ESA training camp



Alexis (Nikos Hitis) at his first "tea party"

the truck in which he arrived with other recruits. Pushed and shoved, he is thrown to the ground and is made, with the others, to crawl on his hands and knees to the barracks while being beaten. The recruits, in their intensive three-month training, spent a great deal of time in a kneeling position, moving great distances over rough terrain with hands clasped over their heads. This technique, and others forcing the soldier to jog in place while being spun about and tossed between ESA trainers who continuously shout at him, combined to make the men physically exhausted and disoriented. This, along with inadequate rest, broke down the defense mechanisms in the recruits, who became susceptible to suggestion. The mental stress caused by degradation was also an important factor. In the film, we see one soldier who was forced to "fornicate" with his duffel bag, becoming the recipient of the derision from his fellows. Alexis was caught in the toilet looking at the picture of his fiancée and was made to throw it on the urine-soaked floor and trample it, the anguish this caused reflected in his face.

When the training is completed, the soldiers received their hats, as symbols of the fact that they were now "real men". The tables are turned, and they were allowed to utilize cruelty with new recruits if assigned to KESA or with suspects, if assigned to EAT. We observe Alexis as he participates in his first "tea party". He is summoned to a

courtyard where a newly arrived suspect is being beaten while tossed around in a circle of EAT guards in a grim imitation of their own training. Alexis shows great discomfort at the procedure. But when the bloodied man is flung in his direction, and the others turn to watch, a slow motion sequence shows the change in his expression, his face hardening as a freeze-frame captures his first punch at the man, an example of the effective camera work. He has joined the others, and this transformation is convincingly conveyed by the actor Nikos Hitis in an impressive screen debut. The other relative unknowns cast as military policemen and the veteran actor, Nikos Skiathas, in the role of the prisoner, all are very natural and believable in their roles. The depiction of this abuse and other torture techniques such as being forced to stand for days on end in a small circle drawn on the cell floor, are less horrendous than many that could have been shown and are mild by today's standards in films. But the purpose of the film was not to overwhelm people with acts of violence which would distract their attention from the main points.

Interviews of former policemen and prisoners are skillfully integrated into the footage. Although many women were interviewed and supplied information on their confinement, all declined to appear in the film as did some others who were contacted. Those that were interviewed by Dr. Fatourou in the film, notably Michalis Petrou, Simon Patroclos and Georgios Bizioris, were amazingly frank about their role in



Veteran actor Niko Skiathas as prisoner

EAT/ESA. While the film is not meant to be sympathetic towards torturers, it is important to note that these men felt cheated by the people who trained them to believe that the brutalization of suspects was for the benefit of their country, because these people were enemies of the State. Although the torture was ostensibly used to extract information, it seems its real role was to control people through fear.

Former prisoners were interviewed as well, among them Stathis Panagoulis, now Deputy Minister of Interior; Kostas Alavanos, publisher and former M.P.; Anastasios Minis, former M.P.; and Spiros Moustaklis, a retired army officer. They related their experiences of suffering at the hands of the policemen but, interestingly enough, several mentioned that Petrou, although a torturer, did show some humanity. The most moving sequence of the film is undoubtedly the interview with Spiros Moustaklis, now crippled and unable to read or speak properly, due to abuse suffered during interrogation. He itemized, with the aid of Minis, the tortures that he suffered and then, with sounds and gestures, indicated that despite all this, he never "talked".

Your Neighbour's Son will be shown in cinemas in Athens and then on Greek television, and it is certain to provoke thought and discussion. Several European television stations, including the BBC are interested in airing the film, and the creators hope it will be shown in many countries around the world, especially the United States. The film's impact is very powerful, and its subject matter controversial, but the short length keeps it from a wide commercial distribution, although its screening in a Copenhagen Theater since the beginning of the year has attracted a solid attendance. Under the auspices of Amnesty International, a book based on the movie has been published in Danish and is due to come out in English shortly; meanwhile, further movies on the subject of repression through torture and other subtler means are planned.

* ESA stands for *Elleniki Stratiotiki Astynomia* (Greek Military Police) and EAT for *Eidiko Anakritiko Tmima* (Special Investigation Unit).

Barbara Stenzel

reviews

art

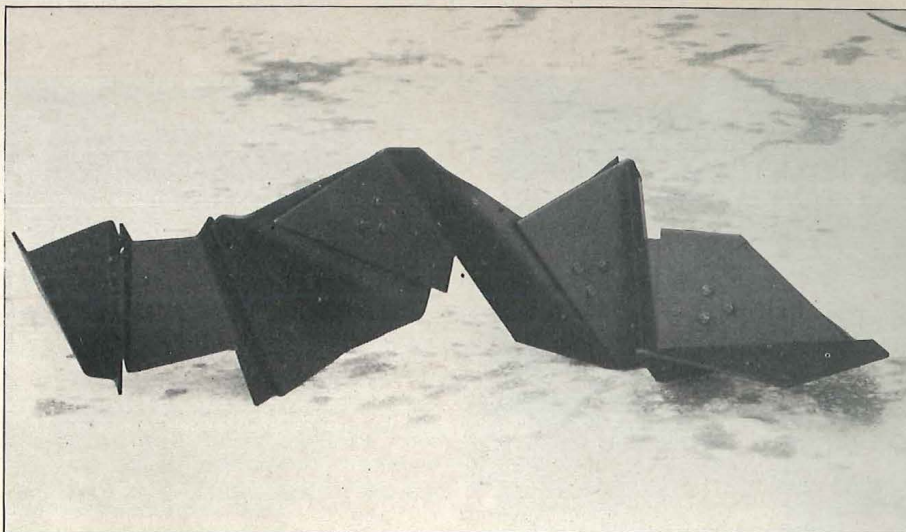
COSTAS COULENTIANOS
Medusa Gallery

Costas Coulentianos' exhibition at the Medusa Gallery last month gave ample evidence of the high quality of his sculptures both in execution and aesthetics. Born in 1925 and living in Paris since 1945, Coulentianos enjoys an international reputation. He has executed a vast number of commissions whose themes, abstract in nature, often derive from the female nude, and his large sculptures embellish public parks, squares and schools all over France. Unlike traditional sculpture which implies creating form by taking away from an amorphous mass, his work is based on constructivist principles in which form is built up through the use of wood, metal or plastic. The result is an assertion of sculptural space rather than mass.

All the large works exhibited were made either of thick iron sheeting or *cor-ten* bent by machinery into the desired contours and forms, and then bolted or welded together. The sculptures are painted black, forming a coat or "skin", thus blocking out entirely the physical appearance of the iron. Color is also used in order to eliminate variations of light over the surfaces. Coulentianos also exhibited some prints and tapestries, the designs of which are a subtle repetition of his sculptures transferred to two dimensions. (The bold patterns displayed in varying textural surfaces are, by and large, decorative.)

ASTRID KOKKA
Oraisma Gallery

German-born Astrid Kokka has been living and working in Greece since 1965. Her elegant paintings in the palest of opaque hues, exhibited at the Oraisma Gallery in Psychico last month, are clearly the outcome of a long and conscientious pre-occupation with Greek landscape and light, and are works which could only have been conceived and



Sculpture by Costas Coulentianos at the Medusa Gallery

materialized here or in places having similar conditions.

Thematically, Kokka is concerned with the elemental factors of line, shade, light and reflection. Her very, very pale blue and pink and white paintings express the light and color of the Attic or Aegean landscape at the end of the day — what the artist herself calls the 'blue hour' — when the islands and mountains on the horizon seem to lose all appearance of volume. At this hour, the mountains in the distance appear mysteriously flat and are given form by the finely traced outline of the mauve and blue colored silhouettes.

Kokka's paintings clearly indicate that line is the most fundamental and concentrated form of expression in drawing, and she displays its intrinsic power to separate and to outline. Her muted and apparently monochrome works also reflect a very competent colorist. The pigment, laboriously applied layer upon layer, produces rich, vibrant, translucent surfaces, despite the limited range of her colors. Her paintings come to life with the play of light and shade over the surface. They have depth of tone and a mercurial and reflective quality. In complete command of her theme and medium, she creates metaphorical renditions of the Greek landscape. These sensitive paintings are by an artist who has come to grips with the very essence and elusive beauty of the ageless Greek light and line.

YIANNIS MICHAS
Desmos Gallery

From the all-white 'Minimal' low-relief sculptures of about two

years ago, Yiannis Michas has moved towards object art. His diptych screens carved out of wood are either hung on the wall or placed in space and, being joined by hinges, fold. He has combined these screens with color, plexiglass or highly polished metal bars. Other works consist of two sliding panels, placed one in front of the other, the front panel made of transparent plexiglass. The work is abstract, and the basic themes of these 'objects' are the square, the circle and the straight line. For each work he chooses one or more geometric shapes which are represented on both panels of a diptych. However, the form of representation changes. By example, on one panel a circle may be depicted in low relief while on the other it may be carved into the wood. These variations reflect Michas' preoccupation with positive and negative elements, with opposites and complimentaries. The work is impeccably executed and has a sense of extreme balance, equilibrium and calm. It is, however, unimaginative, lacks daring and emerges as over-simplified, stereotyped and sterile.

YIANNIS PSYCHOPEDIS
Trito Mati

The paintings of Yiannis Psychopedis at the Trito Mati, entitled "1967 - A Retrospective", were an excellent display of this artist's talents as a colorist. This series in tempera consisting of over one hundred works (thirty were on show), begun in summer and completed in November of that year, are an implicit protest against the advent of the Colonels' junta. This series has two basic themes:



Tempera by Yiannis Psychopedis in "1967 - A Retrospective", at the Trito Mati

figures (often female nudes) set against a flat colored ground, and somewhat abstract landscapes. The paintings with the nudes were the most impressive. Appearing gaily colorful at first glance, these paintings are charged with a distinct expressionism which is conveyed by the angst-ridden figures.

The figures stand forlorn against a colorful yet hostile background which, whether implying political oppression or a bleak urban environment, is a situation created by man, and contributes to his anxiety and alienation. Compared to the more objective political and social comments associated with Psychopedis' work during and after the junta, these earlier expressionistic paintings appear as freer and more personal statements.

YIANNIS
Goethe Institute

The Goethe Institute opened its new premises last month at 12 Omirou Street. This grand edifice, which mirrors West German affluence, befits the image of an international institute of this nature. The inaugural function was an equally grand affair opened by Minister of Culture Melina Mercouri. Conversely, the exhibition by German-born sculptor Hans Limmer, known as Yiannis, which coincided with the opening, was a sorry affair.

Chosen, it seems, only on the grounds that he has been living and working in Lindos, for the past

seventeen years, the work was an illustration of devastation and destruction, following war, or perhaps resulting from the consequences of technology. This was portrayed by the conglomeration of rusted and broken bits of iron bars, railing, and wire to create Yiannis' assemblage-like sculptures. Throughout the constructions, white, polyester, female breasts were either squashed under the iron bars, spread across railings, or pierced and strung from lethal-looking iron hooks.

The whole scene - which presented the artist's hermetic pessimism and his distinctly personal fixation - was embarrassing, in very bad taste, and most offensive to women. Clues that the basic theme was in fact about the ills and destruction of war were given by prints dedicated to the concentration camp victims in Germany during the war. The prints were poorly displayed, virtually 'hidden' as it were, behind panels placed at the back of the hall.

PAINTING EACH OTHER
Gallery 3

The group show at Gallery 3 entitled 'Painting Each Other' consisted of portraits by Mikis Theophylactopoulos, Yiannis Psychopedis and Chronis Botsoglou of each other. Friends, all in their late thirties, these artists have distinctly disparate styles. Theophylactopoulos' heavy impasto,

gestural painting contrasts sharply with both Psychopedis' detailed, cross-hatching linear crayon drawings and Botsoglou's realistic and more conventional renditions. Despite its heterogenous character, it was a very vital exhibition, the relationships that exist between these three artist-friends pervading the exhibition. It was clear that the portraits were painted by artists who were very familiar with, and very interested in, their models. The result was an interaction among the paintings and drawings, an interaction which probably does exist among these friends, and which exuded a sense of animated warmth. A small but worthwhile show.

Catherine Cafopoulos

dance

BALLET RAMBERT
Piraeus Demotic Theater

From January 31st the Ballet Rambert from London gave six performances at Piraeus' Demotic Theater. The program was made up of three separate dances, each totally different in outlook and subject matter from the others.

"Lonely City, Lonely Street" is a series of dances to songs by Bill Withers, each song describing an unsuccessful attempt at communication between people. The ballet begins with controlled walking and ends with the dancers gyrating in solitary pain and repeating the walking patterns in frenzied parody, as they frantically make and break relationships.

It must be pretty depressing, you say. And yet, it is exhilarating. The choreography by Robert North, from Matt Mattox's original, is fresh and deeply expressive. Bodies twist, alone and against each other, touch and form shapes which dissolve immediately. The flighty girlfriend (Lucy Burge) in "Who is he and what is he to you?" does indeed fly, yanked this way and that by her smouldering anger and her jealous partner (Robert North). He misses her in "Ain't no sunshine when she's gone" in a lyrical solo of smooth cyclical steps contrasting with the speed and fury of their love and jealousy.

It is true that for those who have seen much modern dance there are



Lucy Burge and Robert North of *The Ballet Rambert* in "Lonely Town Lonely Street"

shades of "West Side Story", and of Alvin Ailey's American Dance Theater, but for those with little experience, this was something excitingly new. The choreography reflects truly the words of the songs and extends their meaning into color, shape and movement. The casual, colorful clothes, the trash-can alley set and the plain lighting brings it into the realm of everyday life.

"The Rite of Spring" begins with a long slow ritual, with costumes and set in shades of beige and brown, in which a priest chooses, with immense dignity, one of six virgins as a victim for human sacrifice. The music by Stravinsky is for two pianos and the choreography follows its sudden reversals. The fifteen dancers form ritualistic circles and serpentine lines in a variety of ways, then break apart in an explosion of rolling, leaping, and weaving. But this "Kiss of Earth" scene goes on too long to sustain the suspense: once the poor girl is chosen and undressed from her peasant smock and leggings down to her faintly green body-stocking, she still has to wait through ages of grief from her comrades.

At last she is set to dance herself to death, "so freeing the power of Spring from the frozen Earth", as the program note states. And her dance is magnificently horrifying. The Chosen (Diane Walker in the performance I saw) flings her limbs into incredible contortions in her fear and cold, frantically leaping, running and turning on herself until she finally falls in a heap — and both her audiences let out their breath. It

was almost worth the wait through all that primeval ritual.

Lastly, three skull-masked, nearly-naked men stand watching in a cold desert mountain landscape, the stark light making their skin paper-white. Their movements are sometimes sudden, sometimes slow, in total silence, a terrifying and alien "Ghost Dance".

Slowly, a small crowd of warm, living, loving people — a husband and wife, a father and daughter, a cheeky casanova and his conquests — wander in, a Latin American village ballad leading them to dance. The husband and wife dance their work, hunger, love and dependence on each other; somehow the man dies and is taken off by two of the ghosts. Casanova dances folk dances with his girl friends, seems to thumb his nose at convention and inexplicably dies. The ill, bemused daughter catches her father's eye. He clowns for her to extract a wan smile, and is giving her a piggy-back when he loses her to the ghosts.

Christopher Bruce's choreography is full of tenderness, love and often sheer happiness. The costumes are in warm colors, the relationships are deeply moving. In the end, the ghosts have reduced it all to dust and return to their guardian posts.

In Greece, modern dance of this caliber, expert, varied and imaginatively choreographed, is not often to be seen. A pity that the

Ballet Rambert stayed just four days, after all the organization and effort made by "Ekfrasi" and the British Council to bring them, and by the dancers themselves. Even a standing ovation at every performance could not persuade them to stay.

Julia Petch

theater

UNDER THE YUM-YUM TREE

by Lawrence Roman
Amiral Theater

In *Under the Yum-Yum Tree*, Lawrence Roman, a playwright unknown to Athenian audiences, has created a heroine whose notion of marriage is a sort of bridge between the past and the present. A young, modern, still virginal girl is afraid of marriage because her parents have divorced. Although she loves a serious young man who is devoted to her, she would like to ascertain before they marry that they are made for one another. She proposes that they share a little flat, provided he respects her while they live together. He accepts the proposal only because he fears that, living alone, she might be seduced by the crafty neighbor next door. The story may seem naive, but it gives continuous opportunities for delightful scenes and funny characterizations.

George Tzordjis plays the



Scene from Thanassi Papayiorghiou's production of *Nassos*

bewildered fiance and Tonia Kaziani is at her best as the young girl. Olga Politou is convincing as the older friend of the unpredictable heroine, and Vassos Adrianos as the crafty neighbor gives the best performance of his career in a sweepingly funny characterization. Victor Pagoulatos' direction, Manolis Maroudakis' sets and Jack Menahem's music successfully assist in the unravelling of the plot. Melpo Zaracosta's Greek version, however, does not compare with the original English text.

NASSOS

by Andreas Thomopoulos
Stoa Theater

In its thirteenth winter season, the Stoa Theater continues devoting itself obstinately and successfully to the production of Greek plays that deal with the lower social depths: *luben* plays is the prevailing term today. This year, Thanassis Papayiorgiou, founder of the Stoa, has chosen Andreas Thomopoulos' first play, *Nassos*. A 35-year-old Athenian who studied theater and film in London, Thomopoulos produced plays for lunchtime theaters and a few underground films. Returning to Athens, he worked as a director for a variety of programs on ERT.

The title role of *Nassos*, written in 1980, epitomizes those traits of character found in the heroes of all *luben* plays. He is a helpless human being who keeps wondering what real life is, envies the well-being and success of others, and comes to the conclusion that money provides everything. Therefore, grabbing the right opportunity, or as the Greek saying goes, *na piassoume tin kali*, becomes the crux of the play. The story is told by narration or confession in short scenes and flashbacks. Being used to this kind of realistic play, the Stoa company is the most natural-looking cast in Athens. Vangelis Vrassivanopoulos' sets are appropriate to the bareness of the plot and Loukas Thanos' music is as pitiful as the characters. If you want to become acquainted with a Greek lower class victim of the society of affluence, then, by all means, go and see Thanassis Papayiorgiou's interpretation of the role.

Platon Mousseos

food

Lenten Fare

The western world has discovered "vegetarian cookery" only relatively recently, but the Greeks have developed a tasty and varied cuisine to get them through the meatless forty days of Lenten fast which precedes Easter.

Of course many Hellenes admit they may not fast as strenuously now as they did during childhood, but they still learn how to cook the traditional village Lenten dishes. In Macedonia, for example, thickened, lima bean stews are layered between two homemade filo leaves and the same idea transforms hearty sauerkraut into a Sunday celebration. Simpler meals to make are the vegetable stews, leguminous soups and greens and grain combinations, common all over Greece, such as the steamy *faki*, lentil soup, soured with vinegar.

Many unusual *Sarakostiana* dishes can be found in The Athenian (March 1980 and 1981); the following regional recipes, shared by Kiki Koumelas, Andriani Orphanos, Maro Tsangaris, Calliope Tsilirakis and Violet Valauri, deserve to be perpetuated at home and on picnics.

Salingaria, Cretan style (Snails)

Cretan snails come in small, medium and large sizes, and the large, brown ones need special cleaning and boiling before cooking with this recipe. Snails must be live (they will climb walls if not kept under control). Keep in a large paper bag folded at top at room temperature with a little cornmeal or flour for their sustenance until ready to cook. Substitute any available kind of fresh snails.

- 1 kilo or about 2.2 pounds snails
- ½ cup olive oil
- 1 large onion, chopped finely
- 4 whole tomatoes and juice
- Salt and freshly ground pepper

Thoroughly wash snails. Heat oil in a large pot and add the snails, stirring constantly for two minutes. Add the onions and cook two minutes, then

stir in tomatoes. Season with salt and pepper. Cover and cook over low heat for 25 minutes. Serve with rice, cracked wheat and green vegetables. Serves 2-4

Taramokeftedakia (Fried Roe Balls)

Hellenes from Aigion in Peloponnesos all the way to the island of Chios count this among *sarakostiana* favorites. Chiotes use a distinctive herb called *kafkalithra* (no substitute, so ask Chios friends about it).

- 1 cup tarama (carp roe)
- 6-8 slices white bread including crusts, soaked in water and squeezed
- 2-3 tablespoons lemon juice
- Herb (*kafkalithra*, parsley, dill), chopped (optional)

Vegetable oil

- 1 onion, minced
- Flour for rolling balls (optional)

Pound the tarama in a mortar to break the eggs and continue pounding or beating in the bread (the amount of bread determines the sharpness or mildness of flavor and also reduces the roe's saltiness). Flavor with lemon juice. Heat 1 tablespoon oil and saute the onion until translucent; add the roe mixture and knead thoroughly. Refrigerate at least 30 minutes. To fry: heat oil in deep pan until very hot but not smoking. Drop tarama mixture by spoonfuls or rolled into balls, lightly flouring fingers. Turn when brown. Serve hot. Makes about 30 small balls.

Rizi Vrasto Me Lemoni (Rice with Lemon)

This may not sound exotic (and it isn't) but I remember it as a delicious fasting dish from childhood made by my mother, born in the Taygetos Mountains (Lakonia), which she learned from her mother born in the same village.

- 1 cup long-grained rice
- 2 tablespoons olive oil
- ¼ teaspoon salt

Pinch of black pepper
 2 cups cold water
 Juice of 1 lemon or quartered lemon

In a pan combine the rice, oil, salt, pepper and cold water. Stir over heat until water boils. Reduce heat to minimum, cover tightly and cook until all water is absorbed and rice is tender, about 16 minutes. Serve with lemon juice or lemon wedges, squeezing as much as desired. Serves 2.

Tahini Dip, Cyprus style

Usually mixed with cooked chick peas to make *humus*, popular in the Middle East, tahini is a special favorite among Cypriotes during fasting; can be stored in refrigerator for several days.

1 cup tahini (sesame seed emulsion)
 2-3 tablespoons lemon juice

Water
 1 clove garlic, minced
 1 tablespoon fresh parsley, minced

In a small bowl, beat the tahini with a fork. Gradually add the lemon juice, more if you like sour dishes, until the texture appears sandy (*koutrouvoni* to Cypriots). Then continue beating and adding water until the texture is smooth and creamy. Stir in the garlic, and parsley. Chill. Serve with crusty bread. Makes about 1 1/2 cups.

Faki Xydati (Vinegared Lentils)

Good Friday means strictest fasting, and most Hellenes limit their fare to *faki*. This Cyprus version without tomatoes (making a very dark soup) is served with vinegar in symbolic remembrance of Christ's ordeal on the Cross.

1/2 kilo or 1 pound lentils
 1 large onion, chopped
 1 stalk celery, chopped
 1 small carrot, chopped
 1 - 2 tablespoons pligouri (cracked wheat) or rice
 Salt and freshly ground pepper
 2 tablespoons red wine vinegar, more if necessary
 1 tablespoon flour

In soup pot, combine lentils, onion, celery and carrots with 12 cups water; cook until lentils are almost tender, about 1 1/2 hours. Stir in enough cracked wheat or rice to make a thick soup; continue cooking 15 minutes. Season with salt and pepper. Mix vinegar and flour in a small cup and stir into the soup. Simmer five minutes. Serve hot with more vinegar, if desired. Serves 5-6.

Vilma Liacouras Chantiles

marketplace

Notions for Those Who Sew

I recently asked some newcomers to Greece what specific shopping problems they have had here. Some said that they found it difficult to locate sturdy, brown shoes for their school-age children, others were looking for familiar cuts of meat, and many of them remarked that it was hard to find supplies for home sewing. Not only was language an obstacle — "how does one ask for bias binding in Greek" but they didn't know where to go for the sewing and dress-making accessories so easy to find in department stores abroad.

As I wrote in the January column, Athens is essentially a city of specialty shopping areas; you probably won't find zippers, sewing scissors, or dress patterns in your neighborhood shops. In Kifissia, A. Samouchos, Kassavetis Street (opposite Varsos), only recently started stocking Vogue and Burda patterns. But the mecca of dress-maker patterns for years has been Patron Grace, now at 13 Perikleous St. Generous counter space, a supply of page markers, and plenty of willing assistants ready to give advice

make pattern shopping easy here. Patterns available in stock include McCalls and a limited range of Vogue designs. You can order from the Butterick and Vogue pattern books and have your pattern in a week. Patron Grace is open from 8:15 to 1:30, Monday through Saturday, and from 5:30 to 8:30 pm on Thursdays.

For sewing accessories, head for Kaliviotis, 8 Ermou St., which has almost everything you need to equip a sewing basket, despite a certain degree of confusion. The shop is always crowded, and each item you buy, however small, must be paid for at a central cash desk before you pack it up. But here you can find shoulder pads, elbow patches, belt fastenings, and artificial flowers as well as a wide selection of lining materials, zips in all colors, and a variety of button designs.

With luck, and detection work, you can find good-quality, European dress materials at realistic prices both in the basement *apothikes* around the center of town and from certain textile factories situated in the northern suburbs. You can also choose from a wide range of high-quality

fabrics, mostly imported, at Kouropouloi, 11 Ermou St., a little below Kaliviotis. Here the choice ranges from traditional Scottish tartans to English Viyella and fine Italian flannel, naturally at higher prices than in their countries of origin. For authentic Liberty dress wool, try Serendipity, 17 Kanari Street, Kolonaki. If you prefer high-quality, Greek textiles, Ifanta, 49 Mitropoleos Street, Athens, has fine, hand-woven, natural silk and cotton materials. If you are looking for a good — and expensive — selection of European fabrics including cotton, wool and silk, in a wide choice of contemporary designs and colors, shop at Tsantilis, 15 Fokionos Street, (corner of Stadiou St.).

GLOSSARY

Below you will find a useful vocabulary of dressmakers' accessories in phonetic English.

dressmakers paper pattern - *patron*
 scissors - *psalithia*
 needles - *velone*
 cotton - *closti*
 pins - *karfites*
 bias binding - *relli*
 press-studs - *soustes*
 buttons - *koumbia*
 lace - *dantella*
 ribbon - *corthela*
 lining - *fothra*
 zipper - *fermoire*

Hilary Petsalis-Diomidis

GALLERIES

Unless otherwise noted, the galleries listed below are usually open Mon. through Fri. from around 10 am to 2 pm and re-open in the evening from around 6 to 9 or 10 pm. On Saturdays they are usually open in the mornings only. It is advisable to call before setting out.

Argo, Merlin 8, Kolonaki, Tel. 362-2662. George Mavrothis will exhibit his paintings until March 13. Antony Aperges will give an exhibit of his acrylics from March 25 till April 7.

Contemporary Graphics, Haritos 9, Tel 732-690. Angelos Razis will exhibit drawings and oils from March 4£—22.

Dada, Antinoros 31, Tel. 742-377. Also open Sat. evenings and Sun. mornings. Angeliki Dagary will exhibit aquarelles until March 12. Photographs by Filon on exhibit till the end of the month.

Desmos, Leoforos Syngrou 4, Tel. 922-0750. Rena Papaspirou will exhibit her paintings until the 10th of the month.

Diogenes International, Nikodimou and Nikis 33, Tel. 323-1978. Drawings, oils, temperas, by Andreas Economou, from March 22-April 24. Oils and water-colors by George Savalikis with the theme, "Old Athens from 1821; the Exteriors and Interiors of Greek Churches". From the middle of March.

Engonopoulos, Dinokratous 53, Tel. 723-888. Kati Theodoros will exhibit drawings of tree leaves from March 1-14. And Ioanna Kari-pianou will exhibit drawings from March 3-14. Also drawings by Georgariou, from March 15-30.

Gallery 3, Fokididou 3, Tel. 362830. Theofilos show until the end of March.

Hydrohoos, Anapiron Polemou 16, Tel. 723-684. Stavros Vakrastras will exhibit paintings from

Thessaloniki, paintings of mixed techniques, until March 6. Call for details of other exhibits later in the month.

Kreonides, Iperidou 7 (at Nikis St.) Tel. 322-4261. Takis Sedris will exhibit paintings from March 7-20, and Phedon Patrikalakis will show his paintings from March 22 - April 7.

Zygos, Iofondos 33 (near Caravel Hotel), Tel. 729-219. No exhibition was scheduled at time of printing. Call for further information.

Medusa, Xenokratous 7, Kolonaki Tel 323-0698. Kiriakos Katzourakis will exhibit until March 7. And Nikos Houliaras will show his work through to the end of the month.

Nees Morpheis, Valaoritou 9a, Tel 361-6165. Yannis Paraskevadi will exhibit drawings until March 13, with designs and terracotas by Lidia Sari. From March 15 until March 31, Kalaiedis will show his drawings and Varla-mous will exhibit engravings.

Ora, Xenofontos 7, Tel. 323-0698. From March 10-29, Nikos Houliaras (he is also exhibiting at Medusa, this is not a mistake) will exhibit paintings. Also Mentzopoulos will show his work through the end of the month.

Polyplano, Likavitou 16, Tel. 362-9822. A permanent exhibit of Greek paintings and sculpture. Call for details.

Technohoros Bernier, Kaftanzoglou and Ziller, Patissia Tel. 735-657. Exhibitions were not available at time of printing. Call for further information.

Syllogi, Vas. Sofias 4, Tel. 745-136. Spiros Koukoulamatis will exhibit his paintings from March 7 to 20. And George Kilias will show his work from March 23 to April 10.

Tholos, Filellinon 20, Tel. 323-7950. Closed Sat. and Sun. Drawings by Rena Anoussi-Illia from March 3 to 23.

To Trito Mati, Loukianou 21b, Tel. 714-074. A show ironically entitled "Findings" will be on exhibit. This is the brainchild of the gallery,

done with several other artists; the idea is to collect bad quality items from frame shops and the like and mix these pieces with serious art. From March 2 till 13. Minos Arghyrakis will show his work from March 15-27.

Jill Yakas, 16 Spartis, Kifissia, Tel. 801-2773. Permanent exhibition of prints of various English artists. Call for details.

Zoumboulakis, Kolonaki Sq. 20, Tel. 360-8278. Details were not available at the time of printing. Call for further information.

Zoumboulakis-Tassos, Kriezotou 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.

Zygos, Iofondos 33 (near Caravel Hotel), Tel. 729-219.

"Findings"

To Trito Mati Gallery, located at Loukianou 21b, will be holding an unusual exhibit this month. A collection of "monstrosities" will be on display: bad-quality art and fragments of art tools found in frame shops and the like will be mixed with some serious art work and exhibited at the gallery until March 13. Call 714-074 for more details.

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.

British Council - Kolonaki Sq. 17, Tel. 363-3211. Nikos Stavroulakis' exhibition of watercolors and drawings continues till March 5. An exhibit of paintings by Antonios, of Santorini, and wall hangings by Jill Pottinger, March 12-24. A display of photographs on the theme of D.H. Lawrence will be exhibited from March 30 to April 8.

Center for Art and Tradition - Iperidou 18, Plaka, Tel. 324-3987. An exhibition of metal works, including silver jewelry and copper and brass domestic implements. The exhibit will go on through March. Call for details.

Goethe Institute - Omirou 14-16, Tel. 360-8111, March 16, 7pm. An exhibition of Blues photographs by Stephanie Wiesand will be on display.

Hellenic American Union - Massalias 22, Tel. 362-9886. An exhibit of impressionist paintings by Robert Wells will start March 2, until March 12. A selection of expressionist works by Menelaos Katafigiotis, entitled, "My Own Real People", from March 9-29. An exhibition of recent oils by Millas will go on display from March 15 to 26.

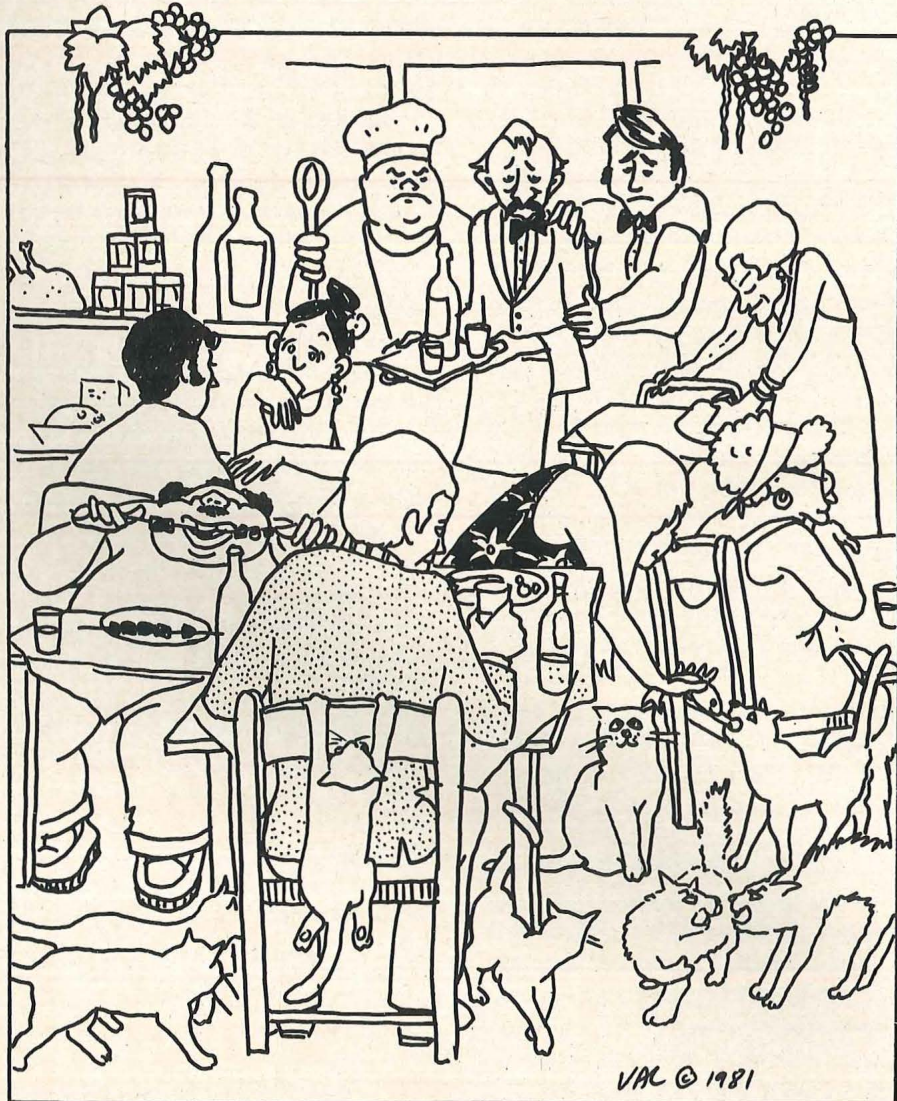
National Gallery (Pinakothiki) - Vas. Kostantinou, opposite Hilton Hotel, Tel. 711-010. Works by Gerasimos Stamatezatos, known popularly as "Steri", will be on exhibit at the National Gallery beginning sometime in early March. Call for more details.

Zappeion - Next to the National Gardens, Tel. 322-6678. "Xenia'82", a display of tourist spots and hotel equipment, will go on till March 10. From March 11 till the end of the month there will be an exhibit of sporting and camping equipment.

MUSIC DANCE DRAMA

Apothiki Theater - Sarri 40, Tel. 325-3153. «Musical Tuesdays», every week. Young musicians present a range of musical events, mainly featuring recitals and chamber music.

The British Council - Kolonaki Sq. 17, Tel. 363.3211. A piano recital by Aris Caroufalos of



Valerie Wrightson

works by Handel, Schumann, Moussorgsky, March 4, 8pm. Martin Carthy will sing a selection of songs drawn from his recordings, March 4, 8pm.

Campion Senior School - Dimitros and Antheon Sts, Ekali. Tel. 813-3883. A Fauré Requiem will be held at 9pm. at St. Denis Catholic Church, Venizelou 24, Tel. 362-3603. Campion Senior Girls' Choir will give a concert at 8pm, March 10 at the school.

Dance Workshop - (Ergastiri Horou) Solonos 34, Tel. 644-8879. New classes: Jenny Colbourne teaching yoga, Tues and Thurs, and George Begos teaching Karate. Call for further information; it was not available at time of printing.

Goethe Institute - Omirou 14-16, Tel. 360-8111. The institute is scheduling an extensive program of jazz concerts through the month of March. See the box in the listings for specific information.

Hellenic American Union - Massalias 22, Tel. 362-9886. March 9, Yiannis Eliopoulos will give a classical guitar recital of works by Abe-niz, Tarrega, and Browner, at 8pm. The HAU Amateur Theater Club will present John Priestley's 1930's melodrama, "Time and the Conways", at 8pm. A concert of works by Bach, Mozart, Adam, Ives, Rossini, Benedict and Copland will be held March 30, 8pm.

Parnassos Hall - Agiou Georgiou, Karytsi 8. Tel. 322-1972. Guitar recital by Costa Kotsiolis, March 3. Songs by Iro Palli with Yannis Papadopoulos on piano, March 10. Piano recital by Maria Kamatsouli, March 31, 7pm.

National Opera Company - (Liriki Skini) Olympia Theater, Akadimias 58, Tel. 361-2461. La Traviata will premier on March 7. Further operas were not scheduled at time of printing. Call for more information.

The Jazz Club - Rangava Square in Plaka. Tel. 324-8055. There were no scheduled programs at the time of printing. But call for information in case a group is scheduled for the end of the month.

Theatro KEA - Kekropos St, Plaka. Singer Mily Karali and composer Nikos Lavranos present a program of folk, jazz and rock music. Each Sunday and Monday at 10pm.

The Players - Tel. 692-4853. "The Importance of Being Oscar", is tentatively scheduled for March 10, 11, 12, and 13, at the British Council. But call to verify.

FOLK FESTIVALS

Panigiria (religious folk festivals) and other happenings 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.

Clean Monday (March 1) - Also known as the first day in Lent. It is the first day of the fast preceding Easter. Originally, it was the custom of the housewives to clean pots and pans with hot water mixed with ashes. The day marks the beginning of a physical and spiritual cleansing of sins after the self-indulgent Carnival season during February.

The Feast of the Forty Martyrs (March 9) - This feast day is in memory of the forty Christian martyrs who were put to death in 320A.D. in the town of Sevastia while preaching the Gospel. So all religious customs of the day are based on the sacred significance of the number 40. Several superstitions surround this day. In the old days in Laconia, if there was thunder the snakes buried themselves forty yards in the earth; if there's no thunder they will crawl up forty yards. A well known Greek motto says: "Eat forty, drink forty, and give forty to save your soul!"

Day of the Annunciation (March 25) - On March 25, 1821, Germanos, Bishop of Patras raised the flag of the Greek Revolution against Turkish rule at the monastery of Aghia Lavra in the Peloponnese. Since that day March 25 is celebrated as Independence Day in Greece. All public buildings, shops, and houses hang flags. Churches and church squares are decorated with bay and myrtle and pictures of the heroes of the Revolution. The day falls within the Lenten period. Meat and milk products are forbidden so the dish of the day is usually fish with garlic sauce.

April 1 - As in all other parts of the world, the custom in Greece is to tell large, sensational lies on this day.

LECTURES

American Universities « A panel discussion sponsored by the alumni of various American universities will be held at the American Hellenic Union, March 12. Topic is to be announced. Call for time. Tel. 362-9886.

Healing Ourselves by Positive Thinking - A lecture by Bob Najemy, March 17, at the Helianthos Yoga Union, at 8:30pm. Tel. 671-1627.

International Women's Day - A round table discussion will take place at the United Nations in cooperation with the Greek Women's Liberation Group. The women will be representing different professions and the topics will be varied. March 10, call for time. Tel. 322-9621

Mount Athos - John Leatham will lecture on "Mount Athos through the Eyes of British Travellers", March 22, 8pm, at the British Council. Tel. 363-3211

Odysseus Elytis and the Discovery of Greece - Philip Sherrard, author of several books, will lecture on nobel-laureate poet, Odysseus Elytis, March 8, at 8pm at the British Council. Tel. 363-3211.

Study in America - The Fulbright Foundation will present a discussion/information seminar on educational opportunities at U.S. universities 8pm at the Hellenic American Union. Tel. 362-9886.

The History of Meteora - a lecture given at Parnassos Hall by Dimitri Aristovoulou, March 17, at 7pm. Tel. 322-1972.

Tax Returns

All U.S. citizens resident in Greece who need assistance in preparing their tax returns, are advised that the U.S. Internal Revenue Tax Assistor will be in Athens until March 11. The American Embassy Annex, 8 Macedon St., on the third floor. Tel. 6461-811Ex. 233.

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NAME DAYS IN MARCH

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 of flowers.

March 14 Theodoros (Theodore, Ted)
Theodora (Dora)

March 25 Evangelos (Vangelis, Vangos),
Evangelis (Vangelia, Litsa)

DATES TO REMEMBER

March 1 St. David's Day (Wales)
March 23 Shrove Tuesday (Western)
March 24 Ash Wednesday (Western)
March 1 Clean Monday
March 23 National Day, Pakistan
March 28 National Day, Libya
April 1 April Fool's Day

PUBLIC HOLIDAYS

March 1 Clean Monday
March 25 Greek Independence Day

Easter (Orthodox and Western calendars) falls in the latter part of April, Easter Sunday being April 18 and 11 respectively.

MISCELLANEOUS STUDIES

Athens Center for the Creative Arts, Pangrati Cultural Center, Archimidou 48, Tel. 701-5242, 701-2268. 8-week (intensive) and 16-week Modern Greek language courses (morning, afternoon and evening classes) at beginning, intermediate and advanced levels, beginning Creative Jazz Dance workshops, including Afro Dance, Modern Jazz and Modern Dance and Movement, taught by Ilanga and Marissa Aboitiz. Pupils at all levels eligible to audition for the newly-formed Jazz Dance performing company. Also classes in Greek Folk Dance and Classical Ballet.

The Body Control Studio, Dimitriou Soutsou 12. Tel. 641-1629. A special program of exercise developed for each individual according to his requirements. Open Mon. 8am - 1pm; Tues. 10am - 7:30 pm; Wed. 8am - 9pm; Thurs. 10am - 1 pm and 5pm - 9pm. Fri. 8am - 7 pm. Sat. 9am - 1pm. A 10 week introductory yoga course starting Feb. 9.

Center for Meditation, Soudias 69-71, Tel. 730-441. Usually open Mon-Fri all day. Sitting in silence (guided session Wed, 8 pm) and Tai-Chi-Chuan movements.

Helianthos Yoga Union, Marathonodromo 29, Paleo Psychico, Tel. 671-1627, 671-5247. Yoga exercise classes (in English and Greek) at Paleo Psychico, Kifissia, Amphithea; courses in Yoga and the Bible, Psychology of Growth, Meditation, Philosophy of Yoga; First Aid classes.

Hellenic American Union, Massalias 22, Tel. 362-9886. Regular modern Greek classes for all levels. Classes are organized according to

"Martin Carthy"



Martin Carthy commands an extraordinary position in the world of folk music. He uses English, Irish and Scottish material, practically wholly traditional, all sung with guitar accompaniments in the distinctive, much-copied, Carthy style. He has been largely responsible for the revival of traditional music. He will be performing at the British Council March 18.

this month

the demand. The Union is offering an English teaching methodology course beginning in March. Classes are offered on Mondays and Wednesdays 9:00-12:00 beginning on March 12 and/or Tuesdays and Thursdays 5:00-8:00. The focus of the course will be on lesson planning, teaching listening, speaking, reading, writing, using visual aids effectively. Fee: 10,000 drachmas, payable on enrollment.

Dance Workshop, Solonos 34, Kolonaki. Tel 644-8879. Mon. - Fri. 9:30:am - 10pm. Sat. 9am - 4pm. Disco, Classical, Modern, Primitive, Afro, and Jazz dance, Tap, Latin American and Greek dancing. Karate classes will be given Tues. and Thurs. 12:30 - 1:30 pm. Jen-

ny Colebourne is teaching yoga classes Tues. and Thurs. And George Begos is teaching Karate.

International English Center, London 6, Tel. 360-8265. Greek language classes, small groups, by staff trained in the teaching of foreign languages. Emphasis on speaking skills for beginning and intermediate levels. Cost is 5,000 Drs. per term (46 hours of classes).

Lyceum of Greek Women, Dimokritou 14 Tel. 361-1042. Classes in Greek folk dancing (for women and men). Wed. 4-5 pm (children), Fri. 12n-1 pm (this class in English) and Sat. 4-5 pm. Membership/registration costs 600 Drs. and classes are 800 Drs. per month.

Textile Arts Center, Iperidou 5 (near Syntagma Sq.), Tel. 322-2255. Courses in Embroidery Design, Beginning Loom Weaving, Natural Dyeing, Tapestry Weaving, Greek Weaving Techniques, Rug Weaving, and Spinning. Classes meet mornings, afternoons or evenings in 2 1/2-hour sessions for 8 weeks.

St. Lawrence College, 50 Agiou Dimitriou, Paleo Psychico. Tel. 671-2748; 644-8931. Lectures every Friday and Wednesday evening. *The Associated Board of the Royal Schools of Music*, St. Lawrence College, is the center for Music Studies and examinations. Applications for RSM exams to the Representative in Greece/Director of Music, 50, Agiou Dimitriou, Paleo Psychico, Tel. 671-2748, 363-9931. Evening classes, St. Lawrence College, in Modern Greek, English, Arabic. Tennis on Sundays. International Summer School, St. Lawrence College, Patras. Center for intensive studies of Modern Greek, English, French, German, with recreational opportunities at «Arachovitika», sea side bungalows. Call for details.

The Hash House Harriers, An informal jogging club which meets Sun. 10am for 45-minute runs in the nearby countryside. Non-competitive. Includes social functions after each run. The club is mostly men except for on those Sundays when family runs are scheduled. In March a formal dinner dance is scheduled for the 6th. Call these numbers for further details: 452-3094, ex. 44. 644-4053, 736-211, ex. 239.

Ymca (Xan), Omirou 28 (Athens), Tel. 362-6970. A variety of classes and facilities for women and men. Modern Greek, Typing (Greek and English), Gym classes and Embroidery. Opening hours are Mon. - Fri. 9 am - 1pm, 5-10pm.

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

more information. The AWOG trips planned for March include a trip to China, March 7-23, and a weekend trip to Istanbul, March 25. Call 895-8428, 659-0863 or 813-2815, for further information.

Athens Cosmopolitan Lions Club, Tel. 360-1311. Contact Mr. Baganis. The Club is planning a dinner meeting at 9 pm, March 8. And on March 19, a Charter Night Dinner Dance at the Glyfada Golf Club.

Hellenic Amateur Musical Society Performances of Gilbert and Sullivan's **The Gondoliers**, March 18, 19, 20 at Pierce College, 8 pm. For Reservations, call 671-4758, 807-1861, 893-2803.

Hellenic Animal Welfare Society, Tel. 644.4473, 643-5391. Pasteur 12, near American Embassy. Second-hand Bookshop open daily 8:30 am - 3 pm. All donations of second-hand books, clothes, and other goods welcome. There will be a book sale at the end of the month. The Welfare society has just opened a new clinic on 34, Aghion Anargyron street. English is spoken, call Tel. 644-4473 for more information.

Laleche international ("Good mothering through breast-feeding"), Tel. 802-8672, 0294-95600 (Nea Makri). Meets 10 am, 2nd Wed. each month. Call for details.

Multi-National Women's Liberation Group, Diofandou 1, Pangrati, Tel. 791-397. Will be meeting March 5 in preparation for the International Women's Day march which will include a "speakout" on pornography. On March 18 a forum is planned on "Marriage and Feminism". All meetings begin at 9pm; coffee bar and discussion.

Propeller Club, Patission 9, Tel. 522-0623. Regular luncheon meetings.

English-Speaking Nurses' Society of Greece, Tel. 652-3192. Society for continuing education for nurses, and for some social activities. Has overseas affiliations allowing nurses here to maintain professional credentials. Meets the last Thurs. each month, evenings. Other medical and paramedical professionals also welcome.

Rotary Club, Kriezotou 3, Tel. 362-3150. Dinner meetings 8:45 pm, Kings' Palace Hotel. Call for more details.

St. Andrew's Women's Guild Tel. 801-4032. Regularly meets the 1st Fri. of each month, mornings.

The Players, Tel. 692-4853, 747-498. This amateur theater group always welcomes new members. See music listings for coming performances.

CINEMA

This is a partial listing of the titles available at the time of printing. Check Ta Nea, or other Greek newspapers for theaters and time. Also check The Athens News or The Athens Daily Post.

Evil Under the Sun (5 englimatea kato ap' ton ilio). An Agatha Christie mystery featuring super-sleuth Hercule Poirot (Peter Ustinov), who attempts to solve a murder which occurred at an Adriatic Island resort hotel. The suspects include the hotel owner (Maggie Smith), a lusty former chorus girl (Diana Rigg), a colorful Hollywood columnist (Roddy McDowell), two tarnished Broadway producers (James Mason and Sylvia Miles), and even the portly detective himself. Directed by Guy Hamilton.

La Femme d'à Côté (I yinaika tis diplanis portas). The latest Truffaut film, with no information available at press time.

The German Sisters. A disturbing film about two sisters born during World War II and growing up under the constraints of a clergyman's family. Both become committed to bring about change in their society, one as the editor of a feminist newspaper, the other as an underground political radical, who is eventually imprisoned. After her mysterious death in prison, the other sister sacrifices material security and spends years investigating the death. Starring Barbara Sukawa, Jutta Lampe and Rudiger Vogler.

EXPRESSION '82

All events begin at 9pm and are at the Luzitania Theater, Evelpithon 47, Tel. 361-4481. Tickets may be bought there (daily 10am-1pm, 6-9pm, closed Mon.) For further information call 324-6064.

March 3 and 4 -

Concert conducted by Elias Andriopoulos of his own compositions: piano, guitar, vocals, synthesizers.

March 6 and 7 -

Greek theater company, "Laiko Theatro of Southern Athens" performs a modern comedy, "Courambiethes".

March 8 -

Concert conducted by Anakreon Papageorgiou of his own compositions: vocal and instrumental.

March 10 and 11 -

National Theater of Cyprus performs Aristophanes' "Lysisitrata".

March 15 and 16 -

Athens experimental theater group performs a theatrical improvisation, "Figures".

March 17 and 18 -

Two concerts by Vassilis Architehtonides, "Folk Oratorio" with singers, instruments, and a narrator.

March 19 -

Musical Evening: Julia Troussa, opera singer; Maria Herogeorgou, pianist.

March 20 and 21 -

Two concerts with demotic (folk) songs.

March 22 -

A musical evening for the Turkish refugees: songs, music, talk.

March 23 -

Musical evening.

March 24 -

Musical evening: performance by "Musico Ergastiri".

March 26 -

Frederic Geysers, Belgian pianist gives a recital of works by Haydn, Schumann, and Debussy.

At the time of printing, the Ekfrasi wasn't certain of the events from March 23rd to the end of the month. Call for further information.

CLUBS AND SOCIETIES

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

Alcoholics Anonymous, Tel. 682-7639 (9-10 am), 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. Al Anon (for family and friends) meets Tues. 7pm (also at the Social Actions Building, Ellinikon).

American Club, Kastri Hotel, Tel. 801-2988. Closed Mon. Bingo: Tues. 7 pm; Bridge: Tues. 10 am, Weds. at 10 am AWOG Party Bridge, and Weds. at 7 pm; Greek Language Lessons: Tues. and Fri. 9 am; Special Family Dinners every Wed.; Special Steak Dinners (plus free bottle of wine) Fri. 5-11 pm; Happy Hour every Wed. and Fri., 6-8 pm; Breakfast Special: 2nd and 4th Sun. each month, 8 am-noon; Luncheon Buffet: 1st and 3rd Sun. each month, noon-4 pm.

American Women's Organization of Greece (AWOG), Tel. 801-3971. Club house at American Club, Kastri. Tues-Fri, 10:30am - 2pm. March 18 there will be a Casino Dinner Night, with reservations needed in advance. And on March 27, a Bargain Boutique at the American Community School, from 9am - 2pm. Call for

JAZZ FESTIVAL



Stephanie Weisand

The Goethe Institute, located at Omirou 14-16, will be holding an extensive program of Jazz concerts and events through the month of March. Call, Tel. 360-8111. The festival was planned in coordination with "Tzaz", the Greek Jazz magazine, regularly published in Athens.

Monday, March 15 - "Praxis 2" will perform at the Alambra Theater, Stournara 53. A Trio with Gunter Hampel and Geanne Lee, at 8pm.

Tuesday, March 16 - An exhibition of Blues photographs by Stephanie Weisand will be shown at 8pm. After the exhibit, a Duo will perform, with piano and vocals. At 9pm, a video workshop of the Berlin Jazz Festival will be shown at the Goethe Institute.

Wednesday, March 17 - A performance by a Greek Quintet, 8pm at the Goethe Institute. At 9pm, a dance and creative music evening with Nena Papageorgiou.

Thursday, March 18 - At 8pm, a piano recital with Minas Alexiathis. At 9pm, a video II exhibit.

Friday, March 19 - From 6-9pm, performances by various groups, doing creative improvisations.

Saturday, March 20 - At 8pm, Dimitris Arvanitis will give a performance. And at 9pm, Vangelis Katsoulis will give a multi-media performance.

Monday, March 22 - At the Alambra Theater, 8pm, the group "Muntu" will perform. Roy Cambell on trumpet, Jay Oliver on base, Stephen McCraven on drums, and Gemeel Moondoc on alto sax.

famed society beauty and wife of playboy millionaire Harry Thaw, who killed her lover, causing a notorious scandal, and the other, the story of a black infant who was found in the vegetable patch of a middle-class family who adopted him and his young mother, bringing about disastrous consequences. Music by Randy Newman.

S.O.B. (10 koritsarous kai ti... yinaika mou). An adult satire of the film colony and its shennanigans, described by the distributor as "Mary Poppins gone porno"! Starring Julie Andrews (the screen Mary Poppins), Marisa Berenson, the late William Holden and directed by Blake Edwards. Can we expect the *Secret Sex Life of Mickey Mouse* next?

DELAYED OR HELD OVER

Borderline (I grammi ton synoron). An adventure concerning illegal immigrants starring Charles Bronson as a compassionate border-guard at the Mexican-U.S. border.

French Lieutenant's Woman (I eromeni). Director Karel Reisz's romantic drama featuring Meryl Streep and Jeremy Irons as the Victo-

rian lovers and their modern counterparts as well, with breath-taking photography by Freddie Francis.

Mephisto. Hungarian Istvan Szabo's thought-provoking study of a German actor, superbly portrayed by Klaus Maria Brandauer, who like Goethe's Faust sells his soul for personal advancement.

Prince of the City (O prigkipas tou ipokosmou). Another of the undercover-cop-tells-all films with the protagonist a real-life New York City narcotics investigator. This one is more interestingly developed and although full of foul language, blessedly sparing the violence. Starring Treat Williams and directed by Sidney Lumet.

Moscow Does Not Believe in Tears (I Moscha den pistevei sta dakrya). A good-natured comedy, winner of the 1981 Oscar for Best Foreign Film follows three female workers from the time they were roommates to some twenty years later. Directed by Vladimir Menshov.

Spetters. A Dutch film concerning three young people who band up together in their attempts to find their identities, often with disastrous results. This is a well-done movie, something

Mad Max 2 (Mant max no 2). George Miller directs this Australian adventure set in a fuel-short world populated by biker gangs and marauders against which Max, a former pursuit cop, is pitted. A sequel to *Mad Max 1*, a sleeper which achieved critical acclaim and financial success, this one is a stuntman's dream with 200 stunt sequences of car crashes and high speed leaps between vehicles.

Malou, Argentinian director Jeanne Meerapfel contrasts two love stories, the traditional nostalgic one of Malou (Ingrin Caven) and Paul (Ivan Desny) and the modern strife-torn one of her daughter Hanah (Crischa Huver) and Arnim.

Paradise (Galazios paradeisos). A foolish imitation of *Blue Lagoon*, which was silly enough (but highly successful.) A young teenaged couple are the only survivors of a caravan attack, who miraculously discover an isolated oasis where they set up household with the aid of a friendly chimpanzee Sam. The crucial difference between these two movies is that this couple is inspired by a chimpanzee pair to do what comes naturally, while in *Blue Lagoon*, their cue came from amorous tortoises. Directed by Stuart Gillard.

Phantom d'Amour (Erotiki optasia). An Italian romantic intrigue starring Romy Schneider and Marcello Mastroianni.

Ragtime (Ragk taim). The combination of a scenario based on the fascinating best-seller *Ragtime* by E.L. Doctorow and directed by the gifted Czech Milos Forman (*One Flew Over the Cuckoo's Nest*), should prove to be a winner. America in 1906 was a world in transition. Teddy Roosevelt was in the White House, while mass migration from Europe continued and Gibson Girls, Tin Lizzies and the nickelodeon flourished. Featured are two stories, one of Evelyn Nesbit (Elizabeth McGovern) the

Amnesty International

Amnesty International, which recently celebrated its 20th year of operations, is a worldwide human rights movement which works impartially for the release of prisoners of conscience, advocates fair and prompt trials for all political prisoners, and opposes the use of torture and the death penalty. A national section exists in Greece and a particular concern here is the imprisonment of conscientious objectors, mostly Jehovah's Witnesses, who refuse armed or unarmed military service. Amnesty's main tool is the letter-writing campaign, with letters of protest written to foreign ministries and prison camps asking for the humane treatment and/or release of prisoners of conscience. Amnesty cites many instances of prisoners being spared from torture or being released because of international pressure exerted by these letter-writing campaigns.

The Athens office is located at Mavromichali 20, Tel. 360-0628. Call the general secretary, Dorothy Xydis, for information. The office welcomes volunteers to help with their campaigns.

this month

like a latter-day *Easy Rider*.

Time Bandits (Oi listes ton poleon). A band of greedy dwarves cavorts through historical "time holes" with Kevin (Craig Warnock), a modern young lad where they encounter Napoleon (Ian Holm), Robin Hood (John Cleese) and Agamemnon (Sean Connery), in this surrealistic adventure tale with music by ex-Beatle George Harrison. Directed by Terry Gilliam.

RE-RELEASES

Great Escape (I megali apodراسi). The classic adventure movie concerning a group of prisoners of war (Steve McQueen, James Coburn and others) who attempt to break out of a German camp.

Salò: 120 Days in Sodom, Director Pasolini's last joke on his audience in the form of a vile, disgusting and boring allegory about fascism.

FILMS AT THE INSTITUTES

BRITISH COUNCIL Kolonaki Sq, Tel. 363-3211. **Shakespeare's Henry V**, with David Gwillim, Artin Smith and Rob Edwards will be shown March 9, 7:30 pm. Directed by David Giles.

Sweet William, adapted by Beryl Bainbridge from her novel. With Jenny Agutter, Sam Waterston, Ann Massey and Geraldine James. Directed by Claude Whatham. March 23, 8:00 pm.

Women in Love, based on D. H. Lawrence's novel with Alan Bates, Oliver Reed and Glenda Jackson. Directed by Ken Russell. March 29, and 30, at 8:00.

Short Films on Drama: The film describes the state of British theater and current trends in it. The Royal Shakespeare Company on tour. The Company, under the leadership of Jan McKellen, is shown in rehearsal and in performance. March 15, 8:00pm.

FRENCH INSTITUTE, Sina 29. Tel. 362-4301. A schedule of films was not prepared at time of printing. Call for information.

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

Humphrey Bogart: A Tribute! A festival of Bogart

films will be shown through a week at the Auditorium starting at 8pm.

Maltese Falcon, March 16.

Casablanca, March 17.

The Treasure of Sierra Madre, March 18.

Caine Mutiny, March 19.

THEATER

Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.

Nassos (O Nassos) — A play by the new playwright A. Thomopoulos with Lida Protosalti and Thanassis Papageorgiou, who also directs the play (Stoa, Biskinias 55, Zographou. Tel. 770-2830).

Evita — The famous Rice and Weber musical about Evita Peron, translated by Marios Ploritis. Directed by Nikos Haralambos. Sets by George Patsas. Choreography by D. Papazoglou. Alike Vouyouklaki and Dimitri Malavetas lead the large cast (*Alikis*, Amerikis 4, Tel. 324-4146).

The Last of Mrs Cheney (To telos tis Kyrias Tseney) — Frederick Lonsdale's famous comedy (1925) stars Yiannis Fertis, Smaro Stefanidou and Ketty Lambropoulou. Sets by Dionyssis Fotopoulos (*Athina*, Derigney 10, Tel. 823-7330).

Da — Hugh Leonard's hit in its third year. Manos Katrakis is magnificent in this prize-winning work (*Broadway*, Agiou Meletiou and Patission. Tel. 862-0231).

I Have a Goal, Mr. President (Eho stocho, Kyrie Proedre) — A comedy by George Haralambidis, with Thymios Karakatsanis, Eleni Anoussaki and Takis Miliadis (*Alhambra*, Patission and Stournara, Tel. 522-7497).

Mother, Mama, Mom (Mana, Mitera, Mama) — Last year's success continues this season. A satire by George Dialegmenos, directed by Takis Vouteris, (*Kefallinias* 16. Tel. 883-8727).

A Girl Wanted for Dowry (Zitite nea ya prika) — A comedy by Tsiforos and Vassiliadis, with Martha Karayianni, A. Filippidis and N. Katsadramis (*Akadimos*, Ippokratous 5. Tel. 362-5119).

A Date at the Police Station (Rantevou sto tmima ithon) — A comedy by Kambanis and Makridis with Dionyssis Papayanopoulos and his group (*Hadjichristou*, Panepistimiou 38, Tel. 362-7248).

Governments Fall but the Song remains (I kyvernisis peftoun, ma to tragoudi meni) — A musical starring Zorbalas, Dalaras and Glykeria. (*Superstar*, Agiou Meletiou 61, Tel. 861-1982).

Potiche (Ephirissi Goitia) — Barillet and Gredy's comedy stars Jenny Karezi and Kostas Kazakos who is also the director. (*Athineon*, Akadimias 3, Tel. 363-6144).

Change and Shake (Allagi kai pano tourla) — A satirical musical presented by Eleftheri Skini. Music by Loukianos Kiliadonis, sets and costumes by Zarifis, and choreography by Yiannis Fleri. (*Vebo*, Karolou 18, Tel. 522-3453).

The Bellowing Coat (To Sakaki pou velazi) — Stratiev's satirical play presented by Spyros Evangelatos' Amphitheater company. (*Kava*, Stadiou 50, Tel. 321-0237).

Promenade All — Robeson's play starring Voula Zoumboulaki and Dimitri Myrat who is the translator and director. The sets are by Petros Zoumboulakis. (*Athina*, Voukourestiou 10, Tel. 323-5524).

The Lady without Camellias (I kyria horis kamelies) — A play by Marietta Rialdi who also directs and leads the cast. (*Orvo*, Voukourestiou 16, Tel. 323-1259).

Life Begins At Forty (I zoe arhizi sta saranta) — Comedy by N. Kambanis and V. Macridis. With Kostas Voutsas (who also di-

rects the play). Yiannis Michalopoulos and Katerina Gioulaki. Sets by Manolis Maridakis (*Gloria*, Ippokratous 7, Tel. 360-9400).

The Rose Tattoo (Triantafylo sto stithos) — Tennessee Williams' 1951 success, translated by Marios Ploritis and directed by N. Haralambos. With Jenny Rousea and her company (*Moussouris*, Karytsi Sq., Tel. 322-7330).

The Circle (O Kyklos) — Somerset Maugham's famous play adapted by Platon Mousseos. With Kostas Rigopoulos, Kakia Analyti, Angelos Antonopoulos (who is also the director) and sets by George Anemoyiannis (*Analyti*, Antoniadon and Patission, Tel. 823-9739).

The Little Man (O Anthropakis) — A play by Samy Faillat translated by Anna Varvaressou. Produced by and starring Stefanos Lineos, Elli Fotiou and Stavros Xenidis. Sets by Dimitri Douvlis and music by Vassilis Dimitriou (*Alpha*, Patission and Stournara, Tel. 523-8742).

Ciao — Marc Gilbert Auvajon's bitter comedy adapted by Marios Ploritis with Katia Dandoulaki and G. Michalakopoulos. Sets by Dionyssis Fotopoulos. Direction Andreas Voutsinas (*Dionyssia*, Amerikis 10, Tel. 823-7330).

The Cry of Votes (I phoni ton psifon) — Musical by Kambanis and Macridis. Direction Nikos Sofianos, music Jacques Iakovidis. Sotiris Moustakas leads the cast (*Kalouta*, Patission 240, Tel. 867-5588).

The Hostage (O Omiros) — Brendan Behan's play translated by Vassilis Rotas and Voula Damianakou. Music by Mikis Theodorakis (*Kessariani*, Vrioulon and Klazomenon. Tel. 7990-772).

Nothing but Home, Bed and Church (Olo spiti, krevati k'ekklisia) — Satirical sketches by Dario Fo and Franca Rame. Solo performances by Alike Georgoulis and Eva Kotamanidou, music by Loukianos Kelaidonis (*Apothiki*, Sarri 40. Tel. 325-3153).

The Constant Wife (Pisti syzigos) — Somerset Maugham's comedy, adapted by Platon Mousseos, stars Alekos Alexandrakis and Nonika Galinea. (*Kapa*, Kypselis 2, Tel. 883-1068).

Figures Through Time (Prosopa mesa sto chronon) — A revival of one act plays by Strindberg, Chekhov, Pirandello, Brecht, Tennessee Williams and Kambanellis which have been major successes during director Karolos Koun's fifty year career. (*Technis*, Stadiou 5, Tel. 322-8706).

Under the Yum-Yum Tree (Ela na dokimasoume) — Lawrence Roman's play translated by Melpo Zarakosta, with George Tzortzis and Tonia Kaziani. (*Amiral*, Amerikis 10, Tel. 363-9358).

The Harpoon (To Kamaki) — Dimitri Potamitis in a satirical comedy by George Maniatis, (*Erevna*, Ilission and Kerasountos, Tel. 778-0826).

Don't Boo! (Den thelo ouou!) — A revue with Rena Vlachopoulou, George Konstantinou, Nikos Rizos and others. (*Rex*, Panepistimiou St. 48, Tel. 361-4592).

Fiakas — Spyros Evangelatos' Amphitheater company presents an old comedy by Mitsizis. (*Kava*, Stadiou 50, Tel. 321-0237).

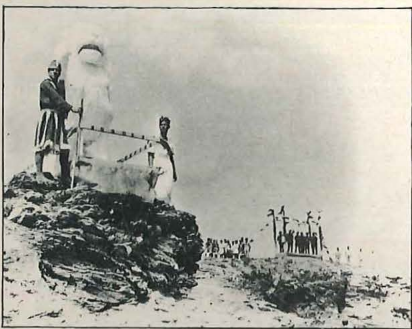
A Visitor (Enas Episkeptis) — Elsa Verghi and Christos Frangos in a play by Alan Ayckbourn, adapted by Victor Pagoulatos. (*Verghi*, Voukourestiou 1, Tel. 323-5235).

Mysterio Buffo — Dario Fo's comedy produced, directed, and starring Vassilis Diamandopoulos. The sets and costumes are by Andonis Kyriakoulis and the music by Aikis Skamangas. (*Dimotiko Nikeas*, Kondyli and Ilioupoleos, Tel. 491-5598).

A Change in Marriage, Too (Ke sto gamo allagi) — A comedy by Imbrohoris and Pappas with Yiannis Gionakis. (*Minoa*, Patission 91, Tel. 821-0048).

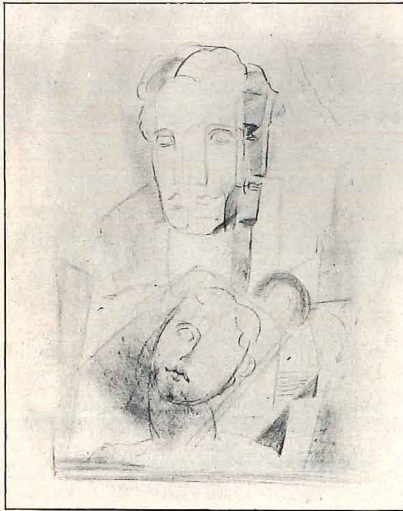
The Terrible Brigand Davalis (O tromeros listarhos Davalis) — George Armenis is the star as well as the writer of this folk comedy

"Happy Day"



Happy Day, directed by Pandelis Voulgaris, is one of many films sponsored by the Athens Cultural Center every Sunday at 11am until the middle of May. The Cinema section of the Cultural Center is presenting free Greek film programs at the Elli Cinema, Academias 64. The films have been selected from the period 1975 to the present, and the program will usually consist of one short as well as a feature-length movie. Afterwards, a discussion about the films will be held with frequent participation by the directors.

"Steri"



An exhibition of Gerasimos Stamatatzatos' (known popularly as "Steri") art work will be shown at the National Gallery (Pinakothiki) beginning March 1.

directed by George Lazanis. (*Veaki*, Stour-nara 32, Tel. 522-3522).

This is What the People Want (Na ti theli o Laos) — A Lymberopoulos and Lazaridis revue with an all-star cast including Vengos, Paravas, Stylianopoulou and Fotopoulos. (*Akropol*, Ippokratous 9-11, Tel. 361-4481).

The Spectators (I Theates), — Marios Pontikas' hit in its second season with Katerina Vassilakou and Thanassis Mylonas. (*Kyvros*, Vas. Konstantinou 12, Piraeus, Tel. 412-5633).

Lux In Tenebris (Fos sto skotadi) — The Popular Experimental Theater's production of Brecht's play, directed by Leonidas Trivizas. (*Poreia*, Triti Septemvriou and Trikorou, Tel. 821-9982).

MUSEUMS

Museum hours often change on short notice. Be sure to call before setting out. Almost all museums make guidebooks available in several languages.

Acropolis Museum, Tel. 323-6665. Sculpture, vases, terracottas, and bronzes from Acropolis excavations. Wed.-Mon. 9am-3pm.

Agora Museum, Tel. 311-0185. A replica of a second century BC stoa has been reconstructed on original foundations in ancient Agora. Houses finds from Agora excavations. Mon.-Sun. 9am-3:30 pm.

Archaeological Museum of Piraeus Har. Tricoupi 31, Piraeus, Tel. 542-1598. Reopened to the public after ten-year hiatus. Holds fine collection of Greek and Roman sculpture. Winter hours Wed.-Mon. 9am-3:30 pm. Closed Tues.

National Gallery of Art (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the sixteenth century to the present, as well as a few European masters. Tues. - Sat. 9 am - 4 pm. Sun. 10 am - 2 pm. Closed Mon.

Gounaro Museum, G. Gounaropoulos 6, Ano Ilissia, Tel. 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best-known artists. Tues. - Sun. 8:30 am - 2 pm, Wed. and Fri. also 5-8 pm. Closed Mon.

Jewish Museum, Melidoni 5, Tel. 325-2823. Currently being expanded and reorganized, the Museum houses art and artifacts from centuries-old Jewish communities of Greece. Open Mon., Wed., Fri. and Sun. 9am-1 pm.

Museum of the City of Athens, Klafthmonos Sq. Housed in the Old Place, built in 1833-4, the displays illuminate nineteenth century Athens. Mon., Wed., Fri. and Sun. 9am-1:30 pm.

Museum of Greek Folk Art Kidathineon 17, Plaka (near Nikis St.), Tel. 321-3018. Art and artifacts mainly from eighteenth and nineteenth centuries. Open Tues. - Sun. 10am - 2pm. 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. Open Tues. - Sun. 9am-3pm. Closed Mon.

National Historical Museum, Stadiou, Kolokotroni Square, Tel. 323-7617. Collection begun in 1882 now housed in the Old Parliament building, a neo-classical masterpiece designed by Boulanger in 1858. Has now opened to the public after having been closed for a period.

National Historical Museum, Stadiou, Kolokotroni Square, Tel. 323-7617. Collection begun in 1882 now housed in the Old Parliament building, a neo-classical masterpiece designed by Boulanger in 1858. Has been closed for a short time. Scheduled to reopen soon. Call for details.

Naval Museum, Freatis, Akti Themistokleous, Piraeus, Tel. 541-6264. Relics, models and pictures related to Greek naval history. Tues.-Sat. 9am-12:30 pm, Sun. 10 am-1 pm. Closed Mon. Hours apply throughout the year.

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 Kanelopoulos Museum, Theorias and Panos Streets, Plaka, Tel. 321-2313. Mainly ancient and Byzantine artifacts in a renovated mansion on Plaka side of Acropolis. Tues.-Sun. 9 am - 8 pm. Closed Mon.

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. 9am - 3pm, Sat 9am-12 n.

American Library, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740.

Hotel Athenaeum Inter-Continental

Have you noticed the dazzling white honeycomb-like construction nearby the abandoned Fox factory? It is perhaps the most arresting of the buildings which have so radically changed the face of Syngrou Avenue in the past few years. The designers are Iason Rizos and Sotiris Koukis, both well known for their work throughout Greece, and the new Hotel is due to open on April 19.

Mr. John O'Shea has been appointed general manager of the new Hotel Athenaeum Inter-Continental. He was previously general manager of the Portman Inter-Continental in London, England.

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 - 2pm and Mon.-Thurs. 5:30-8:30 pm.

British Council, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English Mon.-Fri. 9:30 am-1:30 pm.

Children's Library, an English-language children's library located in Kifissia on the corner of Kifissias Ave. and Deliyianni St. (in an old house, entrance at the Deliyianni St. side, library at basement level.) Open Weds. 4:30 to 6:00 pm. Books for all ages, well-stocked, and a pleasant atmosphere. Call for further information. Tel. 801-6990.

French Institute Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. 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. Mon.-Sat. 9am-1 pm. 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.

Italian Institute, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Open by appointment.

St. Andrew's Church Services

Located at Sina 66, the church holds a regular Sunday morning service at 11:30 am. And at the Tasis/Hellenic Schol at Xenias and Artimidos, Kifissia, there is a 9am morning service. Communion is the first Sunday of each month. More details will be given in the April issue of the magazine about Easter services.

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A Matter of Taste

"What happens in Piraeus?"
"Oh, Piraeus — *The Port* (sneer)
"It *used* to be the red light district"
(snort)
"It's where the *working classes* live"
(yawn)
"It's the *end* of the world" (shudder)

...

Whether you find yourself in Piraeus because you missed the boat, bought a yacht, or just fell asleep on the train, it might be worth your while to take a look around. Although the profile of this seaside town is slowly changing (the people opting for the comfort of modern heated apartments over the quaint red-tiled fungal dampness commonly known as 'picturesque old housing'), you can still enjoy the charm and friendly provinciality of an island village. It is a busy town: fishermen mending their nets, street vendors calling their wares, gypsies selling tablecloths, deckhands scrubbing, painting and readying the yachts for the summer season, huge liners moving in and out of port and ferries off to the islands, shipping directors moving huge freighters in distant seas by dictating orders through telex machines, and million dollar deals quietly negotiated over martinis at the Marine Club. And despite the snorts, sneers, yawns and shudders, and the impression that the port is not sophisticated, there is a lot to offer in the way of good food and entertainment.

By its very nature as a port, Piraeus produces a unique foreign community of bankers, shipping personnel and yachtspeople, and these personalities all share a common meeting place: **The Landfall Club** (Makriyanni 3). A short walk from Marina Zea up from where the Dolphins leave for the islands, this restaurant has become a landmark. Its carriage lamp-lit entrance welcomes you into its spacious candlelit interior of ships' beams and portholes with a long canopied bar, at the end of which sits Telis, the suave, silver-haired, long-time proprietor always present with a watchful eye and friendly ear tuned to the needs of his guests. The food

is tastefully served in generous portions, whether you choose the Sunday lunch of roast beef, yorkshire pudding, roast potatoes and horseradish sauce, or the Wednesday chicken, shrimp or beef curry with a huge tray of varied condiments, or the other specialties of roast lamb with mint sauce and roast pork; you can start with the fresh shrimp wrapped in bacon and finish with the delicate creme caramel or fresh strawberries and cream (in season). The pianist (playing nightly) has a wide repertoire ranging from classical to Gershwin and Brubeck. You may meet Disastrous Dennis, who has a penchant for losing both anchors, and who delights in expensive whiskey, sponsors, private airplanes, and the pleadings of his German employer to please come down and skipper his weekend-guest-loaded-yacht (in vain, Dennis reluctant to leave his roast beef), or the handsome young banker dressed in yachting whites, having worked all day on his yacht though it left town two days before, or Phyllis, the fun-loving 'unofficial' hostess of Landfall. Draft beer in pint mugs available and sing-alongs probable. Dinner for two with wine: approximately 1,000 drs. Noon-2 am.

In the same area, a five-minute walk from Fraeates Square to Zanni Street, left on Zanni and then right on to Lekka Street, at No. 27, you encounter a different kind of dining and entertainment pleasure in **Parafellas**. Go up front: you will find two tables reserved in front of the guitarist and bouzouki player — take the third, and enjoy a varied assortment of mezes including the flaming sausage, eggplant salad, fava (lentil mousse) and more, followed by a choice of taverna fare in brizzolas, roasted meats and casseroles. We chose an oven dish of beef, potatoes and onions in a rich and tangy tomato-based sauce with a suspicious hint of wine. You may become curious about the two gentlemen who have each taken their reserved seat at the two respective tables until the one young man begins to sing from his seat and soon

becomes part of the act, telling jokes, playing guitar and serenading the women guests. The other and older stately gentleman, a regular customer, has taken his solitary meal quietly until the retsina prompts him to burst into song, and reaching into a bag, he produces fresh yogurt, honey and a bottle of whiskey to share with his table neighbors. You will know everyone by the time you leave. Dinner, approximately 700 drs with barreled retsina. Open from 8-2 am.

As you travel around the marina from Zea to Passalimani and on to Microlimano, you will notice a Chinese restaurant, **The Mandarin**. Keep walking.

Above Microlimano, on Vassilis Pavlou, there are two restaurants well worth the visit. **Kalyva** at No. 60: from a misleading small-doored entrance, you walk down a few steps and into a large room of pillars and archways and colorful cartoon wall murals with a dining balcony beyond, overlooking the sea. This taverna enjoys a long-established reputation for the excellent quality of their meats — brizzola, filet, paidakia (lamb ribs), kokkeretsi (innards), and extras like steamy fresh tiropittas; the barreled wine and strolling guitarists who play your requests add to your dining pleasure. Dinner for two, between 600 and 800 drs, *the works*. Open 8-2 am.

The other, and a new addition, is **Don Quixote** (also known as **Arethusa's** — one of the owners didn't remove his sign), at No. 68, a restaurant-bistro; the dining area is a glass-enclosed balcony of hanging plants and candlelight with Spanish stucco decor. Besides a varied menu of meat and fish and shrimp youvetsi, they offer an irresistible paella. The only entertainment here is the bar's mascot, a huge fluffy white dog named Jack, who will romp and play and wag his tail if you wish, but knows his place and is well-behaved. Paella for two, with a big glass bowl of fresh lettuce or cabbage salad in tasty dressing and a bottle of wine, 600-800 drs. Open from 8-2.

Julia Brophy

More Around the Port

Deliyiannis, Akti Coundouriotou 1, Tel. 413-2013. Tastefully decorated restaurant and popular spot with a floor-to-ceiling wall of liquors and a complete and reasonably-priced Continental and Greek cuisine; takes two hands to hold the mug of draft beer; overlooks the sea and Votsalaki Beach. Noon-2 am.

Doga, 45 Deliyiorgi, Evangelistria, Tel. 411-2149, snails, kebabs, kokkeretsi, fava a la Santorini. Fireplace and guitarists. 8 pm-2 am.

Faro's Cafe/Taverna, 184 Akti Themistokleous, Fraeates, Tel. 451-1290. Special saganaki, fresh octopus the specialty, suzuki (spicy sausage), etc., and your favorite wine at tables by the sea (great for Sunday brunch) Noon-2 am.

Mykonos, 42 Akti Themistokleous, Tel. 451-2775. Don't ask Thanasi the owner what's on the menu - it's whatever's in the pot, and always good, a feast of four or five unique and delicious Greek dishes; may include the octopus caught by the locals at lunchtime; besides the antiques and the grand piano in this old warehouse-turned-taverna, there's usually a guitar leaning against the wall that will be played until Thanasi is forced to close the doors. 8-2 am.

St. Tropez, Vass. Pavlou 63, Tel. 411-9543; white lawn chairs and tables and a 'carousel' corner bar but the talent lies in the owner, Yiannis, born connoisseur of human nature and cocktail expert, who adds that 'special touch' whether it's his delicious cold plates, or the drink he's concocted and named after a guest. You feel pampered. 8-2 am.

Tramps, 14 Akti Themistokleous, Fraeates, Tel. 413-3529. George, the handsome and energetic young host perfected his talents at Landfall and then opened his own place. Serves a cold plate of artichokes, pate, cheese and snacks that do justice to his version of the pina collada. Fully stocked bar, great stereo sounds. 8-2 am.

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

Vlahos, 28 Koletty, Fraeates, Tel. 451-3432. Bakaliaros (codfish), biftiki done over charcoal; startling retsina. Known as the 'Garage' locally for its big front doors opening onto a large courtyard. 8-2 am.



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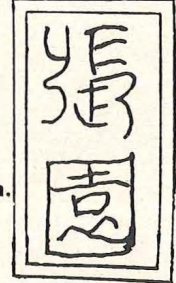
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INTERNATIONAL CUISINE

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-2am. Closed Sun.

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

Athens Hilton Supper Club, Hilton Hotel, Tel. 720-201. International menu. Tues. - Sun. 8:30 pm - 2 am (kitchen closes at 1 am). Dancing to live band in the rooftop discotheque. Call for reservations.

Balthazar, Tsoha 27 and Vournazou, Tel. 644-1215. In a renovated mansion not far from the US Embassy. Anglo - American menu; turkey, tripe, trout, hare. Nightly 8 p.m. - 2 a.m. Closed Sun.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Country-club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 9 pm - 1 am. Closed Sun.

Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936. Magnificent view of the Acropolis. International cuisine, ground floor coffee shop and snack bar. Daily 12n - 4 pm, 7 pm - 12 m.

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 - 11:45 pm.

Dioskoroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list. Nightly 9 pm - 2 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.

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

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

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 12n - 1 am.

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. Attached coffee shop open morning and evening 10 pm - 2 am (including Sun).

The Landfall, Makriyanni 3, Zea Marina 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).

Le Foyer, winter location Iofondos and Antinoros 36, Tel. 746-287. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

Le Grand Balcon, Dexameni, Kolonaki. Tel. 790-711. Atop the St. George Lycabettus Hotel with a view of the Acropolis. Dancing to light music. Nightly 8:30 pm - 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.

Mc Miltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar, excellent selection of hamburgers plus wide variety of other American and Greek dishes. Delicious apple pie. Colorful decor, refreshing atmosphere. Daily 11 am - 2 am.

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. from 6-8 pm.

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

Paesano, 16 Fokionos Negri, Tel. 822-4324, 823-3800. International cuisine. Arabic, Hungarian, French, and Italian specialties. Open daily 12:30pm - 5pm, 7pm - 2am.

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

Prince of Wales, Synopsis 14, Ambelokipi, Tel. 777-8008. Behind the Athens Tower; long, candle-lit Tudor Hall, Greek and continental specialties, also great cheeseburgers and the best Irish coffee in town. Open for lunch and dinner from noon - 2 a.m.

Remezzo, Haritos 6, Kolonaki. Tel. 728-950. Has a bar and lounge as well as dining area. Nightly from 8 pm.



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. Nightly 9 pm - 1 am. Closed Sun.

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 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 - 2 am.

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. Rooftop restaurant of the King George Hotel with a panoramic view of the Acropolis. International cuisine with some Greek specialties. Daily 12 n - 3:30 pm, 8 pm - 12 m. Piano music nightly.

Vassilis, Voukourestiou 14a, Tel. 361-2801. For forty years now, consistently good food and service. Large variety of dishes, both Greek and international. Daily 12 n - 4 pm, 1 - 11 pm.

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

VIP, Apollon Towers, Panormo and Larissis Sts., Ambelokipi, Tel. 360-2862. Restaurant with open buffet, continental cuisine: all you can eat for 440 drs. Music for disco. Open 12:30 n - 2 a.m.

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

CHINESE

Chang's House, Doiranis 15 and Atthidon, Kalithea, 959-5191 959-5179. Newly opened. Under same management as the China. Daily 12:30 - 3:30 pm, 8 pm - 1 am. Closed Sun. Lunch.

China, Efroniou 72, Ilisia (between Caravel Hotel and University Campus), Tel. 733-200. Oriental atmosphere. Daily 12 n - 3 pm, 7:30 pm - 2 am. Closed Sun. lunch.

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

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center). Tel. 801-7034. Specializing in Cantonese dishes. Nightly 7 pm - 12 m.

CYPRIOT

Kirky, 1 Pendelis, Kephalaria, Tel. 8080-338. Specialties: haloymi (fried Cypriot cheese); sephalies (tasty village sausage). Fire place.

FRENCH

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.

Erato, Varnali 7, Halandri (Dourou Sq.), Tel. 683-1864. Restaurant/Bar. Open nightly 8 pm - 2 am except Sun. when it opens at 12 midday.

Escargot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349. Bistro and piano bar in the basement. Daily 12:30 pm - 6 pm, 7 pm - 1 am. Open Sun evenings and also for lunch.

Grill Room, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. Downstairs café-restaurant in the Astir Hotel complex. Piano music, sometimes a small orchestra for dancing. Daily 1 - 3:30 pm, 8 pm - 1:30 am.

Je Reviens, Xenokratous 49, Kolonaki, Tel. 711-174. Piano music. Daily 9 am - 2 am.

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

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

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. Daily 12n - 3 pm, 8 pm - 12 m. Closed Sun.

Riva, Michalakopoulou 114, Tel. 770-6611. Stereo and piano music. A winter restaurant (open Oct. to May), nightly 8 pm - 1 am. Closed Sun.

ITALIAN

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

Al Tartufo, Posidonos 65, Paleo Faliro, Tel. 982-6560. Nightly 6 pm - 2 am and Sun. lunch 2 pm - 6 pm.

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

Il Fungo, Posidonos 68, Paleo Faliro, Tel. 981-6765. A large variety of pizzas and pastas. Nightly 7:30 pm - 2 am, and also Sun. and holidays 12:30 - 3:30 pm.

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

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

The Trattoria, Athens Hilton, Tel. 720-201. Mainly Italian cuisine. Includes buffet with hot and cold selections. Nightly from 7:30 pm.

JAPANESE

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

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 1-3 pm, 8 pm - 12 m. Closed Sun.

LEBANESE

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

SPANISH

Comilon, Polyta 39, Ano Patissia, Tel. 201-0592. Unusual appetizers, very tasty paella, and sangria. Spanish and Latin American stereo music, Nightly from 8 pm. Kitchen closes 12:45 pm. Closed Mon.

FAST FOOD RESTAURANTS

Jimmy's Coffee Shop, 4A Valaoritou (in the arcade); also serves hamburgers, spaghetti, omelettes, and pastries, and has fully stocked bar; cozy counter-and-stools atmosphere. Hours: 7:30 - 5:30 p.m.

Moven Pick, Acadimias 14, Tel. 361-6388; sandwich and fruitjuice bar; take-out and delivery, sandwiches of pate, B.L.T., steak, chicken and caviar on rye; can prepare ten hamburgers in ten minutes; ice cream sodas, milkshakes, apple pie. Open 9 am-10 pm. Closed Sun.

The Spoonful, Tsakalof 29, Kolonaki, Tel. 361-9685; a lunch-time basement, self-service restaurant; clean, reasonable, and the food (Greek specialties) is good. Daily 12 noon - 5 pm. Closed Sun.

GAME

Ahironas, 42 Leof. Amphithéas, Tel. 9421-404; Short orders. Guitarists.

Balkoni Tou Imittou, 3 Pavlou Melas, Kareas bus terminal, Tel. 7640-240, open Sundays for lunch and dinner. Pot-roasted beef, oregano-marinated liver, heart; game cooked over charcoal.

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

Grigoris, 8 Argyropoulou, Kiffissia, tel. 8014-632, open also for lunch on Sunday. Casseroled beef, game of the season; retsina and kokkinelli wine from the barrel. Fireplace.

Lagos, 17 km Athens - Lavrion highway, Paiania, Tel. 6642-740, open from 10 a.m. until late at night, deer "lemonato", woodcock, quail.

Mouria, 101 Ahilleos, Paleo Phaliro, Tel. 9813-347. Specialty: young pigeons.

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

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

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, the specialty is game (which you choose from colorful cards presented by the proprietor). A winter taverna, open to the end of April. Reservations are a must. Nightly 9 pm-1 am. Closed Sun.

SEAFOOD

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

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

Lambros, on the shore road, Posidonos 20, Voula, Tel. 896-0144. By the sea with a

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lovely view of the bay. Variety of appetizers and usually a good assortment of fish. Daily 10 am - 1 am. Closed Mon.

Leonidas, corner of Eolou 12 and Iasonos 5 (parallel to the coastal road across from Argo Beach), Vouliagmeni, Tel. 896-0110. Good, fresh seafood in an otherwise modest spot. Choose your fish from the kitchen. Nightly 8:30 pm - 2 am.

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 - 12 m.

STEAKHOUSES

Flame Steak House, Hadziyianni Mexi 9 (near the Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly 7 pm - 1 am. Open Sunday.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Nightly 5 pm - 1 am. 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. Same premises as The Annex, but more luxurious — and rather more expensive. Full menu but featuring charcoal broils. Includes a bar. Reservations advisable. Nightly 7 pm - 12 m. Closed Sun.

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TAVERNAS

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 - 2 pm, 5 pm - 12 m.

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

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

Bokaris, just below the electric train stop Kifissia, Tel. 801-1204 and 801-2589. Various casseroles, stiphado (rabbit stew), wild boar, quail. Wine from the barrel.

Corfu, Kriezotou 6 (next to King's Palace Hotel), Tel. 361-3011. Menu includes the popular standbys of Greek cuisine as well as a few variations from Corfu. Daily 12n - 1 am.

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-2 am. Closed Sun.

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

Doga, 45 Deliyiorgi, Evangelistria, Piraeus; Tel. 411-2149. Snails, kebabs, kokkoretsi (innards done on the spit), gigantes (giant beans) with bacon, fava (lentil mousse) a la Santorini. Guitars.

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.

Epestrefe, Nea Kifissia (west of the National Road: follow the signs at the turn-off for Kifissia), Tel. 246-8166. A charming taverna atop a hill. Rustic and cozy. Dinner from 10 pm. Closed Sun.

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

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

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

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Nightly 7 pm - 1 am.

Lefkes, 14 Zephyrou (opp. the race track), Tel. 942-0654. Turkish cuisine with a number of specialities: grilled fish, sweetbreads, bekri mezé (meat cooked in wine); Piano.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Rustic surroundings, light Greek music. Closed Sun.

Moustakas, H. Trikoupi/Kritis, Kifissia. Tel. 801-4584. On Sundays open also for lunch. Smoked cutlets, goat cooked in the oven with oil and oregano, shrimp sauce; wine from the barrel. Guitars.

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. 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. Daily 12n - 3:30 pm, 8 pm - 12 m. Closed Sun.

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

Rodia, Aristippou 44, Kolonaki (near the Lykavittos funicular), Tel. 729-883. An old house decorated with family memorabilia. 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.

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.

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

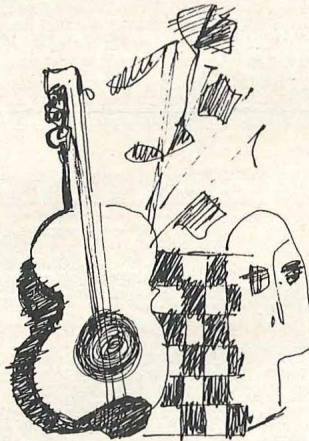
To Steki tou Yianni, Trias 1, Kipseli, Tel. 821-2953. Soft Greek music and vocalists. An old favorite taverna with a huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Nightly 9 pm - 1:30 am.

Tsolias, Metaxa 16, Voula, Tel. 895-2446. Traditional rural taverna with selection of appetizers and broils. 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.

Village 1, 11 Aiginitou, Ilissia. Tel. 759-4479. Greek specialties. Guitars.

Xynou, Agnelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka, it has managed to retain its authenticity. Guitarists entertain with popular Greek songs. Reservations advisable. Nightly 8 pm - 1 am. Closed Sun.



OUZERIES, PUBS, CLUBS

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

Athinaikon, Santarozu 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 sweetbreads, fried mussels, meatballs and shrimps. Daily 11:30 am - 5 pm and 7:30 - 11:30 pm. Closed Sun.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated when they come in. Open daily from 11 a.m. - 2 a.m.

18, Tsakalof 20, Kolonaki, Tel. 362-1928. Homey with comfortable cushioned seats and tiny tables. Enjoy some cheesesticks or tasty meatballs with your Bloody Mary and stay to dinner in their charming restaurant. Open daily, 12 noon - 2 a.m.

21, Dexameni Square, 21 Iraklitou, Kolonaki, Tel. 728-451. Little corner pub with English-speaking Greek proprietess and her chubby white angora to welcome you with omelettes, sandwiches and snacks to go with your drink. Rustic. Every night from 9 p.m.

Montparnasse, Haritos 32, Kolonaki, (or better-known as Ratka's, named after the owner). A three-level bar-restaurant decorated with plants, stained-glass lamplight, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special

salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7-2.

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-2pm.

Pit Club, Haritos 4, Kolonaki, Tel. 728-600. Restaurant, bar and discotheque on three levels; the specialties: chicken kiev, escalope Hofman, snitzel viennese; good food, reasonable prices. Open for lunch and dinner.

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 Flikas and Maroussi), Tel. 682-1024, 681-2310. New and popular, with interesting decoration and very good choice of music.

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.

Athina, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Food available. Nightly from 9:30 pm. Closed Sun.

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.

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

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.

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.

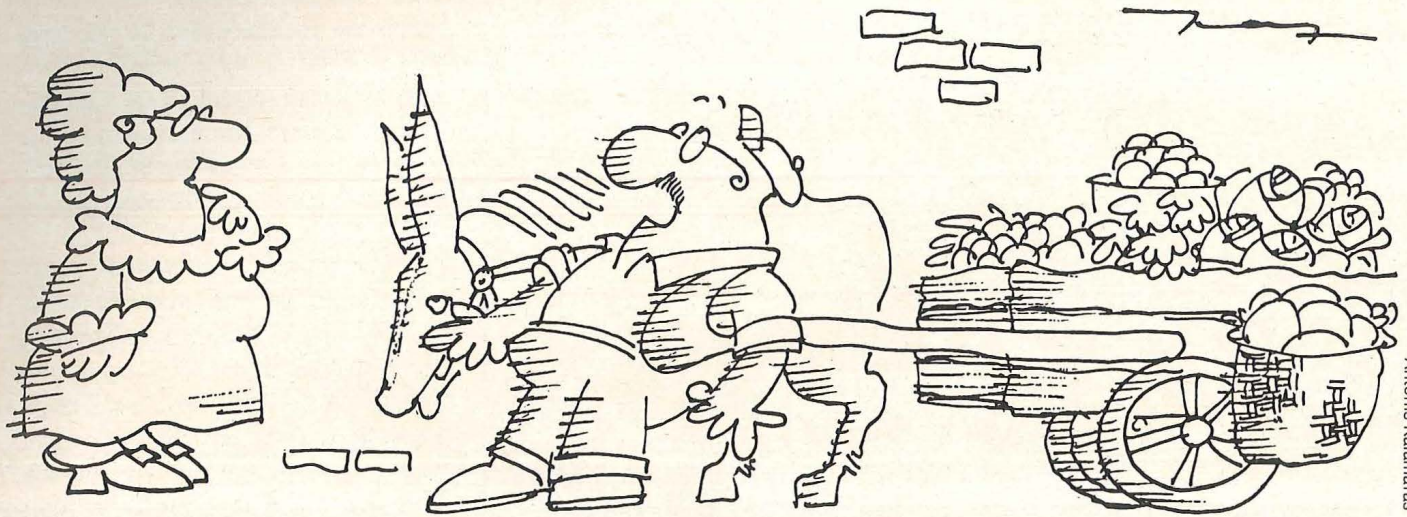
Papagayo, Patriarchou Ioakim 37, Kolonaki, Tel. 730-135, 740-136. Good disco with fine cuisine. Dining on the ground floor, dancing in the basement.

JAZZ

Athenian Inn, 22 Haritos, Kolonaki, Tel. 739-552. Cocktail lounge in small Athenian hotel, open daily from noon, closed Mondays. Jazz group nightly in the basement, from 9 p.m.; drinks, 250 drs.

Half-Note, 56 Michalakopoulou, Ilissia, Tel. 739-552. Downstairs into a bistro/salon student atmosphere; both Greek and foreign jazz groups, nightly from 9-2. First drink, 250 drs, rest according to menu price.

Jazz Club, Plateia Rangava, Plaka, Tel. 324-8055. Old house on the edge of the Plaka welcomes serious jazz enthusiasts; mostly Greek jazz groups. Open from 9-2, daily.



Antonis Kalamaras

Vingt Ans Apres

IT was the year 2002 and it was a beautiful spring day in Psychico when the old man came out of his house, took a wistful look at the ancient Renault 20TL that had sat in his garage for the last three years, immobile for the lack of a vital spare part, and trudged down the hill to Leoforos Kifissias to wait for the bus.

He was on his way to the Renault agency on the 8th kilometer of the national road to Lamia, hoping against hope that the vital spare part had come in and that this would be the last of the sixteen trips he had made to the agency since his car had finally packed up after twenty-one years of faithful service.

At the bus stop, there was a crowd of about thirty people, all anxiously looking up the road, hoping to see a sign of one of the few, ramshackle old Hungarian vehicles that served urban and inter-urban transport in Athens. He discovered that some of the people there had been waiting for four hours, and that since six o'clock in the morning, only one bus had gone by, and that one chock-a-block full of passengers.

So he decided to walk, thinking how simple it would have been to ring up the agency, except that the phones had stopped working, save for government business and emergencies through a switchboard, after the cheap equipment OTE had bought from Eastern Europe had totally collapsed in 1997 and never

been replaced.

As he walked at a steady pace along Leoforos Kifissias, he was passed at rare intervals by old codgers like himself, driving decrepit old Ford Fiestas and even older Volkswagen beetles that, in most cases, were held together with baling wire and pieces of string. His mind went back to the good old days when the price of a new car had not been much more than that of a three-room apartment in Kolonaki, and the subsequent taxation that had brought it up to the equivalent of the car's weight in gold. The government had finally succeeded, around 1985, in making it impossible for a Greek to buy a new car and, over the years, as spare parts for the older models ceased being produced by the manufacturers and as the skill and improvisation of Greek mechanics reached the farthest limits of ingenuity, car owners reluctantly had to relegate their vehicles to the junk heap and rely on mass transport, such as it was, or their legs, as he was doing.

The young, of course, had refused to put up with such an intolerable situation and, in the late eighties, when it became possible for Greeks to work in the Common Market countries, there had been a mass exodus of able-bodied Greek men and women between the ages of twenty and forty who found jobs in the, by then, booming industries of Western Europe.

The ones who stayed behind were those who had been fortunate enough to be appointed to the multiplying government agencies, set up to check and control the operations of the socialised industries, and those who had been appointed to various administrative and clerical positions in the industries themselves.

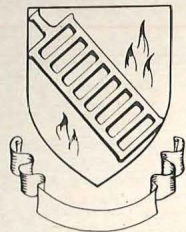
Of the older population, those who did not live off the remittances from their kinfolk in Western Europe, worked in the hotels and restaurants that catered to the growing number of tourists who were visiting Greece every year. One beneficial effect of the reduced number of cars and extremely low output of the socialised industries in the Attica basin, had been to clear the air of noxious fumes and make Athens as livable and attractive as it had been in the early fifties.

On the other hand, there was the problem of transporting these tourists to other parts of the country once they had visited Athens and were eager to savor the delights of the Greek countryside and the islands.

Government attempts to replace Olympic Airways' ageing fleet of Boeing 737's on a barter basis, in exchange for a bumper crop of peaches in 1998 had failed, after the first trainload of peaches had been kept in a railway siding at Katerini for two weeks during which a team of quality control inspectors from the Ministry of Commerce had checked every

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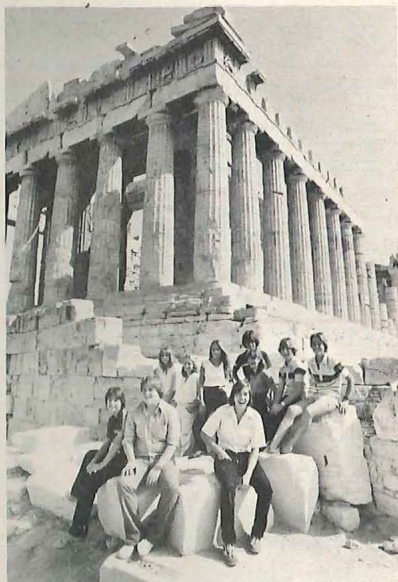


Enquiries regarding present activities (and future plans) in Paleo Psychico, Halandri, Glyfada and Patras may be obtained from headquarters at **50 Agiou Dimitriou, Paleo Psychico** by visiting or telephoning the headmaster - **671-2748**



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crate. The peaches were found to be in tip-top condition but by the time they arrived at their Eastern European destination they were crawling out of the crates by themselves. The deal fell through and the Boeings had been grounded until another barter deal could be negotiated.

The railways had stopped working after having been modernised and electrified at enormous expense, when the Public Power Corporation had to divert the greater part of its kilowatt-hour output to a new aluminum smelter set up with Iraqi assistance and had no power left over for the railways.

The coastal passenger ships, which had been socialised, had been manned by such large crew complements, and the few remaining beds were so filled with civil servants taking their annual three-month holiday, that there was no room on them at all for tourists.

Travel agents had to make do by transporting their clients in the few, thirty-year-old coaches that were still able to reach Delphi with only three breakdowns en route and by hiring the Kifissia horse-drawn carriages for a two-day excursion to Sounion.

As he mused on these things, the old man realised he had reached Ekali, and he sat for a breather on a low wall opposite the Prime Minister's villa.

There was a coster-monger's cart outside with a stately-looking old lady selecting a cabbage from among the wares.

"How much for this one?" she asked.

The coster-monger weighed it on his portable scales and said:

"For you, only three thousand drachmas."

"Tsk, tsk," the lady said with a frown. "Only last week I bought one for two thousand eight hundred."

"What can we do, Kyria Margarita?," the coster-monger replied, spreading his hands out wide. "Two days ago your husband, may he have a long life, raised the donkey-power tax by fifty per cent. Everything is going up these days."

Alec Kitroeff

ATHENS SHOP HOURS

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Photographic, Optical,	8am-2:30 pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Pharmacies	8 am - 8:30 pm	8 am - 2 pm 5:30 - 8:30 pm	8am-3:30pm	8 am - 3:30 pm 5:30 - 8:30 pm	8 am - 2 pm 5:30 - 8:30 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 5pm-8:30pm	7am-4pm
Fish	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8pm	7:30am-4pm
Bakeries	7:30am-3pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3pm
Wines and Spirits	7am-4pm	7am-10pm	7am-4pm	7am-10pm	7am-10pm	7am-4pm
Florists Open Sun. 8am-10pm	8am-4pm	8am-10pm	8am-4pm	8am-10pm	8am-10pm	8am-4pm
Beauticians	8:30am-8pm	8:30am-3:30pm	8:30am-8pm	8:30am-3:30pm	8:30am-8pm	8:30am-3:30pm
Barbers and Hairdressers	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15pm-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-5pm
Dry Cleaners and Laundries	7am - 2:30 pm	7am - 2:30 pm	7am - 2:30 pm	7am - 2:30 pm	7am - 2:30 pm	7am - 2:30 pm
Typing and Photocopying	8am-3pm	8am-2pm 5pm-8pm	8am-3pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-3pm
Greek Handicrafts Tourist Stores (EOT recognized)	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm
Automobile Sales	8am-4pm	8am-4pm	8am-4pm	8am-4pm	8am-4pm	8am-4pm
Automobil Parts	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-4pm	7:30am-1pm

From May 23rd



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