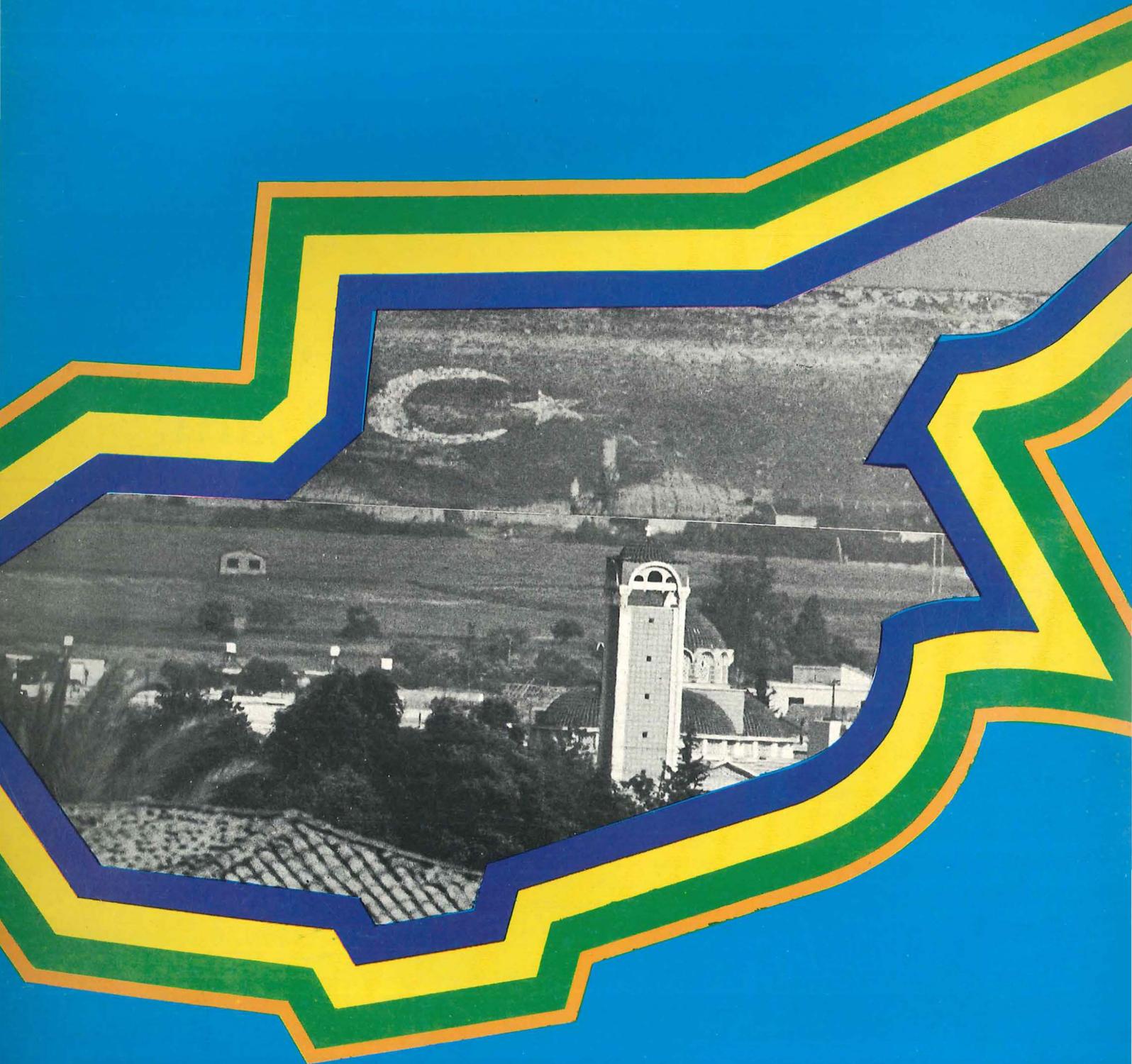


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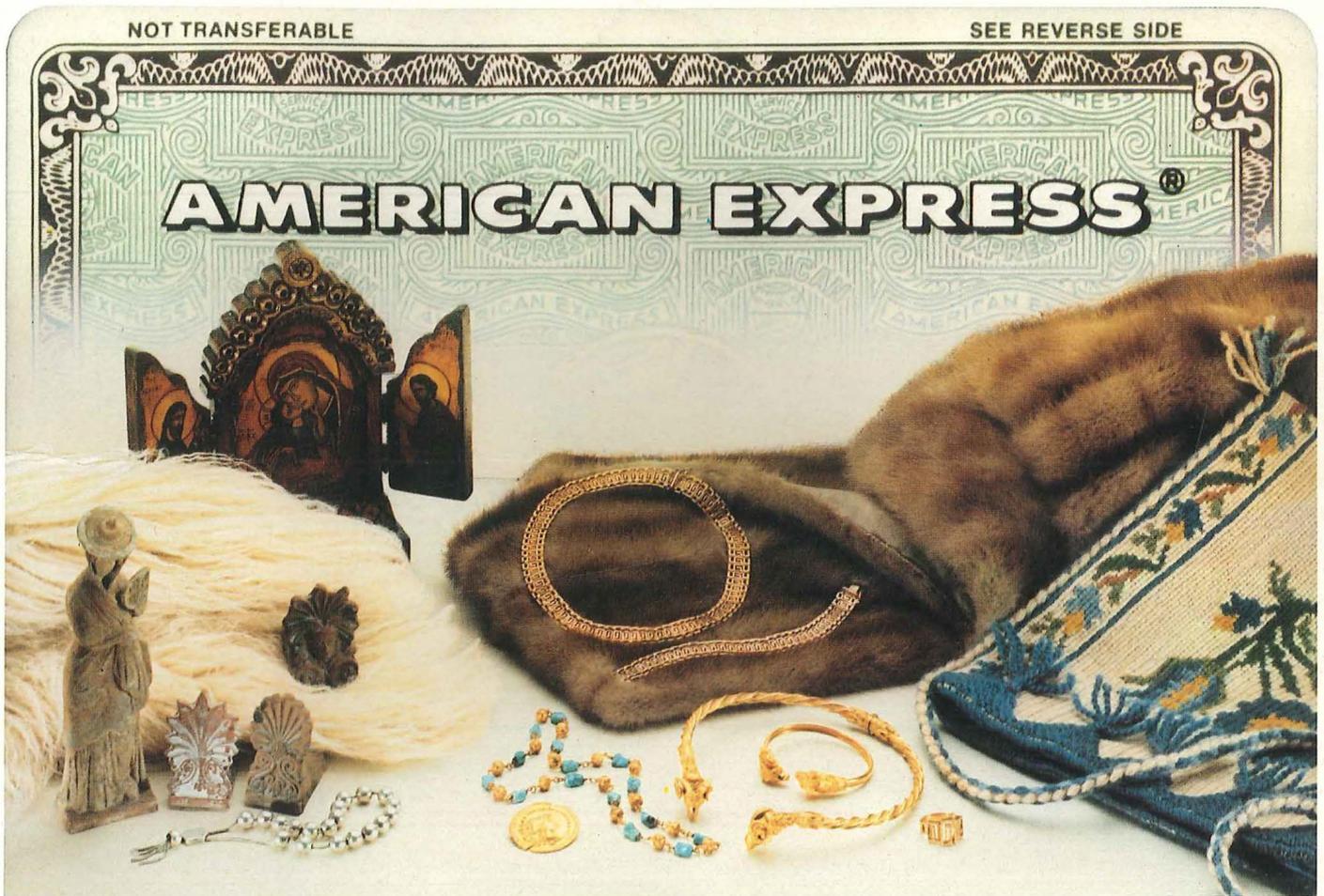
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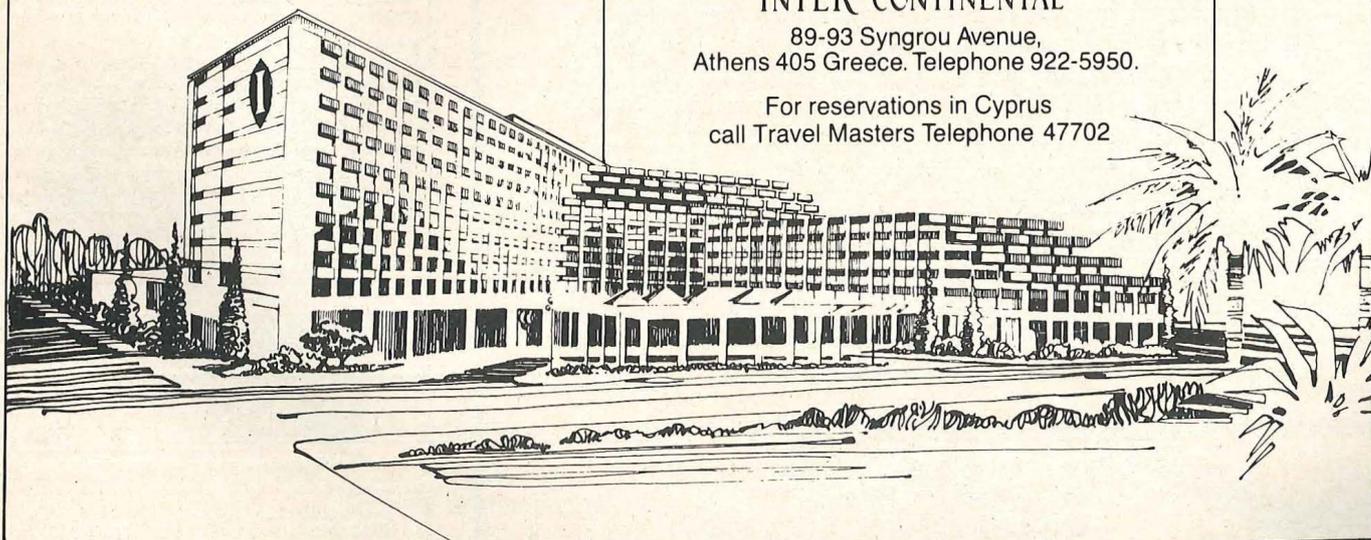
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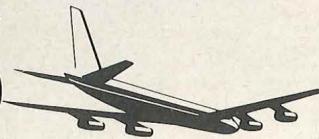
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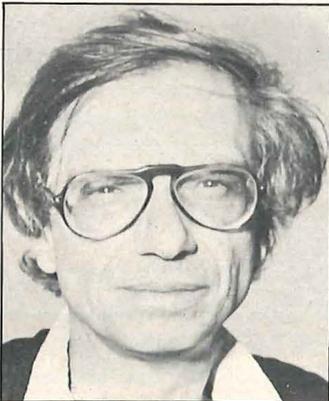
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publisher's note

Andreas Papandreou's arrival at Larnaca late last February marked the first visit of a Greek Prime Minister to Cyprus since the creation of the sovereign state over twenty years ago. It was also nearly eight years since the Turkish invasion created "The Cyprus Question" which is annually re-registered on the UN's agenda of unsolved problems. The Greek Prime Minister's promise to internationalize the problem and the morale raised by his visit has renewed Greek Cypriots' hope for the future. Journalist Haris Livas' interviews, with Foreign Minister Nikos Rolandis and Socialist Party head Vassos Lyssaridis express collateral views by two important Cypriot leaders on major issues in wake of the Papandreou visit.

The community of Athens has suffered a great loss by the death of artist Andrea Cameron. Andrea lived in Pangrati for eleven years and died in London on the 11th of February, 1982 at the age of 38 after a long and painful illness which she bore with her habitual cheerfulness.

Behind her twinkling exterior, Andrea had a quick wit, a delightful painter's vision, and, above all, great generosity of heart. She is missed by all who knew her. Andrea is survived by two sons, Rio, 12, and Leo, 2.

A stone memorial will be raised for Andrea on a hill above the village of Davlia, in which she spent many happy times, and an exhibition of her paintings will be held at the British Council in May.

Andrea Cameron was a frequent contributor to The Athenian.

The cover is by Frosso Pantelidis

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Letters

More on "Mixed Doubles"

In her letter to *The Athenian* in the March issue, Margaret Papan-dreou quoted a line of poetry she attributes, tentatively, to John Donne. As far as I know, the line actually comes from Tennyson's "Ulysses", and it happens to be my favorite quote!

I am a part of all that I have met;
Yet all experience is an arch where-
thro'
Gleams that untravell'd world, whose
margin fades
For ever and for ever when I move.
How dull it is to pause, to make an
end,
To rust unburnish'd, not to shine in
use!
As tho' to breathe were life.

I think it is so good. We do all acquire something special in moving around the world, but cultural barriers present other problems!

Dorothy Rotas
Pangrati

In response to Margaret Papan-dreou's letter in the March *Athenian*, may I say that being a major politician's wife could have greatly affected the ease of her identity with the Greek culture. Some questions come to mind when considering one's ability to adjust to life in a foreign country: how old were you when you moved here, an immature 19 or a well-established 35? What is your financial status? Trying to identify with a foreign culture is more difficult when you are struggling just to make ends meet. Where have you settled? A foreign woman in an isolated village or a noisy smoggy Athens street may have a harder time adjusting than one living in Ekali. Do you have to take rush-hour public transportation daily to a non-fulfilling job? Do you have the means to return periodically to your native country?

There are an estimated 35,000 English and German-speaking women living in Greece. Many of us have problems of adjustment, and we need the support of each other, not the criticism.

Christine Erickson
Melissia

I would like to respond to Margaret Papandreou's letter to *The Athenian* (March issue) concerning Elizabeth Kouerinis' *Mixed Doubles* which appeared in February.

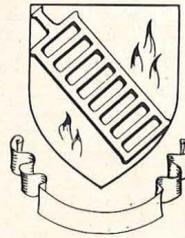
The humor of Ms. Kouerinis' article serves a very important purpose. Humor is an antidote to the very real pain and frustration that we all, as foreigners, male and female, married or single, have experienced here at one time or another. It is essential to learn to laugh at ourselves, to see things in a lighter, more comic perspective once in a while. For me, the sense of the absurd that Ms. Kouerinis conveyed struck home, and I was delighted to hear another woman's voice who has learned to cope and thrive in the way best for her.

I see no indication in Ms. Kouerinis' article of the M.C.S. (My Country is Superior) Tremors as Mrs. Papandreou suggests. In fact, I see just the opposite: a loving understanding of our differences and a strong sense of the necessity for taking responsibility for our life choices. People with M.C.S. Tremors do not comprehend any of the complexities of cross-culturalism that Kouerinis so skillfully demonstrates in her article.

Mrs. Papandreou also writes that most immigrants to the US try to identify with their new culture. That is perhaps true. However, most immigrants who go to the US go for very different reasons than being married to an American man. Many do try to become "Americanized", but, as emphasized in a recent article in *Time* on immigrants to the States, community support for migrants, the maintaining of their ethnic identity, and gaining respect for our differences are recognized as part of the adjustment process. The old "melting pot" syndrome has passed, and ethnic distinction is encouraged and applauded.

Furthermore, Mrs. Papandreou's comments about not needing "a little group of foreign friends to hug" bring to mind data established by social scientists in the study of migrants and immigrants. Consistent and long-term support from established migrant and immigrant cultural groups (and especially for women who are in double jeopardy, socially, as females and as foreigners) has been identified as essential for securing a solid base for oneself in a

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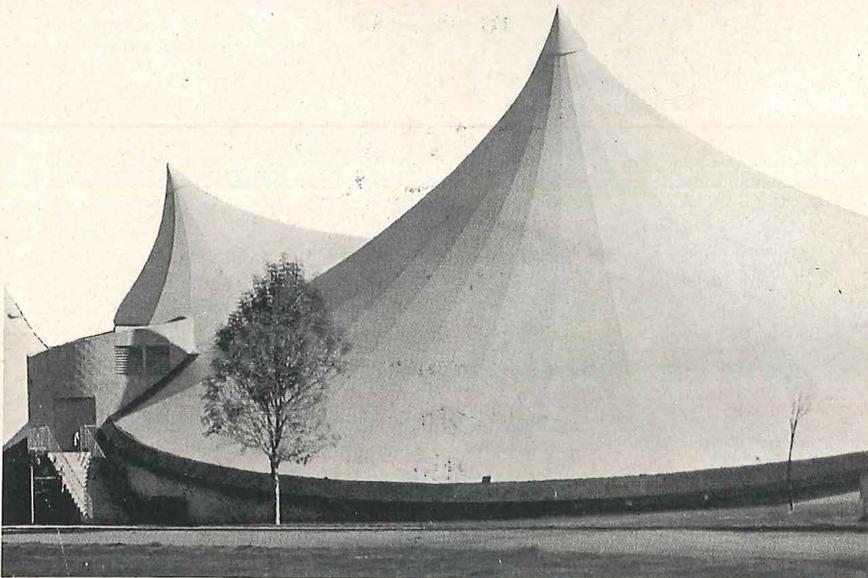
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foreign country, for shoring up one's fragile, or perhaps, shaken sense of self, and as a safe place for receiving and later giving those strokes, or "hugs", that are so crucial for our well-being.

Finally, may I say that Mrs. Papandreou's own experience has not been the norm. There are many things that contribute to one's rate and manner of adjustment to a foreign community: one's age and level of maturity at arrival, a sense of peace with oneself, one's depth of self-knowledge and self-acceptance, and, of course, personality. An immigrant has to have, or to develop, the inner strength to face the bewildering onslaught of social and cultural differences and to maintain his/her identity. It is also essential to look at the outside influences which contribute to our experience: economic status of the couple, level of education, experience with or in other cultures, and family support and sympathy. I am delighted that Mrs. Papandreou is healthily and positively a part of this country; all the more reason for her to put out her hand and support and guide those of us who have had a harder time making it.

A. Steinberg
Ilioupolis

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A Concert in "Arab Jerusalem"

Having many friends in Greece, a country I love and visit almost every year, I am always glad to find The Athenian at hotels and in Olympic Airways planes and enjoy reading the excellent paper. I was thus somewhat astonished to read in your January issue that your esteemed music critic wrote that the Music Group of London - who visited the Middle East and Greece - performed also "in Arab (East) Jerusalem" and caught their flight to Athens "from Lydda Airport". This was a mis-information of a nasty political nature. "Lydda Airport" existed in the British Mandatory period; this is now "Ben Gurion Airport". There is no such thing as "Arab Jerusalem" and there never was one in history. Jerusalem, capital of the Judean kingdom in antiquity, became Roman after the massacre and expulsion of the Jews, later changed hands and became Christian for a while,

then Turkish-Ottoman for many centuries, and in 1918 became capital of British-Mandatory-Palestine. When Britain gave up its Mandate in 1948, vandalizing soldiers of the Hashemite Kingdom drove out British and Jews from the Old City of Jerusalem but did not manage to conquer also the newer parts of the town. From 1948 to 1967, barbed wire and sharpshooters made access to the Holy Sites of Christianity and Judaism dangerous or even impossible, and the Old City, as an "Arab" city for sixteen sad years, was ransacked, houses and places of worship were destroyed to the ground, and poverty reigned. When, in 1967, the invaders tried also to conquer the newer parts of the town, they were driven back, and Holy Jerusalem was re-united by the Israelis who now permit people of all races and creeds to visit the Holy City and pray there. The Jews and the majority of peace-loving Muslims live there and work, and poverty has disappeared. Concerts are often given there — and I attended quite a number of them — and they show that music too can unite people and create peace.

Professor G.E. Werner
St. Peter, Black Forest
Germany

Sarah Louise Chambers, age 10, sent a poem to the Editor.

In Celebration of Spring

Above me is warmth
 Above me is the air
 Below me is all Life and Death
 Below me is growth
 Up grow my branches
 Down grow my roots
 Behind me in the past are accidents
 Before me in the future are new
 friendships
 Around me is love, life and beauty.

Harpenden
Hertfordshire

Clarification: Although Dr. Gorm Wagner and Dr. Panos Sakellariadis are members of Amnesty International, the drama-documentary *Your Neighbor's Son* which they developed is not an Amnesty International production, as suggested in a misleading headline to the article in the March issue, nor is the book based on the movie being published under Amnesty International auspices.

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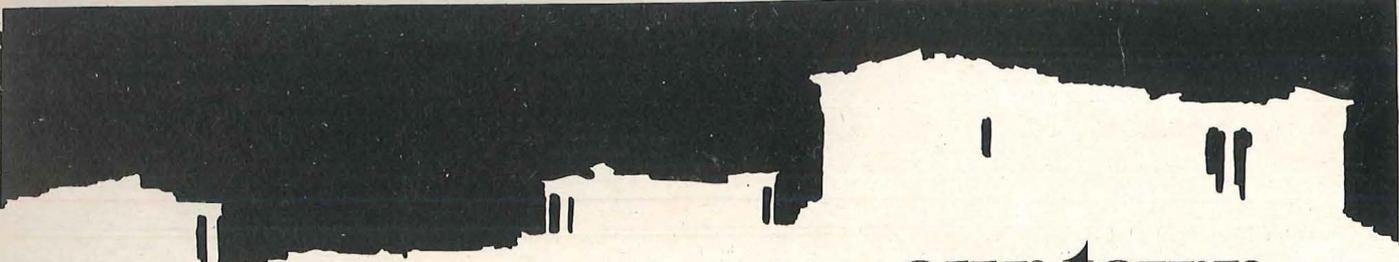
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Acts of Hatred . . .

In the early hours of March 12, a bomb hidden in a confessional rocked the Athens Metropolitan Cathedral, causing damage estimated at well above a million drachmas. Prior to the incident, it was believed that the Iconoclast heresy, which disturbed the Greek Orthodox Church for centuries, had been extirpated once and for all by the Empress Theodora (of blessed memory) in 842 A.D. Responsibility for this recent act of violence, however, was claimed by an organization which called itself the Nihilist-Iconoclasts. Atavism being a common feature of the Greek heritage, one could not dismiss out of hand the recurrence of a politico-religious phenomenon after the interval of a thousand years. It was the coupling of "iconoclast" with "nihilist" which puzzled churchmen as well as the police. An iconoclast, far from believing in nothing, is a zealot who goes about destroying religious images in the belief they are opposed by Biblical teaching. It was the opinion of a priest in the Cathedral's service that the verbal contradiction was a deliberate one to make the fanatical organization's name sound more striking to the public ear. Others felt that the senseless act was due to a furious disappointment on the part of the organization's members that the world did not succumb to the Jupiter Effect as had been promised two days earlier.

Two possibly related events were recorded by the investigators. On the same evening as the bombing, the civil marriage bill had been debated in Parliament and it was recalled by

priests that the liturgy at the Metropolitan had been briefly disturbed the previous Sunday by a few shouts of "Down with Masonry!" For many months now there has been a good deal of anti-Masonic material published in the press following the well-known 1980 scandal in Italy with allegations that it was connected with junta elements here.

Three days later, similar bombs exploded at the entrances of two branches of Citibank in Athens, and the possibility of sabotage or a connection between the bombings was being explored by the police. What iconoclasts may have against Citibank, however, has officials stumped. Metaphorically speaking, all banks may be thought to trade in graven images, but it seems pointlessly random to pick out Citibank, rather than, say, the Arab-Hellenic Bank or Barclay's, as overly worshipful of the Golden Calf. The only widely publicized use of images this year made by Citibank has been the free distribution of a richly illustrated pamphlet entitled *Invitation to Dinner*, a cause not for sabotage but for celebration.

. . . and Acts of Love

The publication *Invitation to Dinner* (with love from Citibank), is an alpha-to-omega guide for the hostess in Athens who aspires to give the most brilliant receptions in town. This booklet is to be recommended particularly to the wives of recently arrived foreign diplomats and business executives who may not have realized yet that the only foolproof way to total Athenian social success is via the tummy.

The social and political importance of being able to turn out a lavish spread at midday or in the evening is bound to become even more significant in the future than it has in the past. There are a number of interlocking reasons for this. Firstly, PASOK deputies, after many lean years in exile and opposition, have even heartier appetites than their New Democracy predecessors; secondly, they are dying to break into society; and, thirdly, it will have been noticed that much state business these days is being contracted over a "working lunch", and in Athens that means working *at* lunch. Finally, and most significantly, the President, the Prime Minister and other ministers have recently been making so many globe-trotting visits everywhere that local hostesses are very pressed in entertaining vast numbers of dignitaries and their delegations on return calls.

Invitation to Dinner gets right down to the nitty-gritty: check the tablecloths, count the flatsilver, engage the waiters and make an appointment at the hairdressers' at least two weeks in advance. In fact, the detailed countdown timetable to social blast-off, as it is herein scheduled, makes a Cape Kennedy space event seem like a picnic.

While leading the reader through the exotic Athenian social jungle, the booklet does not let a single ensnaring faux pas go unidentified: how to set the table; how to choose and serve the wine; how to introduce important guests — Ministers first, Academicians second (if they survive cocktails), Supreme Court Justices third; how to choose lively subjects

Some VIP'S go Travelling

Besides Prime Minister Papan-dreou's much publicized visit to Cyprus, a number of Greek leaders and personalities were busy in late February and early March traveling to several parts of the world. In what appeared to be a concerted attempt by the government to present issues of vital national interest abroad, these representatives sought to explain positions which have not been clearly understood by many countries.

Late in February, the Prime Minister's wife, Mrs. Margaret Papan-dreou, and Foreign Undersecretary Karolos Papoulias made a two-week, seven-city tour of the United States. During this visit, they sought to establish closer ties with Greek-Americans and to reassure their audiences that the social experiment of the present government was seeking to develop the potential of the country within a framework which also encouraged private initiative.

No sooner had Mrs. Papandreou and Mr. Papoulias returned to Greece than President Karamanlis, accompanied by Foreign Minister Yiannis Haralambopoulos, set off for state visits to India and Australia. On March 4, the Greek leaders began a series of meetings with Prime Minister Indira Gandhi at which subjects of parallel interest were discussed. On the agenda were the Cyprus and Afghanistan questions. Concern over the growing militarization in the Indian Ocean and the continuing Aegean dispute found the leaders in accord on their views regarding the international law of the sea.

The diplomatic voyage continued to Canberra where, on his arrival, President Karamanlis praised Australia's heroic role in the defense of mainland Greece and Crete against the Nazis. In Sydney, Australian leaders were briefed on the intricacies of Greek-Turkish relations and in Melbourne on March 15, the large Greek community warmly welcomed President Karamanlis by holding their annual War of Independence parade in his honor ten days ahead of time.

for conversation (the *nefos* first, traffic congestion second — hobbies held in common only as a last resort); how to get the guests to the table; how to get them away from the table without calling the police; and how to get them out of the house before four in the morning short of simulating a six-plus Richter earthquake.

A single omission might be pointed out: *don't* conceal the dinner roll in the folds of the napkin (as many Athenian hostesses do) for some unwary guest, opening his serviette with a flourish, may send it rocketing across the dining room, resulting in half the Cabinet's flying for cover under the table and you and your spouse's being transferred to a less desirable post.

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The Cultural Corsair of the Airwaves

Manos Hadzidakis, the famous composer and conductor, has long been a creative and controversial figure on the National Radio. Appointed General Director of ERT shortly after the return of democracy, Hadzidakis retained this post for a year, resigned after quarreling with the state-owned company's Board of Directors, and took over the network's cultural Third Program. At this time, the Third Pro-

gram's cultural tone rarely rose higher than the presentation of *The Poet and Peasant Overture*. Given great leeway and independence, however, Hadzidakis soon transformed the Third Program into a high-level, culturally various public service with a wide audience. The educative effect on its listeners over the last six years is inestimable but no doubt very great. Hadzidakis' personal style, however, continuously aroused animosity in the press with accusations of obscenity, cultural snobbism and arbitrariness.

The socialist government, while massively reorganizing ERT after it came to power last October, retained Hadzidakis in his post until his contentious and stubborn independence began to cloy on the new directors, and after new controversies, Hadzidakis was fired last month. If people felt that the dismissal of Hadzidakis from ERT spelled the end of an era (in disappointment or relief), it seems now they may all be wrong. On March 19, shortly after his dismissal, Hadzidakis announced that he was starting an experimental station of his own. Telling journalists that he had applied for a permit from the Ministry of Justice to do so, Hadzidakis blandly added that if his application is rejected, he will go ahead with it anyway. Making much of the homonymous similarity between *piramatikos* (experimental) and *piratikos* (pirate), the press made much of his possible new role as the cultural corsair of the airwaves.

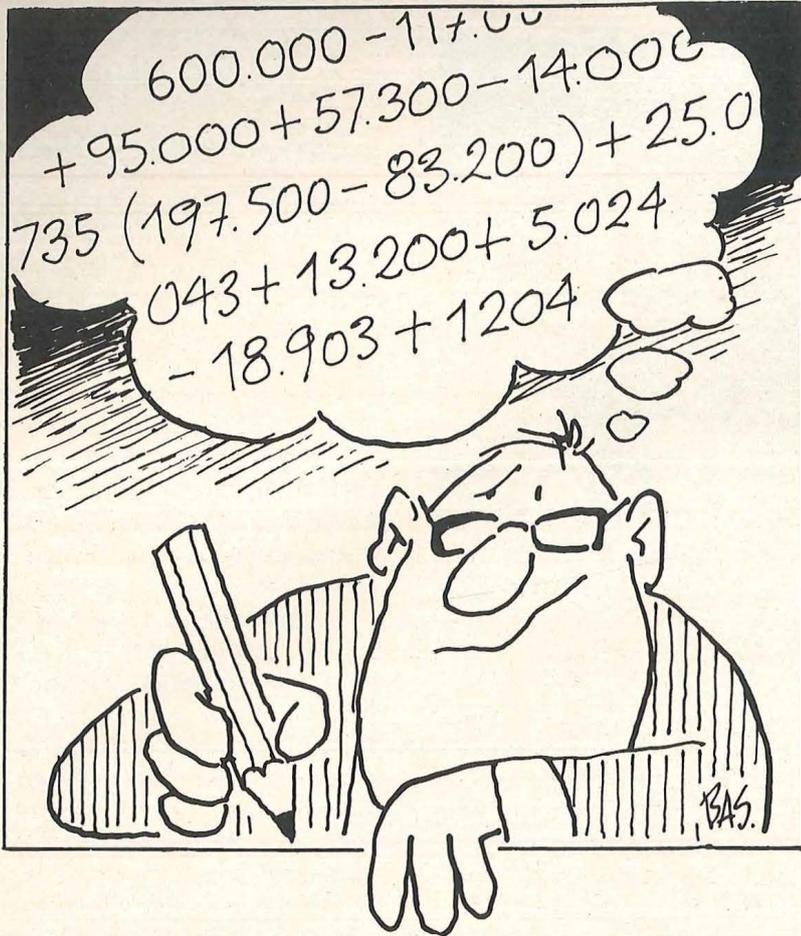
Hadzidakis would not reveal who was his backer ("It takes little money to do this kind of thing."); nor who his collaborators would be; nor, of course, the whereabouts of the lair from which he would operate. He did say that he planned to begin with music, expand later into other cultural fields and eventually publish a magazine detailing future programs. "Though I am a politically oriented person, my station will be apolitical."

Commenting on his dismissal from the Third Program, Hadzidakis said with characteristic aplomb, "I did not stay to obey other people's orders, and I never did so in my life."



Manos Hadzidakis

From "Tachydromos", March 18, 1982



Big Budget is Taxing

At first glance, the most impressive aspect of the 1982 National Budget presented to Parliament on March 8 by Finance Minister Manolis Dretakis was its size. With the projected revenue 58.5 percent higher than the previous budget and a rise in expenditures of 35 percent, the expansionary aspects of the government's fiscal policy, while favored by many economists in regards to Greece, also aroused strong inflationary fears. After taking in the size, most people were impressed next by the amount of the tax bite, 182.6 billion drachmas, coming from direct and 403.8 billion from indirect taxes. The 2:1 ratio of indirect to direct taxation may seem anomalous for a socialist government, but Greece has traditionally relied on higher indirect taxation than other European countries.

Increasing by 46.1 percent over last year, direct taxation will be derived mainly from a new property tax, a capital gains tax, realized or not, rated at 8 percent on land and 20 percent on buildings and a systematic attempt to stamp out tax evasion. Non-Greek businesses are slated to pay an increase of 40-45

percent tax on certain of their profits, and a dramatic rise has been scheduled in the yearly fee Law 89 companies pay the government.

Indirect taxation will include a 10 percent tax on lotteries, new taxes on cigarettes, a general rise in sales tax from 8 percent to 10 percent and a 12 percent rise on all luxury goods of foreign or domestic provenance, such as electric equipment, radios, television sets, etc.

In the area of expenditures, it is interesting to note that the major increases are being directed towards tourism, health and welfare, and culture, rather than towards education and agriculture which have been often emphasized as among the government's major interests. In the immediate aftermath of the budget's announcement, some economists expressed fears that inflation may go as high as 30 percent and that the drachma has not found its proper international level; that the lower deficit projected for 1982 may not be feasible and that the government's budget, built on the premise that the GNP will rise 1.8-2 percent this year, is overly optimistic.

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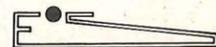
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Amalia Melis

Women Celebrate their Day

International Women's Day on March 8 was the climax to a three-day observation with marches, speeches and sidewalk discussions being held in the chief towns. In Hania and Iraklion, public meetings held in a friendly, earnest manner, were attended by men and women in equal numbers.

The major Athens event honoring the day was held in the Zappeion gardens on Sunday, March 7. The plans included outdoor musical events and booths carrying information on birth control, pornography, women's activities, women's art, and publications. Unfortunately, the rain forced the booths to close early, but

Marisa Koch bravely sang on under an umbrella to demonstrate solidarity with the women of the world. The Thessaloniki celebration was widely attended in the presence of Mrs. Margaret Papandreou and Melina Mercouri.

In a statement honoring the occasion, Prime Minister Papandreou referred to the institution of civil marriage, the abolition of adultery as a penal offense and the basic, forthcoming revision of the Family Law, and expressed satisfaction that his government was in the process of fulfilling its pre-election promises to achieve equality between the sexes.

At Random

Special equipment brought in from Patras removed the recently vandalized, heroic-sized statue of John Metaxas which was erected in the famous dictator's hometown Argostoli, Cephallonia, under the junta. Unlike Italy, it is improbable that Greece will see a revival of interest in Fascist art in the foreseeable future.

On February 19, British Ambassador to Greece, Iain Sutherland, received a knighthood from the Queen at Buckingham Palace.

In late February, the Ministry of Culture announced that it will give one million drachmas for the establishment of a Center for Marine Archaeology on the Bay of Navarino. Meanwhile, the controversial issue regarding the protection of the Cynosoura Peninsula, site of the monument commemorating the Battle of Salamis, from industrial development, will be brought before the Archaeological Council. An attempt will also be made to retrieve the swastika which resistance heroes Glezos and Sandas pulled down from the Acropolis and threw into a nearby well.

On March 1, airport officials complained to the police that kites were annoying pilots taking off and landing at Ellinikon Airport. The day

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was Clean Monday, on which kite-flying is a sport nationally pursued.

The government's policy to achieve closer ties with the Arab world was implemented by Foreign Minister **Yiannis Haralambopoulos'** official four-day visit to Saudi Arabia. Returning on March 2, he announced that an agreement involving economic and technical matters would be signed shortly.

Minister of Culture **Melina Mercouri** was present on March 3 at the inauguration of the new wing of the National Museum of Reggio di Calabria where the two much-publicized bronze statues of the Periclean Age, found in the sea off Riace Marina, will be permanently on display.

On March 3, the **Greek Tourist Organization** closed down over fifty hostels in the Plaka which were operating without licenses. The sudden clamp-down left hundreds of mostly young, low-budget tourists out in the streets.

Minister of Agriculture **Kostas Simitis** held talks in Athens on March 4 with his aptly-named French counterpart, **Edith Cresson**. The ministers agreed that the basic agricultural policies of both socialist governments was to protect the interests of farmers, increase productivity and ensure the disposal of products.

The following day, Agriculture Under-secretary **Moraitis** announced that the export of oranges up to March 1 was 43 percent higher than it was during the corresponding period a year ago. The bumper crop has caused the government to urge every TV viewer to eat three oranges a day. Placards in Crete, a heavy producer, are soliciting every islander to consume at least five.

Rodolfo Gomez of Mexico was the winner of the **Golden Marathon** which took place on March 8 under the auspices for the first time of the International Amateur Athletic Federation. Gomez ran from Marathon to the Panathenaic Stadium in Athens in 2 hours, 11 minutes and 49 seconds.

U.S. Secretary of State **Alexander Haig** on March 4 told members of the Committee on Foreign Aid that the Reagan government was seeking

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closer ties with both Greece and Turkey. Greece, however, has expressed anxiety because the 7:10 ratio for military aid to the two countries established in the past has been reset at a 6:10 ratio in favor of Turkey. On the same day, the Athens press repeated once again that Haig would *not* be visiting Greece in the near future.

Twenty-two passengers were injured on the morning of March 9 when a freight train rammed into the Chalkis local in front of Athens' central Larissa station. The collision, causing panic, was due to a fault in a switching signal.

British Labor M.P. Tony Wedgewood Benn, in Athens at the invitation of PASOK, emphasized at a press conference on March 11, the importance of a nuclear-free Europe and the setting up of a new model for European economic cooperation to replace the EEC, which has become, he claimed, a tool for international business conglomerates.

On March 12, an American tourist was found murdered in his sleeping bag on the open area of the Pnyx where the Acropolis "Sound and Light" performances are held nightly in summer.

Turkish Prime Minister Uluu suggested on March 13 that Greece might be violating the Bern agree-

ment by which both countries agreed to postpone oil searches in disputed areas of the Aegean until their problems had been settled by negotiation. During the previous week, the Greek government had protested that Turkish warplanes had twice violated Greek airspace. In turn, the Turkish press complained that Prime Minister Papandreou's habitual reference to Istanbul as Constantinople was "provocative".

The Geneva-based Franz Weber Foundation has appealed to the Ministry of Planning and Environment to assist in the protection of the Mediterranean Monk Seal refuge on Samos which is threatened by tourist development. The Foundation's representative William Johnson, in his attempts to preserve the endangered species, first with Greenpeace and then with an organization officially supported by the World Wildlife Fund, has been hampered by local controversy and official red-tape for several years.

Following an official inspection tour of Piraeus in mid-March, Minister of Culture Mercouri ordered a clean-up of the waterfront area, the location of the film *Never on Sunday* which established the actress' international reputation twenty years ago. Despite objection from local officials, Mercouri said that the tavernas standing on the city's ancient walls would have to be demolished.

The Piraeus Archaeological department plans to restore parts of the Themistocles Walls which once joined Athens to its seaport.

A bomb hidden in a confessional exploded early on March 12 rocking the Athens Metropolitan Cathedral and causing over a million drachmas in damage. A fanatical organization calling itself the Iconoclastic Nihilists claimed responsibility for the act.

Professor of law, author and academician John Sontis collapsed and died at the Academy on March 18 while delivering a lecture on suicide and euthanasia.

Maria Spanoudaki-Katramadou was acclaimed Miss International Tourism at a ceremony in Melbourne, Australia, on March 18. The tourist guide was born and raised in Kifissia, graduated from the Arsakeion School and studied History of Art at New York University.

In a moving ceremony crowded with notables at Athens' City Hall on March 11, Mayor Beis bestowed the city's Gold Medal of Honor on Nobel laureate Odysseas Elytis. Referring to his sixty-year residence in Athens, the poet said, "How can anyone forget that the most beautiful and the most bitter moments of his life — the years of youth, the loves, the sicknesses, the wars — have all been spent under the Attic sky?"

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The Agony of Cyprus Continues

Wide-ranging interviews with the Cypriot Foreign Minister and Cypriot Socialist Party Leader illuminate many aspects of the eight-year long crisis

By Haris Livas

It has been almost eight years since July 20, 1974, when 40,000 Turkish troops invaded Cyprus. From the Turkish point of view, it was an intervention mounted to protect the Turkish-Cypriot population in the wake of a coup against the government of Archbishop Makarios led by Greek-Cypriots backed by the junta in Athens. Although the coup failed, the Turkish troops remained, as did an artificial border between north and south dubbed the Attila Line. The two communities were isolated from each other, with the Turkish-Cypriot population, 18% of the total, settling on the northern 38% of the island, while some 200,000 Greek-Cypriots fled to the south. Behind the Attila Line, the Turks created a Turkish Federated State of Cyprus, which has not received international recognition. Intercommunal talks between the Greek-Cypriots and the Turkish-Cypriots have attempted to find a solution which will preserve Cyprus as a sovereign country, but the progress of the talks to date has been disappointing.

Although Greek-Cypriots represent 82% of the island's population, no Greek Prime Minister ever set foot in the state of Cyprus until February 27, when Andreas Papandreou's plane touched down at Larnaca Airport. Wherever he went during his three-day visit, he was greeted by almost overwhelmingly strong emotions. Many said that they could remember only two previous occasions when the whole community had united in such a celebration — when Archbishop Makarios returned from English exile in the Seychelles, and when he returned to Cyprus after the coup attempt of that ill-fated summer of 1974.

An emotional radio announcer said of Papandreou's arrival, "This is the only day since the invasion that we've stopped crying," but the truth was otherwise — there were tears in hundreds of eyes. As a cab driver said, "He's the only Prime Minister who *cares!*" Where-

ever he went, people flooded the roads with "love and gratitude in their hearts" (to use another commentator's words). He brought words of support and he brought a new plan for the internationalization of the problem, which will probably end with a call for an international conference on Cyprus within the framework of the U.N. if the intercommunal talks do not succeed. With his "strong international voice" (as a Cyprus Embassy official puts it), Papandreou is seen as a key to this internationalization. He himself said: "We are launching a crusade on a world-wide scale for the mobilization of Greeks everywhere, in order to make our partners conscious of the serious crime committed at the expense of the Cypriot people, both Greek-Cypriots and Turkish-Cypriots."

To those who think that Papandreou brought only words to Cyprus and wonder if any positive results will be forthcoming, a leading Cypriot businessman replied, "Even if it's *only* words, they are enough for us!" Papandreou's visit was truly a time for Cypriots when "hope becomes belief".

The two interviews this month were taken by this writer during the first week of March following the Prime Minister's visit to Cyprus. Nikos Rolandis is the Cyprus Foreign Minister, a former director of Seven-Up in Cyprus, known for his shrewd business sense. Vasso Lyssaridis is the head of the Cyprus Socialist Party, EDEK, and a close friend of Prime Minister Papandreou. The questionnaires were approximately the same for both men and although they were not interviewed together, we have paired their answers to highlight the variations of thinking on Cypriot affairs.

Livas: Prime Minister Papandreou used two phrases in his speech to the Cypriot Parliament which can be taken several ways: "decisive mobilization" and "fellow fighters". How did you understand them?

Lyssaridis: He did not use those terms militarily. By mobilization, he means political mobilization, he means internationalization of the problem. He means the conscripting of more forces into a better understanding of the Cyprus Problem. He means putting pressure on Turkey to end the Occupation. By "fellow fighters", he means the same. He made it very clear that support alone is not sufficient. Greece will not just support, but stand in the same trench with us — because they have moral obligations. Because it was (although it was the same organization that put Papandreou into prison) still a Greek administration that started the whole process. And second, we are a part of the nation — from the cultural, historic, and national point of view there is an identity. Apart from the fact that we are an independent

state (and we shouldn't make a confusion between these two terms), Greece is a guarantor power, and Papandreou considers that means legal obligations from all the Greek government to give every kind of support to the Cypriot people for independence. That's how I understand those phrases.

Livas: But let's say you needed military help. What kind of help could you expect from Greece?

Rolandis: We are keeping the Cyprus Problem completely political. We believe the solution to the Cyprus Problem will come through political contacts, whether in the intercommunal talks or in the internationalization of the problem. We do not want a military confrontation with Turkey or with anyone. We believe a military confrontation would be the wrong way to solve a problem like this one. If we have to come to such a need, it will be for defensive purposes only, and only to defend further losses of territory. For this reason we are building up the National Guard, which is a purely defensive body. Now, re-

garding any involvement of Greece . . . you'll appreciate that I cannot say more. The hope is that we will not have to resort to such measures. It would not be helpful to Cyprus or Turkey or Greece or the area.

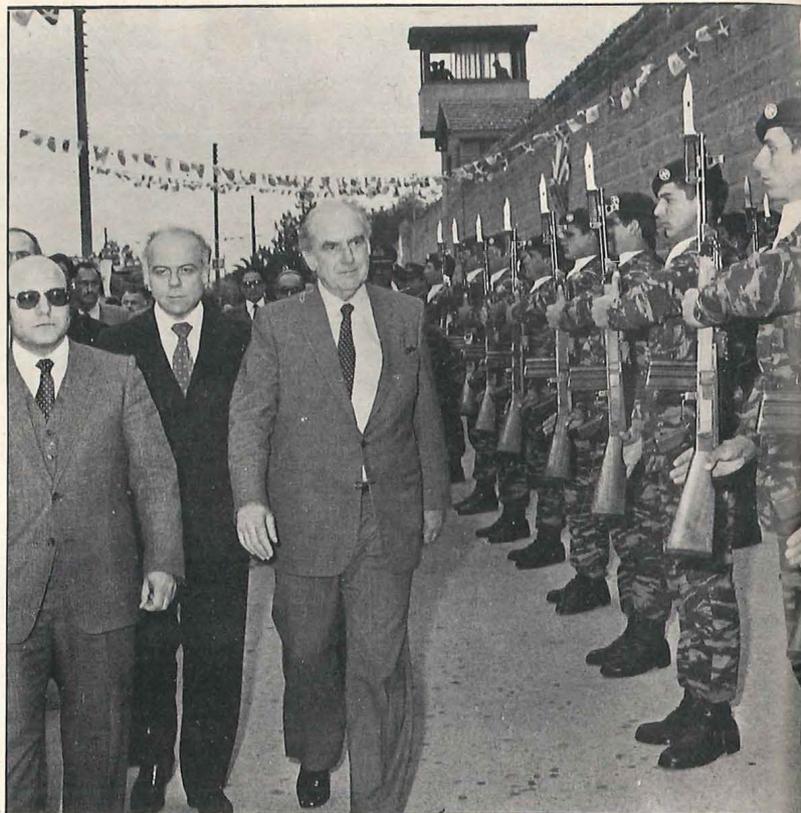
Livas: This visit with its strong emphasis on Hellenism is seen by the Turks as a provocation. Sometimes Hellenism does reach extreme proportions, such as the sign in Larnaca "Cyprus is Greek" or the comments by the regimental commander when we were at the military camp about "the eternal enemy of our race".

Lyssaridis: The visit itself can hardly be considered as a provocation. I believe it's a provocation to our dignity to say that the Prime Minister of Greece has no right to visit an independent state, and one to which he has legal obligations as a Guarantor Power. He can visit any country — the United States, the Soviet Union, China, Turkey — how can we say the Prime Minister of an independent state cannot visit another independent friendly state. The "provocation" use was just devised by Turkey to put obstacles to such a visit. As for the Hellenism issue, I think there must be no misunderstanding between cultural and state identity. Yes, the Greeks here do feel Greek. And I'm sure the Turks feel like Turks. And we want them to feel that way. We don't want them deprived of their nationality. The same is true of the Maronites, of the Latins, of the other groups in Cyprus. But this should not be confused with Statehood. We want to retain our Greekness. We want the Turks to retain their Turkishness. But we want both of us to understand that Cyprus is *our state* We shall live together in a multi-national state. There are many such states; we are not the first. It is in that sense that we speak about Hellenism, about Greekness, and not in the sense of replacing the independent State of Cyprus.

Rolandis: By and large, the Greek-Cypriots and the government are not pursuing a chauvinistic cause in the solution of the Cyprus Problem. We are fighting for a sovereign state of Cyprus. We want to maintain the ethnic ties of the Greek-Cypriots with Greece and the Turkish-Cypriots with Turkey. But chauvinism or extreme nationalism of any form will not help this country. Although we Greeks believe in Hellenism, we do not think Hellenism should be used as a tool to divert us from the goal of maintaining the sovereign state of this republic.

Livas: How can the internationalization of the Cyprus Problem help?

Lyssaridis: It depends on how much one believes in internationalization. I will be frank. I don't believe our government has ever made internationalization a real policy to date. On the contrary. By pretending there was a good climate in the intercommunal talks, they were projecting the idea that every reference to the Turkish foreign occupation, to violation of human rights, might undermine that — and in my opinion, non-existent — "good climate" in those talks. We must make a real effort to present the problems of Cyprus in their real dimensions in an international arena. The real problem of Cyprus is *not* an intercommunal one. It is a question of



Cypriot Foreign Minister Rolandis (center) reviews troops with Prime Minister Papandreou during his visit to Cyprus in late February.

occupation and of violation of human rights. We never made our struggle on this basis. We never went from country to country to explain that what is at stake in Cyprus is not only the existence of a small nation, but the changing of the interstate code of the area; whereas violation, occupation and aggression can create right! It is this principle at stake. And it should be brought to the attention of people because it might one day be *their* problem. Now it is our problem. Papandreou has been in power only for a very short time. But this view he has had from the beginning. It is not a view adopted once he became Prime Minister. Already in Europe, there is a new interest in the Cyprus question. There is another kind of motility of the Cyprus question. What kind of constitutional arrangements we will have is our problem. Territorial arrangements are our problem. But it's the *occupation* that must be ended if we are going to have any kind of fruitful discussions.

Rolandis: We've been pursuing two courses: the intercommunal talks, which might lead to practical results some day; and the internationalization, which helps us maintain our national entity as a country. I can see your point that by having many resolutions, we cannot solve the problem. But it's not just the Cyprus Problem — it's all problems. As you may know, this year there are 136 problems inscribed on the agenda of the United Nations. Most of them are left over from the past, so we're just repeating the same thing each year. So, whereas at first glance, we might wonder why do we need that, since nothing comes out of it, this is actually what safeguards, in a way, your international status as a country. You are Cyprus. You have a government. You have a President.

You have a Foreign Minister. And other countries somehow respect your existence as a nation. So this aspect cannot be overlooked. It may not have brought any practical results, but we never abandoned the international aspect, even during the period of the talks. So we will maintain both. But if the dialogue proves completely ineffectual, we are wondering: should we adhere to it, or rather seek something else that may become more productive.

Livas: *Could you be more specific? Just how much more time are you going to give to the talks?*

Rolandis: The good offices of the Secretary General are not enough. We might need something stronger. Maybe we need a mediator. I'm just giving you an example. There is no decision yet about mediation or anything else. Good offices may be too feeble and weak to bring a result. It's because there is such flexibility in the good offices, the mandate, that nothing is achieved. Why don't we try mediation! Again, under the umbrella of the United Nations. I'm just trying to give you an example of what future plans might be, in case the inter-communal talks fail.

Livas: *Willy Brandt's name has been mentioned in this connection. But suppose the Turks are not willing to have him?*

Lyssaridis: Brandt himself made it clear that neither has he been asked nor would he accept the role of mediator. No one wants to replace the U.N. But what he would do — and he's welcome to do it — is to help — to use the word that Papandreou himself used — as a catalyst, for the better motility of the Cyprus Problem. It's well known that Willy Brandt has the esteem not only of the socialist forces in Europe, but among governments. He has a very wide international reputation. So if he would accept to play a role, the Cyprus Problem would find its proper motility, but always within the framework of the United Nations. In any case, we believe his would be a welcome contribution.

Livas: *What has been gained by the recent visit of President Kyprianou to Hungary, Bulgaria and to France?*

Rolandis: The idea is to keep in touch. These are countries who have supported us in the past in international forums. And I have told you how important we believe these international forums are, to maintain and safeguard our national entity. We also have trade relations with these countries and the visit of the President is always an opportunity to strengthen trade relations. It's in our program to be in touch with as many governments as we can. I'm doing it myself as well . . . inviting foreign ministers to Cyprus and having official visits to other countries. And to a much bigger extent than what was happening before. In the past four years we have had ten or fifteen times more visits than in the past twenty years!

Livas: *Do you think Papandreou's visit to Bonn was helpful?*

Lyssaridis: I think so, yes. It gave him the opportunity to explain the real dimensions of the Cyprus Problem, to

re-position the problem as one of occupation, and explain this to all Europeans, especially the Socialists. I believe this was a real development. For the first time, a Prime Minister of Greece becomes an ambassador of the new position about the Cyprus question and this cannot but be taken seriously internationally and more especially among his own circle.

Livas: *Has there been any progress on the Missing Persons issue?*

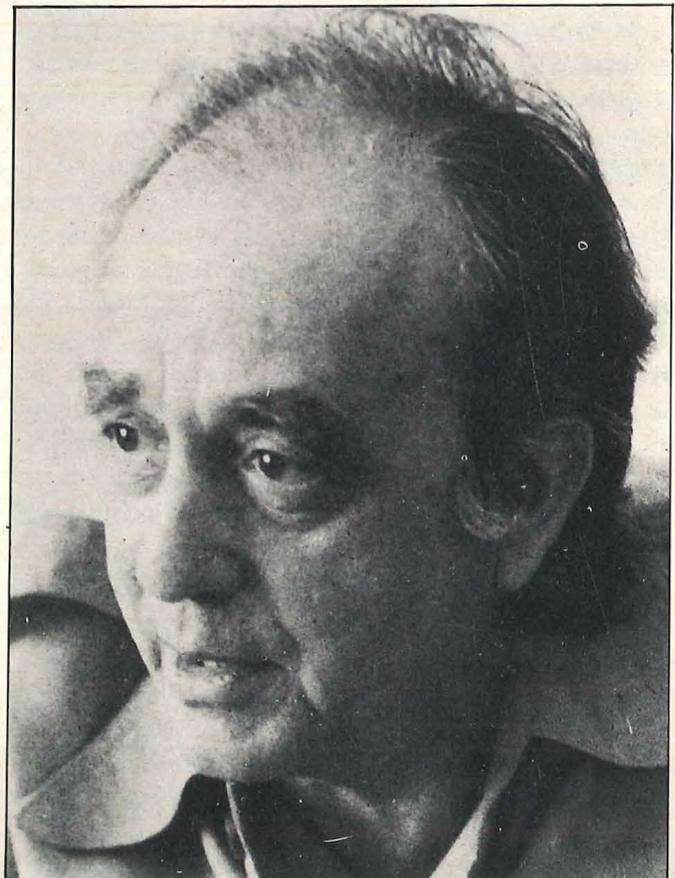
Rolandis: Not very much, unfortunately. You know there is an Investigatory Committee here in Cyprus which cannot operate because there is no agreement on procedural matters. What we are aiming at is an effective method of investigating. If it appears that the other side does not want this, if they would just like to touch upon these matters, then close the files, we cannot cooperate.

Livas: *Are there foreigners on the Investigatory Committee?*

Rolandis: It's a three-member committee: one foreigner appointed by the Secretary General from the ranks of the Red Cross, one Greek-Cypriot and one Turkish-Cypriot. Unfortunately, although we spent twelve months on this committee, we could not reach an agreement. The third member made some suggestions as from the 22nd of November on procedural rules. We accepted them, but they were rejected by the Turks. We made some objective proposals, which were rejected again.

Livas: *What do you think is needed?*

Lyssaridis: To implement the U.N. resolutions. I also think it's degrading for human beings not to take a real interest in the agony of 2,000 families, who don't know



EDEK President Lyssaridis: *"Greece will not just support, but stand in the same trench with us."*

if their people are alive or dead. Death is bad, but at least it's a final solution and you can live with it and accept it with sorrow. But to know what the Turkish prisons are and not to be sure if your relative is there, isolated, is, in my opinion, a torture no human being should want for another human being. That's why I believe international public opinion should show more concern and put more pressure on Turkey to give information. If the missing are dead, let them say so, so the relatives will not be in this agony. If they are alive, there is no excuse for Turkey to keep prisoners of war, or civilians who were just in the war zone, under detention.

Livas: You must be aware of the eighty Greek soldiers who are also missing. There is a committee of their relatives in Greece, but they are simple people and haven't mobilized themselves, as they don't know how to go about it. Do you think they should cooperate with the Greek-Cypriot Committee for Missing Persons?

Lyssaridis: Yes. This is a humanitarian problem and there should be complete cooperation.

Livas: Mr. Denktash [leader of the Turkish-Cypriots] has a certain support in the Arab world. Are the Greek-Cypriots trying to circumvent that in any way?

Lyssaridis: I don't believe he has any substantial support on the political level. The vast majority of the Arab world understand that if we were to accept that occupation creates rights, then that would jeopardize their own national interest and their own cause. They also know that if the problem of Cyprus exists, it exists because of our proximity to Arab oil and the Suez Canal, not because of our limited resources. So it would be a suicidal policy for the Arabs not to understand that it would be absolutely compatible to their national interest to have an independent and demilitarized Cyprus. But I believe the vast majority of Arabs do support the Cyprus question.

Rolandis: We make certain efforts at Islamic Conferences to have support from those Islamic countries which support us politically. I must say that there has been quite a lot of understanding from Islamic countries, even though they have a certain relationship with Mr. Denktash because of religion. But in Islamic fora we have managed to get our position heard through the countries prepared to support us. And Mr. Denktash never managed to get where he wanted — for example, to be called President of the Turkish Federated State of Cyprus. He never managed to do that. He just managed to be there as an observer, as a leader of the Turkish-Cypriots, despite frantic efforts on his part to appear as something else.

Livas: Who are your best friends in the Arab world?

Rolandis: I wouldn't want to differentiate among our friends. But I can give you some examples of countries which support us. Algeria is one, Syria, Lebanon. We have very good relations with Iraq. Libya — especially trade relations and other relations. This does not mean that all are always in a position to give us full support. But we have very good relations with these countries and we also maintain very good relations with the Gulf coun-

tries. My list has not been exhaustive because there are other Islamic and Arab countries that support us as well.

Livas: Do they support you economically?

Rolandis: Well, in the Gulf States we have prodigious economic interests in the form of contracts. Many Cypriots are employed in the Arab countries.

Livas: I was talking about gifts — not contracts, not trade.

Rolandis: We have transfer of funds. If you have 3000 Cypriots working in Saudi Arabia, all these people transfer funds to Cyprus. This inflow of foreign exchange is extremely important for our economy.

Livas: Does any government support you economically?

Rolandis: Well, we have loans. Like the Kuwait Fund, for example, which has financed the Nicosia-Limassol road.

Livas: Loans imply that somewhere along the line you're going to have to give the money back.

Rolandis: Still, that's support. Especially when they're soft loans with very low interest. That means you're getting a benefit beyond the availability of the funds themselves. But not the way you mention — grants, you mean — no, as far as I know.

Livas: What kind of help do you think the Greek-Cypriots can expect from Moscow?

Lyssaridis: Apart from the political help of supporting the United Nations resolutions — but that's what we expect not only from the Soviet Union but from all the countries of the world — we expect them to limit their relations with Turkey on all levels. But that is something we address to all countries also.

Rolandis: In case we have an international conference I hope that there they will support us as well. Whenever we have tried to do anything in the international sphere, we have had Soviet support.

Livas: It's within the realm of possibility that the Turks declare an independent state in Cyprus. What would be the reaction of the Greek-Cypriot government?

Rolandis: We have studied the problem exhaustively. I cannot divulge the action we propose to take, but certainly internationally we shall do a lot. I cannot say they will be practically effective. You have seen the case of the Golan Heights. You can have resolutions, but that does not mean others will respect them. But we shall try all possible ways. We have studied the problem in detail, but I only hope it will not happen as it would confound even more an already difficult problem.

Lyssaridis: I believe this would be an impossibility because it would be a boomerang if they declare an independent state and then find no countries to recognize it. But if they do it, our reaction should be to persuade every country in the world not to accept, not to recognize, to isolate such a policy, to explain to them what repercussions such an issue might have in the interstate code of behavior, and thus make it abortive.

Haris Livas, who regularly interviews political figures for The Athenian, traveled with Prime Minister Papandreou to Cyprus in March.

From Crete to the Pontus

Regional music flourishes in Athenian *kentra* and *tavernas*

By Barbara Stenzel

THE maze of modern buildings, the streets clogged with traffic, the growing popularity of fast-food restaurants and American-style disco and rock music — Athens seems to have lost its traditional character entirely. But look beneath the surface, and you will find regional Greek music, dance, and atmosphere alive and well at one of the many “*kentra*” and old-style “*tavernas*” scattered throughout the city.

Tavernas, those informal neighborhood gathering places, sometimes have live music played by hired musicians or occasionally the patrons themselves. A *kenstro*, sometimes with the word *diaskedaseos* following (meaning with entertainment), is close to a nightclub, a larger, more formal establishment serving a smaller variety of food and mainly bottled wine. *Kentra* always feature music, played by a few professional musicians or large ensembles, sometimes including a floor show with costumed dancers performing.

Tavernas and *kentra* have been in existence in Athens since the mid-18th century but *kentra* really developed and flourished after the Second World War, when migrants from the villages and islands swelled

the city's population. Although eclectic *kentra* exist, they usually were and still are establishments devoted to the music of one region, played on traditional instruments. Beginning as small places with an impromptu program provided by musicians who dropped by, *kentra* were at first close to Omonia Square, later spreading to other areas of town. The *kentra* were born out of the need of the newcomers to retain their local music and dance traditions in the impersonal large-city environment. Because no microphones were used, the atmosphere was intimate, with people gathered at small tables close to the musicians who were often paid by passing a hat to collect change. The economics were shaky, but as Dimitrios Yiorgopoulos, a long-time resident of Athens, recalls, “If the *kefi* (spirit) was there, we would sing and dance between the tables while the musicians played their hearts out, lots of times until five or six in the morning.”

Kefi lives on, but time has changed some other aspects of the *kentra*. All establishments in Greece must now close at 2 a.m. and more sadly, the “loud is good” theory in some establishments has destroyed

much of the intimate atmosphere. Many traditional instruments are now “plugged in” and the *harmonion* (electric organ) and drums are sometimes unnecessarily loud, overpowering the other instruments instead of accompanying them and drowning out table conversation. Happily, this trend seems to be reversing: amplification is sometimes at a more tolerable level. Now, perhaps, some clubs will return to natural acoustics.

There are still a number of traditional *kentra* in Athens. The most prevalent are the Cretan, with at least fifteen clubs operating in the area. The main instrument of the Cretan music is the *lyra*, a bowed instrument which has three metal strings. Instead of being held on the shoulder like a violin, it is placed on the top of the player's thigh and the strings are stopped by the edge of the fingernails, rather than the pads of the fingers. The *lyra* produces a distinct, intriguing sound that is usually accompanied by one or two *laouta* (lutes) and occasionally the singing of improvised rhymed couplets known as *mantinades*. The Cretan dances are very lively, including the *Pentazale*, very much like a jig, and the *Pedithekto*, a hopping



Ted Perides

A night at a Cretan *kenstro*

dance, led either by men who frequently perform athletic leaps and turns, or by women who are skilled in the more intricate dance patterns. One of the friendliest tavernas with music is To Kastro, operating for the last seven years in the Hymettos district. Antonis Peristeris, the owner, is a fine lyra player, as is his son Manolis; they are accompanied by two laouta players, while his wife Maria capably manages the business end. Family-run operations are quite common, with long working days especially during holiday seasons. Even the young children pitch in, working in the kitchen or serving tables in some places. Although large, To Kastro has a warm atmosphere. The menu offers some Cretan specialties which can be topped off by wine from Crete or a glass of *Raki* (a powerful distilled spirit). This should provide ample fuel to join the line of dancers, which can include five-year-olds or septuagenarians.

Each of the other establishments has a unique flavor of its own. Aegean island music usually features at least a *violi* (violin) and a laouto; the music is lyrical and the dances bouncy, the foremost being the *Syrto*, a chain dance which is one of the easiest for beginners to learn. The Mouragio in Ano Patissia, and the Aigaion in Agios Eleftherios, featuring island music, are both large kentra, while the smaller, down-to-earth O Pontos is a seafood taverna in Paleo Faleron which offers a combination of mainland and island music, including occasional music from the Turkish island of Imvros, which still has a Greek population. It is a treat to hear the *santouri* (dulcimer), an instrument which is rarely heard these days, accompanied by a violin and drums.

Mainland Greek music includes the Pontic, from people who used to live in the Black Sea coastal region of Pontus in Asia Minor and who were resettled largely in Macedonia after the 1922-24 population exchange. The main instrument is the Pontic lyra, more elongated and narrower than the rounded Cretan lyra, while the strings are stopped by the fingers. Nowadays, the lyra, a solo instru-



Ensemble from "Kentro Sampanis": left to right, back row, the players hold a "toumbeleki", guitar, and double bass. In the front row, a clarinet, violin, and "outi".

ment, is often accompanied by harmonion and drums, and occasionally the *angion*, a bagpipe. Pontic dances, such as the *Tik* and *Serra*, with their quick staccatic jounces and curious accompanying sounds, will probably seem the most unusual to non-Greeks and Greeks alike. The Pontics dance with great intensity, immersing themselves completely; to watch them or dance along is a joyful and invigorating experience. O Pharos in Peristeri and Kortsopon in Moschato both feature Pontic music, with Kortsopon being the less formal of the two, while Pharos occasionally has a floor show with costumes.

Epirot music is distinguished by its mournful *clarino* (clarinet) accompanied by violin, lute, and tambourine. The stately dances, such as *Sto Dio* and *Sto Tria*, in a slow tempo, allow for a great deal of personal expression through hand gestures and body movement. The Epirotiko Saloni in Agios Dimitrios is a comfortable kentro with subdued lighting where one can hear Epirot music.

Thracian music features clarinet, violin, *outi* (lute) and *toumbeleki* (an hourglass-shaped hand drum), with *gaida*, a bagpipe with a sweet and haunting sound, sometimes joining in. Brisk music and whoops of enthusiasm accompany the low-leaping and stamping dances such as the *Zonaradiko* or *Pa'itous'ka*. To Thra-kiko Kentro in Kallithea has a con-

vivial atmosphere and usually a floor show with authentic costumes and dances.

Many other places, such as Gaskon Toma in Paleo Faleron, Gorgopotamos in Ano Kalamaki and Sampanis in Koliatsou, play a variety of music from the different areas mentioned above, as well as some from Roumeli and Morea. Sampanis is a large club which includes city music, represented by very good *Rebetika*, played by *bouzouki*, *baglamathaki* and guitar. Gorgopotamos is a small, homey taverna in Ano Kalamaki which features clarinet, violin and guitar in a mixture of island and mainland music. Although it is rare to find a young bagpipe or santouri player, the future of folk music looks bright. Antonis Peristeris of To Kastro, whose son Manolis started playing lyra at the age of six, commented recently that "Fifteen years ago, the situation was very bad, and it seemed like rock music would wipe out the traditional. But these days, there are even more young Cretan musicians, and the places with folk music are doing very good business, unaffected by the two o'clock closing."

Almost everyone will get caught up in the spirit of things and eventually will want to join in the dancing. By all means, do: start with the simpler ones and you may find yourself becoming more adventurous with experience, and a little *Raki*.

Wanna Dance?

Places open around 8 p.m. and close at 2 a.m., although kitchens may close earlier. Music is usually played only on weekends. Always call before going to find out if the establishment is open and to make reservations for large groups. It is wise to check whether a "sylogos" (club) has booked the place for the evening, as tables may be hard to find.

Because of the lack of air-conditioning, and because most musicians go out to the countryside to play, most places are closed in the summer months. Prices vary according to the class of the establishment. Most *kentra* fall into the luxury class, which means they may charge whatever they want. Generally, the average prices are: 120-150 drachmas for beer, 200-300 drachmas for wine and 250 drachmas for entrees. An average price for an evening with a meal would be roughly 500 drachmas.

CRETAN featuring lyra

To Kastro (Hymettos) Tripoleos 3, next to the Gymnastic Academy, Tel. 973-0724. Music every night. Closed mid-June until October. Moderate prices.

To Arkadi (Aigalio) 50 Thevon Avenue, opposite the P.A.O. Football Field, Tel. 561-8239. Music on weekends. Open during the summer.

I Leventogenna (Peristeri) Yiannitson 99 (off Kavalas) Tel. 571-6747 or 571-4101. Closed Mondays. Closed in summer.

I Kriti (Ambelokipi) Agiou Thoma 8-12 (off Messogion) Tel. 770-7270. Closed Monday. Music all other nights. Closes at end of April until October.

O Omalos (Aigalio) 15 Thivon Avenue. Tel. 562-1642.

AEGEAN ISLAND featuring violin and lute

To Aigaion (Agios Eleftherios) Acharnon 434, near the Agiou Eleftheriou electric train station. Tel. 252-5351.

To Mouragio (Ano Patissia), Patission 384, near the Ano Patissia electric train station. Tel. 223-6236 or 228-9432. Closed in summer.

Anesis (Galatsi-Kipriadoù) 88 Galatsiou Avenue, Tel. 291-9270. Closed in summer.

PONTIC featuring pontic lyra

Kortsopon (Moschato) Piraeus 68, at turn-off for the Lachanagora or central vegetable market. Tel. 482-2620. Open in summer.

O Pharos (Peristeri) Yiannitson 101, off Kavalas. Tel. 571-9738. Weekends only. Closed in summer.

EPIROT featuring clarinet

To Epirotiko Saloni (Agios Dimitrios) 370 Vouliagmenis Avenue. Tel. 992-9373. Music every night. Closed Easter until October.

THRACIAN featuring clarinet, violin, lute, drum.

To Thrakiotiko Kentro (Kallithea), Platonas 8 off Plateia Davaki. Tel. 956-3216. Closed in summer. 400 drachma minimum. Expensive.

VARIED MUSIC folk, rebetic, popular, island

Nostalgia (Kypseli) Kalymnou 11 between Kephallinias and Agiou Meletiou. Tel. 865-7906. Closed Monday. Featuring Cantades (songs) of Kephallonia, Greek folk

dancing, and European ballroom dancing. Closed in summer.

Sampanis (Koliatsou) Agiou Loukas 45. Tel. 228-3440, 202-4480. Minimum 400 per person. Regional folk music, popular and rebetic. Expensive and waiters tend to be unpleasant, but the music is good and atmosphere festive. Closed Tuesday and in summer.

Gaskon Toma (Paleo Faleron) Posidonas 20. Tel. 982-1114. Closed Tuesdays. 400 drachma charge for complete meal and wine. Guitar and accordion with mixed Greek folk music leaning towards Anatolian. Closed Tuesday. Open all summer.

Gorgopotamos (Ano Kalamaki) Har. Trikoupi 23, (Plateia Panagouli), Tel. 991-4482. Music on weekends. Open in summer without music. Inexpensive with good food.

To Panagiri Ton Trelon (Nea Kypseli) Evelpidon 97, near the Military School. Tel. 882-4620. Mainland and island music as well as popular and rebetic. Closed Tuesday. Closed mid-May until mid-October.

To Ambelophyllo (Kypseli) Samothrakis 3, between Limnou and Kyprou. Tel. 867-8862. Varied music by two guitars and bouzouki. Closed Tuesday and in summer.

I Pigi (Galatsi) Agios Glikerias 11, Tel. 292-1820. Featuring rebetic and Cretan music plus other folk and popular. Music weekends. Closed in summer.

O Pontos (Paleo Faleron), corner of Terpsitheas and Achilleos. Tel. 983-1963. Mixed mainland and island music featuring santouri. Inexpensive drinks and reasonable seafood prices. Music most nights. Open in summer.

The Pontic and Thracian places have many chain dances which you can join at will, but let me inject a note of caution. When a *parea* (group of friends) gets up to dance, it is considered rude to join in without being asked, if the dance is a *parengelia* (request), for which they have probably paid money to musicians (a custom which should be observed by foreign patrons as well). Don't ever interrupt a *Zeybekiko*, (a soulful solo dance); in the old days, this was the cause of many a stabbing, while now it will engender bad feelings at the least. So, with these guidelines in mind, nothing can be more therapeutic for the inner-city "blahs" than a festive evening of wine, song, and dance with friends. *Kali diaskedes!* (Enjoy yourself!)

Barbara Stenzel, Cinema Editor for *The Athenian*, frequently dances the night away at a *kentro*.

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The Birth of a Dream

An art school in Halkida introduces a new world to its students

By Amalia Melis

ARTIST Hariklia Mytaras has a dream. "Everyone should have the right to a free art education. One of the things missing so far in the Greek educational system is a regular Fine Arts program from the early years on up." Mytaras has gone a good way towards making her dream a reality by opening the first free art school outside of Athens.

A joint project with John Spanos, the mayor of Halkida, and Mytaras' husband Dimitri, the Halkida art school opened in 1978 in the basement of the town's Pinakothiki. Halkida provided desks, water, electricity, and salaries for four teachers, along with the space. The two-year program, which operates four days a week with morning and evening sessions, is free to anyone who wants to attend. Mytaras sees the project as prototypical: "The school is the seed

for bigger things. I would like to take the system we have developed here and apply it on a larger scale in Athens."

All of them artists, the teaching staff, which includes Dionysis Papadopoulos, Eleni Moraitou, and Laki Patraskidis, besides Mytaras herself, brings enthusiasm and passion to the Halkida school. For the thirty-five students enrolled this term, the curriculum begins with basic lessons in Theory of Point, Line, Image, Color Tone and Texture, and continues with Art History and Free-form Drawing in both charcoal and pencil.

For many of the students, this new school introduced them not only to fundamental techniques and theory, but also to a new way of seeing and doing art. Says Soula Koukouza, 23, a secretary who attends the art school after work: "I

come here to wake up my imagination. It's new to me to observe a natural object and then to capture its shadows along with the image." Second-year student Antoni Alexander has also found new sources of inspiration, whether creating images by listening to music or by experimentation with techniques. "I am seeing new forms now; the very movement of throwing paint on the table and whisking a piece of paper over it, offers me a variety of images."

For other students, the access to art education has proved to be a revelation and a new way of life. "If I had been able to go to such a school when I was younger, I would have made art my career," observes Alexander, who is 43. For Nellie Trapezoudiou, a third-year student in her fifties, the discovery of a talent unsuspected during years of raising three children and running a household has brought an extraordinary change: "*This* is my work now! And my family is supportive and enthusiastic."

The presence of Mytaras herself is a real boost to the student's enthusiasm. "She gives so much of herself to us," says Alexander. "Her dedication to us and desire to teach is always evident; she is eager for all of us to find ourselves within the world of art," another student observes.

A woman of limitless energy, Mytaras devotes herself to her students in Halkida and Athens, to her artwork, and to her husband and son. She is particularly concerned with children. "I chose to become a mother, and I owe it to my son and all children to make them aware of their environment and to open their eyes." Plans are in the making to keep the school open this summer so that young people, overburdened with academic work during the school year, can have an opportunity to experience art.

Mytaras met her husband, Dimitri, while they were both students at the Athens School of Fine Arts, studying under artists Ioannis Moralis and Spiro Papaloukas. The two young artists then went to

France for three years where she studied interior decorating at the Metiers D'Art and fabric design at the Art Decoratif. On their return to Greece, they started the Interior Decoration department at the Doxiades school, both teaching there for ten years until 1974, when Doxiades died and the school closed.

The following year, Mytaras taught at KATE (upper technical school) at which she and a colleague set up the Art Decoratif department. She was passed over for tenure several years later, and withdrew from teaching; her case is currently under appeal in the Council of State. Although she has continued painting, Mytaras considers her work in education just as important. "Aside from being an artist, I must be a teacher, too. Greece's artistic awareness is very low, and by being a teacher, I contribute to education. Also, I help myself this way, because I can teach students to 'look' at my paintings, have them 'feel' my message, and search the pieces for themes."

A respected and innovative artist in her own right, Mytaras has had both group showings and single exhibits in Greece and abroad. Her work is realistic, but has an expressionistic point of view. Greece is always present in Mytaras' vision, and her use of light and color brings a melancholy, rather desolate feeling to her work in which she often integrates themes from Greek folk art.

After we had finished talking about her school, Mytaras drove me to a favorite spot of hers in Halkida — a silent, wide-open, moonlit square with a church, and across from it an old house with a bare mulberry tree that she has drawn many times. "You know, my spirit is going to live here someday with these big magnificent trees and forgotten old houses." Later, after she had dropped me off, I thought back to something she had said earlier in the day: "I'm going to live and die in Greece. Whatever changes I can make, I will; and I'm not alone."

Amalia Melis, a journalist and graphics artist, teaches at Deree Pierce College.

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Spring Training

One suggestion for the Easter holidays: take the train to Kalamata

By Elizabeth Herring Kouerinis

BE prepared, that fine spring morning you come downstairs with your picnic hamper, your overnight bag and that stack of books you've been meaning to read all winter: they're all going to laugh at you. You're taking the train to Kalamata (down by way of Patras, back through Tripolis), and you're just going to have to ignore that friend who says, "Hire a donkey; you'll get there faster". Though the round-trip is going to take you some eighteen hours, it will have been worth it.

I set out on a Friday to catch the 10:22 non-express which left, as punctual as Rolex, from the Athens station for south-bound trains. I'd looked at the map for a week anticipating that long trek along the north of the Peloponnese, then the counter-clockwise swing down and around the west coast into the fertile south. Coming back through the mountains of the middle peninsula would also be a new experience, and this was the perfect time of year for all the geography and botany we'd be traversing.

Leaving the smog and the hurly-burly of weekday morning Athens behind, we set out on narrow-gauge track behind a vintage, but determined 1962 ALCO diesel. We were a truly international procession: behind the U.S.-made engine followed an elegant little Roumanian freight car (loaded, lightly, with odiferous fish and a yellow Suzuki trail bike), then 1st Class, Buffet and two 2nd Class cars hailing from East Germany.

The stations we pulled into for whistle stops were well-kept and charmingly 19th-century, as courtly as the proud O.S.E. personnel. Our Engineer-Driver, Panayiotis Stamoudakis, with twenty-seven years of O.S.E. service under his belt, is fiercely loyal to the trains, to his effective union and to the whole concept of the rails, as is his assistant, Panayiotis Gaveras. Manning the driver's seat in the battered old ALCO, watching the rails come up like the 21st century, Stamoudakis

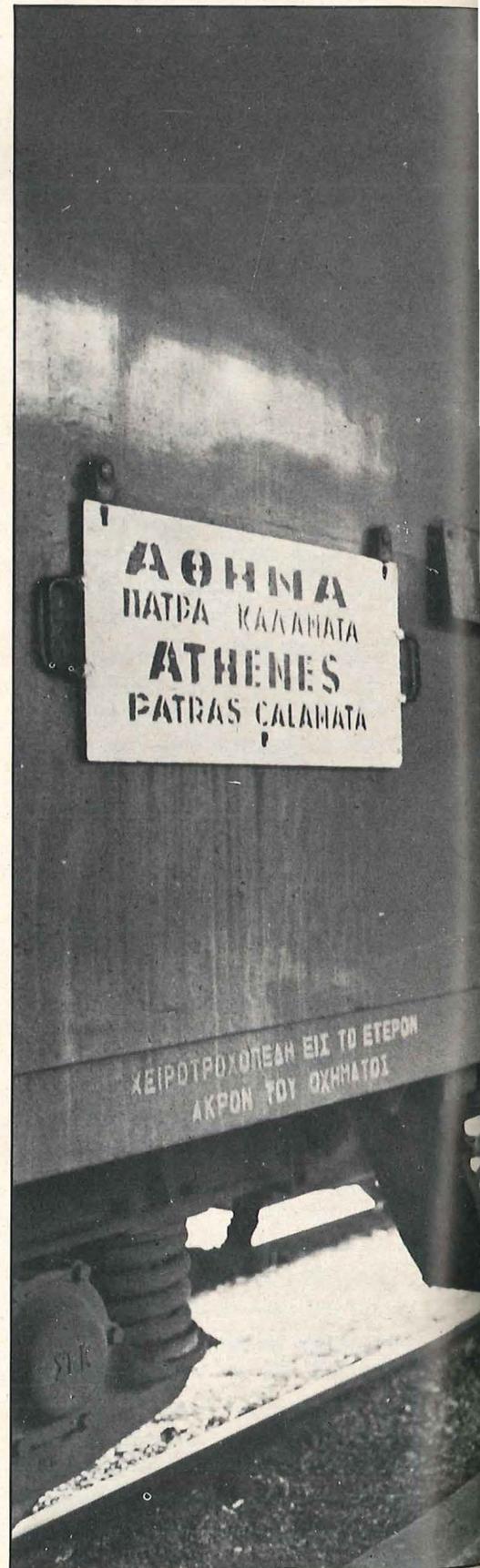
tells us of his train travel in northern Europe and laments the fact that the Greek government has let the system go, keeping it up solely for hypothetical military use. "Why don't we have an electric line," he asks. "Why do we have only a single line of track? One train may have to wait hours to allow an incoming train to pass. And we have no parts for even these twenty-year-old engines, but we keep them going." And they did, with a flourish, over the next ten hours. But as we passed myriad cannibalized and rusting cars and engines derailed or abandoned on side tracks, we began to appreciate Stamoudakis' anxiety for the future of the trains.

We left Eleusis, and sped along the side of a cliff above the Gulf of Megara, where the tankers sit like huge red and black birds brooding on the teal blue sea. I glimpsed our brick and yellow-striped locomotive in a dizzy curve, hanging my head out the opened window.

The spring landscape in the sun and running shadow is, even this far north, beginning to sweeten. Mullberry trees throw up their long hopeful fingernails. Further south, we will see the vineyards quickening, red wildflowers already out — bright alizarin crimson on the hills.

Our conductor opens the doors of the freight car wide for us and we lean out, gripping the guard rail for the most complete and giddy view of the Corinth Canal possible. In 1st Class, there are only four passengers this second Friday in Carnival, and we put our feet up, leaning back in our plush seats. There is so much light in these cars, so much room, though we're told that later in the season it's imperative to book seats early, and confirm the assigned numbers.

At Easter, the trains will be fuller, and these sleepy little stations that look as though they were pulled out of a Pasternak novel, will be active. The station at Diakofto, for example — here, during Easter, the twenty or so village families hold a





Eugene Vanderpool

communal lamb roast and share their dinner with passengers of passing trains. In Diakofto, too, is a tiny steam engine of the 1890s, now immobilized in a flower bed for our pleasure and no longer accompanying the slightly newer models up the mountain from here to Kalavrita.

Patras, where we stop for ten minutes, is worth about nine in my book. Soon enough, though, we're sailing out under the ethereal peaks of the snowy Panakhaikon mountains, and on into the land of wells, roosters and lush vegetation below Pyrgos and the River Alpheios. At Epitalion, we start our long littoral sweep, and I killed a lone mosquito with my timetable. Near the beach and hot springs of Loutra Kaiafa, we view a sunset worthy of the Cyclades, with a false orange pedestal of *fata morgana*. A spindly pine forest robs us of the denouement. (Trains create a visual film you can't edit for perfection).

When we arrive in Kalamata (two minutes ahead of schedule at 8:22 p.m.), I am reminded of Cavafy's poem, "Ithaca": "Ithaca has given you the lovely voyage./ Without her you would not have ventured on the way." But don't be disappointed by the sleepy, provincial tic-tac-toe grid of city laid out beneath admittedly lovely Mt. Taigetos: Kalamata's a fine jumping-off place for Sparta and the Mani, and a grand excuse for taking the train, but no end in itself.

The journey home to Athens is another sort of train trip altogether. The mountainous middle peninsula, with its steep grades, necessitated front and rear power in the form of two 500 h.p. Mercedes engines, from 1953. Each locomotive is situated at the end of, and built into, a passenger car, like some sort of steel centaur. Between them, these two hybrids pull a lone independent coach, loaded to the gills.

The terrain, too, is a far cry from that of the coast. We wound our dizzy way on that unspeakably

narrow track, among snow-patched mountains rounded like the backs of Appaloosas in the haze. Tiny stone villages like Parthenion, dwarfed by their churches, seemed full of mud, empty of souls, and lost in the 19th century. (Occasionally, I would catch the wistful eye of a woman, train-watching, as we lurched past. This junket is *not* for pilgrims with bad backs or mending bones.)

There was still the smell of snow in the air as I sat on a pull-down seat between the cars, looking out on a valley and watching the rails blur past beneath my perch. We circled the *Akhladhokambos* on fragile, phthalo-blue bridges before swooping down among the warmer groves and heavily laden orchards. As we entered orange country, so we seemed to return to our own century and more prosperous villages.

If I'd had more time, I might have taken along bicycles, for a small fee, and got off to investigate Mycenae, and that most lovely of Greek cities, Nafplion, glimpsed above the crowns of orange trees, across the Argolic Gulf. (You can also get there by train).

If you go by train, you already adhere to the maxim that fast is not best, and such sidetrips from the train become plausible, given time, strong legs and a desire to see this country well in its diversity. As Cavafy says, "Pray that your journey may be long", and take some pastelli, figs and Kalamata olive oil back to palliate those who think you're mad to spend eighteen hours gazing out a moving window.

Tickets sold and information available at Sina 6.

Elizabeth Herring Kourinis, a frequent contributor to The Athenian, lives in Athens, but leaves on a train whenever possible.

In Search of a New Image

Writer Vassilis Vassilikos turns his energy towards transforming ERT

By Lisa Modianos

ONE of the more apparent and immediate changes that followed the October elections took place before the TV viewers' eyes as the two television channels, YENED and ERT, were transformed into front-line showcases for PASOK's platform of change.

In October, the air was filled with heady promises for some long-needed improvements in television. In November, the viewer watched as new faces emerged on the screen and familiar ones vanished. In the months to follow, the viewer could read in the newspapers about disagreements within the administration of ERT, culminating in a 4-hour strike and blackout of the screen in March. Although YENED, still operated by the Armed Forces, has come in for some alteration, it is the government-run ERT which has felt the full force of change.

ERT's new administration intended from the beginning to transform the channel's outlook completely. To help in this transformation, Prime Minister Papandreou appointed the renowned writer of Z, Vassilis Vassilikos, as Deputy General Director, in one of the more interesting appointments following the October elections.

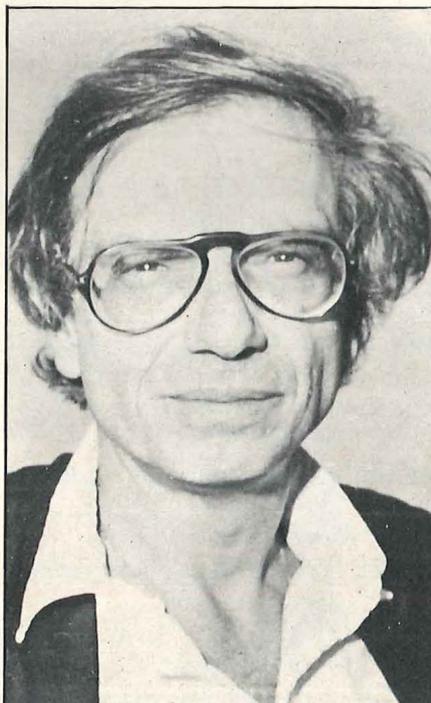
Born in Kavalla in 1933, Vassilikos grew up in Thessaloniki. He completed Anatolia College High School and went on to the Law School at the University of Thessaloniki. After graduating, he spent a year in New York studying television techniques at RCA. On his return to Greece, he wrote a prolific series of books, many of which have been successful here and abroad.

Vassilikos' appointment to ERT marks a belated return to a field which he studied many years ago. He finds no conflict between his career

as a writer of provocative, highly-politicized literature and his work in the more popular medium of television. "Like the production of movies, plays and music, I view TV as a creation." Furthermore, Vassilikos is clearly aware of the possibilities for reaching a far broader audience through TV: "People in Greece rarely read books or visit exhibitions. Most of their time is spent looking at TV."

Although Vassilikos was not a member of PASOK, he joined the party's pre-election campaign in the belief that a PASOK victory would secure needed changes in Greek society. When he was offered the ERT post, he gladly accepted, "although the position of DGD is not explicitly defined, but largely determined by the interests and attitudes of the person who holds it."

Vassilikos took on a position with handicaps, "typical of most Greek public services". The administrative staff is enormous in comparison to the creative one, with the



result being an over-emphasis on managerial skill at the expense of creative talent. "Thus", says Vassilikos, "the few creators who *do* work for ERT are gradually transformed into sterile bureaucrats."

Another block to improving ERT's programs lies in its limited technical capabilities. "In this area, Greek television is far behind other European countries," Vassilikos says, putting much of the blame on his predecessors. "The fact that Greek television has a junta father and a 'right-oriented' mother is enough to cause 'teblindness' rather than television."

"At the moment we are passing through a period of transition," Vassilikos says, explaining that the new administration has been trapped by the program-planning and the contracts of the previous, thus restricting the development of new, more acceptable (in his view) programs. "We had to choose between two policies: either to change the former planning smoothly and gradually, or to stop everything immediately and try to replace it with desirable programs as soon as possible. We chose the second policy. That is why there has been a time-lag between the cutting out of old programs and the forming of new ones, which resulted in a crisis." To bridge the transition, ERT has found it necessary to increase, temporarily, the number of foreign programs, above all from U.S. and Western European sources.

Vassilikos firmly believes that the low quality of many programs seen on ERT until recently stems from the use of *external* producers, a system made popular during the junta. "The external producer Vassilikos explains, "is the man who actually gets the money from ERT to make a program. What would usually happen is this: he would complain that the funds were insufficient while, at the same time, pocketing part of the production costs. This often didn't leave enough money for an adequate program. Even if he didn't pocket the money, when a producer gets 400,000 drachmas for forty minutes' playing time, it is im-

possible to fill this interval with good quality, voice, action and image." Indeed, many of the programs which the new management has cut were slow-paced, dragged out, often of little contemporary interest, and poorly and repetitively written.

The new administration hopes to have developed an entirely Greek, high-quality series of programs by the end of the year. One step in this direction is the transformation from external to internal production, making people working within ERT entirely responsible for producing television programs. Another change, which has already begun, lies in the sources of foreign programs. "Foreign productions have been mostly American up to now," Vassilikos says, "and often of poor quality. I believe that our TV should be open to the productions of all nations so that we will ultimately have a world-view on our screens." Thus, Czechoslovakian educational cartoons will be shown until a Greek series is developed; in the field of information, there will be a series from Italian television, and from the National Geographic archives; scientific programs will be sought from eastern European countries; and in the field of entertainment, French and German programs are already being viewed next to those in English. Eventually, ERT expects to add programs originating from the Third World.

Two major problems remain which are difficult to solve. There is an immense bureaucracy, which delays and often blocks every procedure, according to Vassilikos, while the administrative and creative sections must be disentangled. "Although some employees contribute to our efforts to improve programs," Vassilikos says, "others sabotage our work and we hope to get rid of them."

The second major problem, rather unexpectedly, is the tremendous criticism which ERT has received from the pro- and anti-government press. "TV is open and vulnerable to everyday criticism," Vassilikos admits. "Unlike the ministries and other public organizations,

we cannot hide our mistakes. These, whether serious or not, are seen every day by the eyes of the public. Exactly because of this, one might expect some support from pro-government newspapers. Instead, the new management at ERT has received very harsh criticism about its work." Referring to *Ta Nea* in particular, Vassilikos says, "one reason why *Ta Nea* has been so aggressive towards me specifically is because my policy has been rather too liberal, progressive and free-oriented for their approval."

Vassilikos definitely does perceive TV from a very liberal and artistic point of view. In this way, he is very different from the local stereotyped image of a Deputy General Director. His ultimate goal is to arm ERT with a multi-dimensional program of national origin which will bring about an intellectual development in the Greek people. "The Greek audience is very intelligent," Vassilikos says. "It is both re-

ceptive and critical. The problem, however, is that once you give someone a certain kind of food, you come to think that this is what he likes, whereas in reality he has never tasted other foods from which to choose."

In debate with former ERT General Director George Stefanakis in mid-January, Vassilikos began by reiterating the statement he had made when he took up his new post, "We were given teleblindness that we hope to turn into television." When Mr. Stefanakis retorted, "you have made it teletorture", Vassilikos looked indifferent and said that he did not care if viewers were being temporarily tortured. His aim is to transform ERT into a powerful channel capable of producing its own programs, and that is all that matters to him.

Lisa Modianos, who recently began freelance writing, is a long-time resident of Athens.

The Voice of Greece

Backstage with a radio announcer

By John Carr

GREECE has a voice louder than most people think.

It's not the voice of a politician, though the nation's leaders never fail to make use of it. It reverberates well beyond the boundaries of Greece, even beyond the Mediterranean. In fact, the earth itself is dwarfed by the Voice of Greece, which booms out through space, past the planets and on to Alpha Centauri, until it fades out somewhere light-years hence.

This is no science fantasy. Few of the people who cruise past the massive, mock-Hollywood structure, known as the Hellenic Radio Television (ERT) building on Messogion Avenue, on the outskirts of Agia Paraskevi, know what sheer power is packed inside a windowless studio on the third floor.

I'm one of those authorized to

wield that power. About a dozen times a week I press a red button on a desk covered with green gauze. Each time, a red wall panel above me flashes a single word: *Ekpombi*. Freely translated, it means On The Air. A barrage of words is ready to be hurled to the other side of the world.

"This is Athens. You are listening to the Voice of Greece. Here is the news in English."

On the other side of a double-glass partition, the studio engineer fingers his console toggles, gently adjusting loudness and tone.

Inside the studio is a clock. I must keep an eye on it while speaking. I have ten minutes, no more, to inform North or South America, Europe, Central Africa, Japan or Australia about what's happening with the Prime Minister, the President of the Republic, the Minister of



John Carr also worked for a year and a half doing the daily ERT television news bulletin in English. "A radio personality can scratch a three-day stubble while speaking, but try doing that in several thousand living rooms!"

this or that, figures released by such and such, the EEC, Turkey, Poland, El Salvador, the Reagan administration, the Mideast blowouts — the standard litany of a news ritual.

My ten minutes are up. If there are any news items still to be read, that's just too bad. "You have just heard the news in English from the Voice of Greece."

I press a green button. I can now yawn, sneeze or clear my throat. In the control room, the engineer starts a tape recorder or lowers a needle onto a record lying ready on a turntable. The show must go on.

The Voice of Greece is quite a show. Modelled on that august institution, the BBC World Service, the Voice beams the news, music, sports commentary and features twenty-four hours a day through a powerful transmitter at Avlis, some seventy kilometers north of Athens. All on short wave frequencies.

Known to the rest of ERT as the *vrachea* (the "shorts"), the Voice of Greece staff consists of researchers, news editors, translators and newscasters. The news section has some thirty linguists fluent in English, French, German, Russian, Serbo-Croat, Albanian, Bulgarian, Romanian, Polish, Turkish, Arabic, Spanish and Portuguese.

All these, together with the

Greek news editors and girl typists, often work punishing shifts. The English department is the toughest. All night or all day, at the crack of dawn or long after everyone else has gone to bed, it's the English-language bulletin that, after the Greek, must go out.

The Economist several years ago made the unfair comment that it is something of a miracle that Greek news manages to get on the air each evening. This is true *only* in one sense, that the glamour in radio and television newscasting is soon washed away by an awareness of the real boss in any broadcasting facility — the clock.

A newspaper journalist can plan for a fixed deadline. But in radio news, deadlines loom every couple of hours. Telex machines chatter ceaselessly, disgorging a vast river of the day's events. At between seven and nine in the evening, the river starts inundating the chief editor's desk at about the time a messenger brings the day's quota of government handouts.

Not every editor knows English. What most *do* know is a toothless, dried-out and granulated form of English known as journalese. The bulletins of the Associated Press, United Press International and Reuters are replete with buzz-phrases

that are easily learned: "sharply criticized", "the Secretary of State warned", "arms buildup", "mounting tension", "recession forecast", "consolidation of world peace", and so on.

When the girl has finished typing the item dictated by the editor (few Greek radio journalists ever learn how to type), a copy goes to each of the language experts sitting round a large newsroom. The job of whoever is on duty at the English desk is not only to translate the Greek but also to wrestle it into news format. For example, eliminate the passive voice and any synonyms. Keep sentences short. Shun appositives. Use verbs. Plenty of verbs. Listeners need verbs.

Deadline ahead. We just have time to wrench the latest item out of our typewriter, add it to the batch we have, kick over our chair and charge up a flight of stairs to the studio. The engineer is eyeing his clock. We negotiate the double studio door and confront the microphone.

A newscaster has to be a bit of an actor. Remember that quake measuring 6.8 on the Richter scale that shook us for a full half-minute one evening this January? It caught me on the air, just as I was winding up the Europe-bound bulletin. As the huge concrete building shook and swayed, as the table lamp shuddered and sinister creaks filled the air along with gasps from the evening shift, I had to keep on speaking as if nothing was happening. When I finally pressed the green button, I was green myself.

Voice of Greece broadcasts in English at local time 02:35 (South America); 04:30 (North America); 06:40 (North America); 12:40 (Australia); 13:40 (Japan); 15:35 (North America); 18:40 (North America); 21:40 (Central and South Africa); 22:20 (Europe).

John Carr, who has lived in Greece a number of years, is a freelance journalist who has worked with AP, ABC News and ERT, and has contributed to many magazines and newspapers here and abroad. He also works in TV advertising.

reviews

books

ELAS, Greek Resistance Army
by Stephanos Sarafis
Translated by Sylvia Moody with a
biographical introduction and
footnotes by Marion Sarafis
(London: Merlin Press), 1980, pp. xi-
ci, 525 with appendices.

The various issues that gave rise to the Greek civil war in the 1940s are numerous and complicated. Most historians will agree that it was played out on three separate stages often referred to as "rounds", as in a boxing match. The first round took place in the mountains of Greece during the German occupation, when various resistance groups seemed to spend more time fighting each other than fighting the Nazi occupiers. The second round was played out on the streets of Athens in December 1944, after the departure of the Germans and with the arrival of the Greek government-in-exile accompanied by British forces. That one lasted only a few weeks but was soon followed in 1946 by the third and final round, a fratricidal conflict which lasted until 1949 with Greek guerrillas under communist leadership fighting nationalist forces for post-war control of Greece.

Stephanos Sarafis' book is most timely, since revisionist historians as well as the new Greek government are restudying the status of those who fought with the resistance forces in round one under the banner of ELAS (Ethnikos Laikos Apeleftherotikos Stratos - National Popular Liberation Army), of which Sarafis was the commander-in-chief.

By the spring of 1943, the various resistance bands were already at odds with one another. ELAS, by far the strongest, was directed by a parent political group, EAM (Ethnikon Apeleftherotikon Metopon - National Liberation Front), whose leadership was communist-dominated. This group was at political odds with EDES (Ethnikos Demokratikos Ellinikos Syndesmos - National Democratic Greek League), whose political affinity was initially republican or at

least non-communist. By 1943, the friction between ELAS and non-communist guerrilla bands (there were other groups besides EDES who were non-communist, although EDES was the most significant) had escalated into bloodshed.

The communist leaders who dominated ELAS and its parent political organization, EAM, are well known. Aris Velouchiotis, the leading guerrilla *Capetan* of ELAS, has recently been glorified in a documentary film currently making the rounds of Athenian movie houses. The military leader of this force is the one enigmatic character still not clearly defined in history. His name: Stephanos Sarafis.

Who was the real Stephanos Sarafis? All of the reputable historians of the Greek civil war paint a similar picture. The consensus is that he was a non-communist, republican regular officer nearly forced into the service of ELAS and used as a smoke-screen to attract republican officers. His service is described, in most cases, as apolitical. In *Apple of Discord* (published in 1948), C.M. Woodhouse refers to Sarafis as follows: "... He had once before enjoyed a brief initiation into EAM/ELAS, from which he repented when he discovered that it was controlled by the KKE (Greek Communist Party). . . he took to the field in Thessaly as a rival to ELAS towards the end of 1942 . . . in March 1943, he was taken prisoner [by ELAS] and threatened with death for his crimes: but once he was safely back in the bosom of EAM/ELAS [he rejoined] with all the fervor of a reformed renegade . . ." (pp. 87-88). Earlier in the book, Woodhouse states that "the adherence to ELAS of Sarafis and some other officers was obtained at the point of a pistol . . ." (pp. 69-70).

In his later book published in 1976 entitled *The Struggle for Greece 1941-1949*, Woodhouse slightly modifies his opinion of Sarafis and his connection with ELAS, by stating "... Sarafis, who had already formed doubts about his role and had become convinced that ELAS had the better cause, unexpectedly accepted an invitation to become commander-in-chief of ELAS . . . nor was it correct to believe that Sarafis was converted at the point of a pistol" (p. 34).

Woodhouse should certainly have known much about Sarafis and his connection with EAM/ELAS, as he was chief of the Allied mission to Greece and worked closely with the leaders of the various resistance groups. Sarafis refers to Woodhouse repeatedly in his book, which was written in Greek in 1946, translated and published in an abridged edition in 1951, and finally published in 1980 in a full translation, with a long biographical and historical introduction, and footnotes by his wife, Marion.

Other authors writing about the Greek civil war have also referred to Sarafis and his role in the resistance. D. George Kousoulas in *Revolution and Defeat* states that Sarafis was already disillusioned after his first weeks in the mountains. Seeing that ELAS was an established power, he felt that it was hopeless to try to raise a rival force. Without any particular pressure, he told his captors that he was willing to join ELAS and offer his services. At first, they could not believe their ears. . . ELAS had gained a reputable military expert who could serve as a convenient political smoke-screen." (pp. 162-163).

Edgar O'Ballance in the *Greek Civil War* tells another story: "In March 1943, proclaiming loudly that all who did not join ELAS were traitors, it (ELAS) attacked the AAA (Sarafis' band) alleging that Sarafis had been in contact with the Italians. The AAA bands were scattered. Some of Sarafis' men went over to ELAS units, others were captured and shot while yet others escaped. Sarafis himself was taken prisoner by treachery and sent south to the headquarters of Aris in Roumeli. After being kept prisoner for some days in humiliating circumstances and daily expecting to be taken out and shot, Sarafis was released to announce that he had decided to accept an offer made by ELAS to become its military commander" (p. 59).

Two retired Greek generals whom I questioned about Sarafis and his reputation as a military officer held the same view. One had fought with both ELAS and EDES in the guerrilla war of the early 1940s. Both of these retired officers in separate conversations referred to Sarafis as a republican officer who was never considered to be a communist.

Neither had a very high opinion of his military ability and referred to him as "bait" for ELAS to draw other regular officers into their service. They claimed that as commander-in-chief of ELAS, Sarafis was merely a figurehead. The ELAS bands were decentralized, no central command really existed with any real authority, and if there was a central military direction, it came from Aris Velouchiotis, not Sarafis.

It appears strange that such a consensus should have developed when all of those writing about Sarafis had the original edition of his own story available as early as 1946 in the Greek version. If all we read herein can be believed, then this book should serve to set the record straight. Sarafis, in this, his own account comes through as a definite fellow-traveler, if not a full-practicing communist. His wife makes the case even stronger. He was certainly a strong, anti-monarchist; he began as a Venizelist and an ardent republican but later became disenchanted with the Venizelists. Originally, he tells us, he did not join EAM/ELAS because the organization accepted in its ranks persons of all persuasions, including monarchists, in order to gain complete control of the bands taking to the mountains following the German occupation of Greece. His final decision to join was voluntary and was based on his admiration for the organization and leadership with the full knowledge of its communist hierarchy. Throughout the book he expresses his anti-British, pro-Russian attitudes and, in one case, before joining ELAS even states his own desire to form a pro-Russian, pro-communist resistance movement. He often speaks of the potential for civil strife in Greece following the occupation, and although he denies his desire to see civil war he does little to avoid it. In his own words and in his wife's interpretation of her husband's role, Sarafis sees himself as a significant leader and contributor to the events in the "first round" (1942-1944) of the Greek civil war of the 1940s. There is no doubt that he was more than "bait" for EAM/ELAS to draw other regular officers into their service and his role was more than a "smoke-screen". He was the ELAS commander-in-chief and it is his name that appears as a signatory of the Italian armistice in the mountains of Greece, the

Thessaly denunciation of the security battalions, the Plaka armistice, the Caserta agreement, and the final order to demobilize ELAS following the Varkiza agreement. After the war, he was rewarded with the secretary-generalship of EDA, the crypto-communist party, and held a seat in Parliament until his death in 1957 in an automobile accident which his wife strongly implies was staged by the CIA.

This is an important book on modern Greek history which, however, must be read with caution, since the author cites names, times and places in amazing detail even though he had kept no diary or notes to support his memory. The book was written during his exile on a Greek island following the war where he was sent by the government in punishment for his role in ELAS. He has expended his major effort in glorifying EAM/ELAS whose actions during the struggle have been subjected to praise and severe criticism depending on which side of the political spectrum the critic falls. The current Greek government is considering legislation to recognize the ELAS struggle as a part of Greek national service.

Everett J. Marder

art

THEOPHILOS Gallery 3

Theophilos Hadzimichaelis (1873-1934), known as Theophilos, is indisputably the most important Greek naive painter. The exhibition at Gallery 3, consisting of work from private collections which have not been shown previously to the public, was dedicated to Yiannis Tsarouchis because it was he who discovered Theophilos. Theophilos' all-encompassing themes are derived from Greek mythology and the War of Independence, from town and rural life, from travels and exotic places. His language is childlike and direct, and he creates an atmosphere of authenticity through his clumsy and naively-depicted representations. However, the composition, color and light with which his works are imbued have the sophistication of an accomplished artist. Narrating his surroundings in vital, endearing and

unadulterated terms, Theophilos allows us to see the world through his eyes.

OPY ZOUNI Medusa Gallery Contemporary Graphics

Last month, Opy Zouni held two simultaneous exhibitions, one at the Medusa Gallery, and a second at Contemporary Graphics where a small environment was installed. Zouni remains preoccupied with the creation of three-dimensional space on a two-dimensional surface by means of optical illusion. At Contemporary Graphics, this was demonstrated in an installation consisting of a wall on which black vertical lines appear to recede, as it were, into the space behind. Her work stems from the tradition of Mondrian's theories of Neo-Plasticism, and for this reason, her abstract style, in which color and line are of paramount importance, can be termed geometric.

Zouni, at times, strives to give the illusion of space, or void, in literal terms. As a consequence, she very often ignores both the rectangular format and the flat surface of the painting by cutting out openings or cutting away part of the rectangle in order to indicate the depth or space beyond the flat surface. A new element in her most recent work is the overt use of brushwork, a deliberate moving away from disciplined abstraction towards painting. Here, the paint has the distinctive texture pertaining to the personal stroke of the artist, in contrast to the smooth industrial finish of her earlier painted surfaces.

NIKOS STAVROULAKIS British Council

Nikos Stavroulakis is an artist who still adheres fiercely to the Renaissance ideal of the artist as a master-craftsman — an ideal that was questioned with the advent of Impressionism in the nineteenth century and overthrown in the early twentieth. Stavroulakis obviously prefers the small format, emerging, therefore, as a miniaturist, which, in a sense, justifies his extraordinary technical talents.

Stavroulakis' exhibition at the British Council was heterogeneous,



"Sunrise", by Theophilos

and his themes numerous and varied. This reflects his broad and profound erudition. Stavroulakis' interpretations are extremely imaginative and literary, and he tends to dwell on the more somber aspects of his subject matter: biblical scenes full of wrath and vengeance; writhing, tormented mythological themes; and instances of violence within the modern family. In contrast, the show also included abbreviated landscapes in pen-and-ink and abstract ones in tempera, illustrating that, for Stavroulakis, technique and style are dictated by theme.

RUVEN LEVAV
Bernier

The general tendency in Art today is "a return to painting". Contrary to the preceding decades of abstract or non-figurative art, this implies the use of imagery, or a figuration of sorts, to express aspects of human experience. Ruven Levav's landscape paintings, in his first Athenian exhibition at the Bernier last month, mirrored this trend.

Levav, 34, is a self-taught artist born in Israel and at present living and working in Amsterdam. His large paintings, full of metaphysical questionings, are rather like expansive empty spaces. The garishly bright colors (acrylic) could be termed unnatural or artificial in tone, creating other-worldly, but not hostile, environments on canvas. His brushwork is explicitly broad and

horizontally applied, reflecting the artist's physical movement across the canvas while he paints.

Levav's naively represented figuration consists of tiny figures, small cottages which derive from kibbutz housing, domestic animals such as cows, dogs and horses, and certain technological objects. Virtually isolated in the empty landscape, these objects express loneliness. The surface of each painting is usually divided either by a horizon line or by a diagonal road, divisions which seem to begin outside of the painting's edge and could very well continue beyond it. This enforces the idea that the painting's existence, its narration, could continue, in the abstract, beyond its perimeter. It also suggests a concern and uncertainty with regards to our origins and ultimate direction which gradually involves the spectator.

It is refreshing to see that Levav does not convey feelings of angst and pessimism about our metaphysical state. Instead, his visual imagery, which is curt, simple and enchanting, narrates that it is this very speculation about the mystery of existence that keeps man going while he is strung "between the galaxies of life and death".

TAPESTRIES
Zoumboulakis

The exhibition of Aubusson tapestries by Arp, Vasarely, Albers, Van Doesburg and Mortensen at the Zoumboulakis Gallery last month

was interesting: when a painting is transferred to another medium, such as tapestry, it undergoes a certain transformation. The most appealing and decorative of the works on display were those by Vasarely, Arp and two by Mortensen. Vasarely's tapestries are particularly attractive, perhaps even more so than his paintings, since the sharpness and hardness of his line and the optical effects are softened in this medium. As a result, they appear to be further removed from the sterile domain of Op Art. By contrast, Albers' tapestries are less convincing because the subtle tonal changes found in his paintings are lost in the weave of the woolen colors.

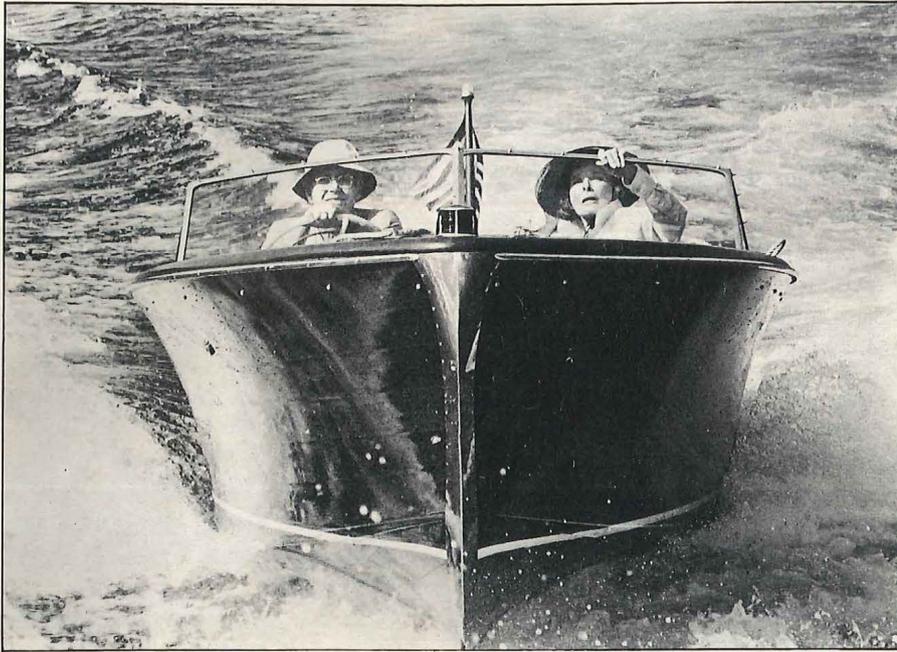
Catherine Cafopoulos

cinema

ACADEMY AWARD NOMINATIONS

The Academy Award nominees for Best Picture — due to be announced on March 29 (last Monday in March) — are usually big budget productions with well-known stars and safe, predictable scripts. This year is no exception, the one brush with controversy being director and star Warren Beatty's *Reds*, which is an attempt to trace the roots of political radicalism and feminism in the United States. Complaints have been made that the script puts the romance between dissidents Jack Reed (Beatty) and Louise Bryant (Diane Keaton) in the foreground and the historical aspects of the Bolshevik Revolution in the background, thereby weakening its effect as a political statement.

Viewers in Athens won't have the chance to decide for themselves right now, since the quirky distribution schedule has delayed the opening of the film until October. *Reds* has received twelve Oscar nominations in different categories, followed by *On Golden Pond*, Mark Rydell's well-crafted tear-jerker, which received ten nominations. *Golden Pond's* scenario is sentimental, following the events in the life of Norman Thayer, Jr. (Henry Fonda) who is about to turn 80, as he spends his 48th summer



Henry Fonda and Katherine Hepburn in *On Golden Pond*

season at his New England cottage with his adoring and unfailing wife Ethel (Katherine Hepburn). Fonda is said to have immersed himself in this role, coming up with his best performance in a decade. Hepburn's sparkle hasn't faded and her graceful but staunch Yankee charm seems indefatigable. The on-screen complications of Thayer's failing health and familial strife, represented by the visit of the confused daughter Chelsea (Jane Fonda) are given added impact by the real-life similarities; Fonda's precarious health and the well-publicized tempestuous relationship with his daughter Jane. The movie opens here this month.

On Golden Pond seems to be part of the male-melodrama genre, popular in the last couple of years and represented by such films as *Kramer vs. Kramer*, *The Great Santini* and *Ordinary People*. The difference in this film is that Hepburn as Ethel is a fully developed personality while in the other movies the women are usually one-dimensional. This is also the case in Hugh Hudson's *Chariots of Fire*, a relatively low-budget nominee, which is an inspirational movie following the paths of two young Englishmen as they train for the Olympic Games of 1928. The women are barely noticed, their behavior being a reflection of the actions of the men. Because Diane Keaton is an extremely personable actress, she always brings a certain flair to her roles. But some critics have charged

that the creativity of Louise Bryant as portrayed in *Reds* has been paralyzed by her envy of men's activities, while the real Bryant was far spunkier. When the women in these movies emerge as full people, they are most often portrayed negatively; irresponsible as Meryl Streep, the mother who abandoned her family in *Kramer vs. Kramer*, or as an outright heavy such as the frigid Beth (played by Mary Tyler Moore) in *Ordinary People*. The men in the male-melodramas are allowed to exhibit a whole range of traits, from those traditionally associated with their sex to those generally thought to be feminine, such as being nurturing and demonstrative. Men in movies are expanding in emotional depth while the women are often reduced to stereotypes.

Some women fared a bit better this year. Spielberg's *Raiders of the Lost Ark*, another nominee for Best Picture, is a fast moving science fiction adventure, a category of films popular here in Greece. Sci-fi leading ladies and men tend to be less developed but resourceful characters, as are Marion (Karen Allen) and Dr. Jones (Harrison Ford). Marion is earthier than most movie heroines these days — in her first scene, she appears in a whiskey-drinking match, which she wins. In Bunuel's *Atlantic City*, the fastidious performance by Burt Lancaster as Lou, a small-time crook, is matched by the strength of character shown by Susan Sarandon as Sally, a clam-bar waitress trying to escape her past. Their odd-couple

relationship unfolds in inspired dialogue written by John Guare, with the tawdriness of modern-day Atlantic City as a background, but their preoccupation with their separate fantasies prevents them from communicating completely with each other. The meatiest role in the Best Actress category is Meryl Streep's in Karel Reisz's *The French Lieutenant's Woman*, first as Sarah Woodruff, the enigmatic and socially advanced Victorian heroine, and also as her modern counterpart Anna, the actress playing Sarah. Director Reisz and screenwriter Harold Pinter have done an admirable job in adapting John Fowles novel, but perhaps it is impossible to capture all of its richness on the screen. This might explain the expressions I saw on the faces of some patrons as they left the theater after a screening. They were reminiscent of the somewhat wistful look on Sarah Woodruff's face after making love with the proper gentleman Charles for the first time, as though thinking, "Is that all there is?"

Barbara Stenzel

theater

EVITA

by Tim Rice and
Andrew Lloyd Webber
Aliko Theater

Eva Peron arriving at the Vatican in a multi-tiered, black lace mantilla looking like a wedding cake in mourning being delivered to Pius XII; Che Guevara, half-naked, boudoir-eyed, reclining on an army cot sucking an exotic drink through a straw; Juan Peron appearing on the grand balcony of the Casa Rosada wearing the dark glasses which were to become regulation for all aspiring, latter-day neo-Fascists — the mid-twentieth century certainly wasn't lacking in romantic figures. Having rocked their way through the Jesus-Judas-Mary Magdalene frame-up in *Jesus Christ Superstar*, it was probably inevitable that Rice and Webber would go on to bossa-nova among these archetypical superstars of modern folklore.

The full-scale production of a legitimate musical — that is, with singers who can sing, dancers who can dance, a good-sized orchestra in

the pit and all the razzmatazz that goes with this kind of professionalism — is a great rarity in Athens. Following Florenz Ziegfeld's bold precept that money poured into production pours back through the box office, Alikí Vouyouklaki has achieved the SRO success of the season with *Evita*. (It should be mentioned, by curious exception, that *Jesus Christ Superstar* had a short, but highly commendable, run here six years ago.)

It is said that Rice, Webber & Co. have kept a very firm grip on all the details of *Evita* productions around the world, but, like Hilton hotels, some are better than others. This international control in no way diminishes Alikí's daring as a producer, as an actress and as the tough little trouser she most commendably is.

However precise the directives from abroad may have been, those whom Alikí has chosen to be responsible for the production at this end are all deserving of praise. The complex-unit, multi-purpose set has been ingeniously adapted to the limitations of the Alikí Theater by George Patsas, who is also responsible for the period costumes; the choreography of Dimitris Papazoglou is dazzling; and conductor Michael Rozakis leads the fifteen-piece orchestra through Webber's not-at-all simple score with gusto. Marios Ploritis' translation is sharp and clear, and all those bits of stage

business from the original production — the dictators' Musical Chairs number, the clutter of marching aristocrats, the soldiers' parade — by which a musical director earns the enviable epithet "clever", are ably integrated and spun off at unflagging pace by Nikos Haralambous.

Vlassis Bonatos, a well-known singer who can act as naturally as he can put over a song, is perfectly cast in the sardonic role of Che, Dimitris Kondoyiannis (substituting for Dimitris Malavetas) is accomplished in the role of Peron and Kristi Stassinopoulou is a show-stopper in the small role of Peron's girlfriend.

The special interest of the Athens *Evita*, however, lies in the transformation of Eva Peron into the stage personality of Alikí Vouyouklaki. At least the two women have one thing in common: both are ethnic phenomena. That Alikí can't sing, really, and can't dance is not of great historic or histrionic importance. As a dancer and singer in her thespian days, Eva Duarte didn't seem to impress the local gauchos, either — at least she is not a part of pampas mythology.

Alikí has pathos — her tear ducts can produce as much water on stage as the River Platte — but she doesn't have the *pathos* — that capacity to translate personal passion into a public one — which Eva Peron, in modern times, uniquely held in common with the heroines of ancient tragedy. Rice and Webber don't have

it either, which is why they must depend on the superb documentary clips projected on the back scrim to make up for what they can't express in words or song. "Don't cry for me, Argentina" is a catchy little tune which, frankly, wouldn't have survived the first public roar heard at an *Evita* rally.

Rice and Webber appear to be clever fellows who keep a sharp eye on the piggy-bank. They build up popular myths and then deflate them, popularly. With *Evita* and Che, you really can't lose if you sugar-coat the artfully stacked chips enough not to detract from the bourgeois, politically-stoned musical audience.

In purely theatrical terms, in *Evita*, Eva Peron is a will-o'-the-wisp, but Alikí Vouyouklaki is present on stage, and when she wipes off her make-up at her agonizing end, and forgets about herself and about having to change into yet another Dior suit and another John Fredericks hat that will make her look like an ostrich in heat, *there* is an actress whom, maybe, even Eva Duarte down on the Lower Patagonia straw-hat circuit might have stood up for and *saludad*.

Sloane Elliott

music

LA TRAVIATA
Lyríki Skini

Michael Cacoyiannis' new production of *La Traviata* at the Lyríki Skini is visually a fiasco and musically weak. The opera doesn't have to be costumed in the crinolines of Dumas *filis*; it has been successfully done in hoop skirts, in bustles, and modern formal evening clothes. But to dress up the chorus in Christmas red skirts that look as if they were made of pleated crepe-paper suitable only for a children's party and then swathe them in printed scarves in that shade of sickening green which one associates with the Jesus-at-the-cottage-door school of embroidery is immoral and impertinent in Verdi's Parisian demi-monde. A nobleman on-the-prowl would have to be in a terminal state of satyriasis to want to make a pass at one of these outrageously got-up *cocottes*.



The stars of *Evita*: Vlassis Bonatos as Che Guevara and Dimitris Malevetas as Juan Peron flank a radiant Alikí-Evita.

food

The sets for the first and third scenes were of almost hilarious hideousness; the former being mostly lavender, black lace and purple kitsch, and the latter consisting largely of a senseless balustrade which looked as if it was filched from the last scene of *Citizen Kane*. Luckily, the second and fourth scenes, which contain most of the hum-along music we all love, looked appreciably better.

Yolanda di Tasso's warm mezzo got little airing as Flora, and Thanos Petrakis was out of voice on opening night, lacking both timbre and coloring. Jenny Drivala is a promising Violetta. Her musicianship is subtle and intelligent; her phrasing is often dexterous. Her "Addio del passato" was touching, and she handled much of the charming scene two music gracefully. It is in such passages as the brilliant cabaletta "Sempre libera" which reveals that Drivala's Violetta has some way to go. Tenuous in vocal line, strained in breathing, almost inaudible in the middle register, her voice has yet to gain the warmth and maturity of Verdi's most dramatically moving and lovingly conceived heroine. Drivala's attractive stage presence was marred by fussy, unnecessary stage business. The significant gesture was lost in a flurry of uncertain movements more suitable to the personality of Lucia, which Drivala ably acquitted herself of two years ago.

Andreas Kouloumbis was in splendid form, however, as Germont, and rightly acclaimed as the hero of the production. Odysseus Dimitriadis' affectionate reading of the score was caressing to the point of often smothering the opera's dramatic thrust.

The inconsistencies of the production made it an evening of variety which did not end with the final curtain, but continued with some hissing, a barrage of "ou's", and a few shouts of "shame!" from some young people in the upper reaches of the house which may mean that *allagi* has even penetrated the lotus-eating Lyriki audience. Dumas described Violetta as "vice in its virginity". The same appellation might have been applied to the premiere of the Lyriki production of *La Traviata* on March 11.

S.E.

Dinner was ready and he took the pot off the fire. "Zaharia," he asked, "what is angels' food?" "The spirit," answered the monk, crossing himself. "The spirit? In other words, wind? That doesn't nourish a man; come and eat some bread and have some fish soup and a scrap or two of meat, then you'll feel yourself again. You've done a good job! Eat!"

Zorba the Greek. Nikos Kazantzakis

Crete — birthplace of Elytis and Kazantzakis, Bronze Age home of leeks and chick peas, olives and honey, fertile haven for sun-craving avocados, coconuts and bananas, where mizithra is called *anthotyron* and cheese tarts *bougatsa* or *kalitsounia* or *neropites*, where pligouri (cracked wheat) is known as *hondro* and salingaria (snails) *hohli*, shrimp-caiques are *trattes* and the zaharoplasteion (pastry shop) is a *galaktoplasteion*, an island where the trusty family katsarola (cooking pot) is a *tsikali* and a youvetsi (earthenware casserole) a *tsoukalaki*, where the sun shines brighter and the sand feels hotter, the sea cooler and luminous moonlight whiter and shadows mauve, where mavro (red) wine tastes richer and tsikoudia (liquor made of mulberries) harsher, a thick fish soup heartier, orange-spiced artokouloura sweeter and loukoumades, anointed with honey, sesame and cinnamon, crisper.

Cretans boast of their distinctions, especially when it comes to food. In Anoyia, I met a young weaver with two young children whose husband works in Germany. She soaked kolokithokorfades (squash blossoms) before stuffing them and emphasized they are "a Cretan delicacy". A woman in the stunning (and very expensive) resort, Agios Nikolaos, assured me that dolmades, flavored with oregano, are "the favorite food". But a middle-aged chef in western Kastelli chose "octopus with fennel". In Hania, homeland of quinces, hot *bougatsa* is the unforgettable treat, but a man born near Iraklion insisted *neropites*, stuffed with xini mizithra before and sweet mizithra on Easter, and pressed as they are grilled on a large *hitra* (griddle), are truly *Kritika*. And after Holy Saturday Anastasi service when they walk home to break the Lenten fast, they eat lamb innards

soup, not called Mageritsa, as elsewhere, but *avgolemono*. On Easter, the specialties include *gardoumba*, charcoal-roasted lamb spleen wrapped with intestines, and *hordi*, lemon-doused intestines . . . The list is endless, and they are right, the recipes are distinctively Cretan.

So, like the monk, relish the spirit, and listen to Zorba. Work hard to use their ideas . . . do a good job and EAT!

Ktapodi Me Maratho (Octopus with Fennel)

Sampled in Kastelli, this recipe can be adapted to smaller or larger octopus for a delectable appetizer, and by adding potatoes for a main dish.

- 1 pound or ½ kilo-sized octopus, tenderized by beating ("40 to 100 times")
- ¼ cup olive oil
- 2 onions, chopped
- 1 clove garlic, chopped
- 1½ cups dry red wine
- Handful or about ½ cup fresh fennel, chopped
- 2 tomatoes, peeled and seeds shaken out, chopped
- 2-3 potatoes, peeled and quartered (optional)
- Salt and pepper (optional)

After tenderizing the octopus, wash and cut it into bite-sized pieces. Heat the oil in a heavy pot and add the onions, garlic and octopus, stirring for several minutes until the onions are translucent. Cover pot and cook over very low heat, allowing liquids to be released, for about 20 minutes. Uncover and stir in the wine. Continue simmering 20 minutes, then add the fennel, tomatoes and potatoes, if using. (Water will be needed for potatoes to cook.) Cover and simmer until octopus is tender, about 20 more minutes. Season with salt and pepper, if necessary. Serve warm or cold. Serves 2-3.

Cretan Salad

Unlike the mainland Horiatiiki Salad, on Crete a watercress-type green called *glystrida* is added. In a similar distinctiveness, other salads may have the same ingredients as elsewhere, but they are served differently. The following is a good example and easily varied with other salad ingredients.

- 1 cucumber, peeled and sliced into ¼-inch rounds
- 2-3 tomatoes, quartered
- 1 green pepper, stem and seeds discarded, slivered or shredded finely
- Olive oil
- Salt and pepper
- Feta cheese, sliced
- Vinegar (optional)

Place the cucumbers, tomatoes and pepper slivers each in their own bowls. Season lightly with olive oil, salt and pepper. Arrange on flat salad dish with each vegetable separate. Spread a large slice feta across the top. Serve with vinegar or plain, as you wish. Serves 2-3.

Troufes, Cretan style

Troufes may not have originated in Crete, but are absolutely fabulous, especially the chocolate types. This may be chocolitized by adding some grated semi-sweet or sweet chocolate of very fine flavor.

- 1 cup sugar
- 1 cup water
- 1 cup walnuts or blanched almonds, chopped finely
- 1 cup zwiebach or frigania,

- ground
- ½ teaspoon nutmeg, ground
- Pinch ground cloves
- ½ teaspoon cinnamon, ground
- Chocolate jimmies (*skoulikia sokolatas*)

Stir the sugar and water in a pan and cook until the soft ball stage (forms a soft ball when a drop is plopped into cold water). Quickly stir in the nuts, ground zwiebach, and spices. Continue stirring over low heat until it forms a ball. Cool for a few minutes until you can form small balls. Roll in jimmies while still warm and repeat until well-coated. Cool. Store in covered containers.

Kalo Pascha!

Vilma Liacouras Chantiles

marketplace

Shopping for textiles

Springtime is textile time – at least according to the retail furnishing trade, where demand for new textiles jumps with the first hint of summer sunshine. A flourishing national tradition of woven textiles, coupled with an ever-increasing choice of imported fabric designs means that Athens offers considerable variety and choice to anyone on the hunt for new upholstery, cushion and curtain materials.

Kolonaki offers the majority of furnishing textiles imported to Greece, with stores like **Progressive Designs, 36 Loukianou Street**, where you can find the Italian Naj Oleari collection, which includes gaily-printed flower and bird designs in a mix-and-match range of plain and printed cottons and a newly-arrived range of printed cotton wall panels by Boras of Sweden. Featuring mostly stylized landscape designs, with such lyrical titles as "The Green Grass of Home" and "Lazy Sunday", the panels measure 250 cms by 150 cms wide and cost about 1,500 drs each. The Boras Collection also includes flame-retardant furnishing cottons in bold geometric stripes and squares and brilliant primary colors, which begin at 1,200 drs a meter.

The nearby **Laura Ashley Shop**, on the corner of Irodotou and

Spetsippou Streets, stocks a total-look furnishing collection of traditional English textiles, matched with co-ordinated paint colors and wallpaper designs. Prices: plain cotton furnishing fabric, 120 cms wide, costs 880 drs a meter, printed cotton costs 990 drs a meter, and matching, extra wide material (235 cm) costs 1,520 drs a meter. The shop also carries plasticized cottons, ideal for garden tablecloths, which cost 1,120 drs a meter, and reversible quilted cotton at 2,120 drs a meter.

Mix-and-match furnishing textiles and wallpapers are also the specialty of the **Designers Guild** shop, opening this month at 17, **Patriachou Ioakim Street**. A successful English design export firm, Designers Guild has made its name with top-quality textiles in unmistakable thirties'-inspired flower patterns and soft rainbow colors. My favorite is the 'Bean and Daisy' collection, featuring designs with fanciful names such as "Falling Leaves", "Snow Flower" and "Fossils" in the expensive range with prices from 1,500 drs to 2,500 drs a meter.

For bargains, leave Kolonaki and try the textile warehouse district, south of Syntagma Square. The shops here carry American sheeting, sold by the kilo, as well as a wide variety of locally woven cotton and

imported jute textiles, all at a good price. **Bentouris, 23 Perikleous Street**, for example, sells plain and printed American cotton sheets from 200 drs a meter, so you can mix-and-match your furnishings on a budget. **Hessian**, although long associated with student bed-sitters, is nevertheless available in stylish colors as well as attractive modern prints at **Ladopoulos, 4 Kapnikareas Street**. Prices range from 70 drs a meter for plain jute to 340 drs a meter for striped or flower printed hessian 130 cms wide.

Evangelos Aidonopoulos, 78 Mitropoleos Street, carries Hungarian cotton gingham in a wide choice of colors, priced from 140 drs a meter according to width and quality, as well as a good choice of traditional Greek woven textiles – known as *ifanta* – which cost from 200 drs to 400 drs, according to weight and design.

Further down Mitropoleos, turn right on **Aiolou**, where at No. 24 there is a shop with a good selection of traditional Greek textiles, including checked woven cotton, 160 cms wide which cost 170 drs a meter (ideal for curtains, tablecloths, window blinds and cushion covers) and wool and flannel textiles, 140 cms wide, priced at 600 drs a meter.

Opposite, **Kordakis** on the corner of **Aiolou and Ermou Streets**, stocks towelling by the meter, at 290 drs a meter, 135 cms wide, traditional Greek island sheeting at 118 drs a meter, and giant gingham checked cotton priced at 166 drs a meter, 135 cms wide.

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. Antony Apergis will give an exhibit of his acrylics until April 7. Cleo Natsi will exhibit paintings from April 8 until April 30.

Contemporary Graphics, Haritos 9, Tel. 7232-690. Irene Apergis will exhibit during the month. The dates were uncertain at the time of printing. Call for details.

Bernier, Marasli 51, Tel. 7235-657. Closed Monday morning. Boyd Webb will be exhibiting large photographic pieces, entitled 'New Works'. From April 6 - May 1.

Dada, Antinoros 31, Tel. 7242-377. Also open Sat. evenings and Sunday mornings. Until April 2, Aristotelis Soulounia will exhibit drawings and Elias Kantzilieris will exhibit sculpture in terra cotta.

Desmos, Leoforos Syngrou 4, Tel. 922-0750. The gallery was not sure of its program at the time of printing. Call for details.

Diogenes International, Nikodimou and Niki 33, Tel. 323-1978. Until the end of April Georgos Savakis will exhibit a series of works entitled, 'Painting Remembrances'; the series focuses on old Athens and Salonika, paintings of the Occupation and celebrations of Greek Easter and Independence Day.

Engonopoulos, Dinokratou 53, Tel. 7223-888. From April 5 until the end of the month Georgos Panoutsopoulos will show his oils and watercolors. Panayotis Limardakis will exhibit paintings, April 1-30.

Gallery 3, Fokilidou 3, Tel. 362-830. The Gallery had no exhibition scheduled at the time of printing, but they may have arranged something later on in the month. Call for details.

Hydrohoos, Anapiron Polemou 16. Tel. 7223-684. A group exhibit of various Greek painters will be shown until April 27. The title of the exhibit is 'Yesterday and Today'. The show will demonstrate the works of painters representing past and contemporary Greek painting. Among the painters are Alexiou Takis, Karras Katsoulidis, Yannis Karavouzis, and Galanis Vikatos.

Kreonides, Iperidou 7 (at Nikis st.) Tel. 322-4261. Phedon Patrikalakis will show his sculptures until April 7. From April 8 until 27 there will be a group exhibit, and from April 26 until May 12 Achilles Aivazoglou will exhibit his paintings.

Medusa, Xenokratou 7, Kolonaki Tel. 323-0698. Alekos Levidis will exhibit his paintings, until April 22.

Nees Morpheis, Valaoritou 9a, Tel. 361-6165. Georgos Stathopoulos will exhibit oils until April 27. And Robert Brandy will exhibit paintings from April 26 until May 10.

Ora, Xenofontos 7, Tel. 323-0698. Tilnd Nikolaidou will exhibit until April 23.

Polyplano, Likavitou 16, Tel. 362-9822. A permanent exhibit of Greek paintings and sculpture. Nothing extra is planned for April.

Technohoros Bernier, Kaftanzoglou and Ziller, Patissia Tel. 7235-657. Nothing was planned for the month of April.

Sylogi, Vas. Sofias 4, Tel. 7245-136. George Kilias will exhibit his paintings until April 10. Mersini Santorinaiou will show her work from April 27 until May 12.

Tholos, Filellinon 20, Tel. 323-7950. Closed Sat. and Sun. Nothing scheduled for April.

To Trito Mati, Loukianou 21b, Tel. 7214-074. Yannis Mitarakis will exhibit work from April 2 to 15. And Alexis Arvillias will exhibit paintings from April 26 to May 8.

Zygos, Iofondos 33 (near Caravel Hotel). Tel. 7229-219. Manolis Plymeris will exhibit oils from April 2 to 15. And from April 15 begins the Annual Zygos Exhibition which includes the best of the Gallery's collection of exhibited work. From April 26 Byron Antoniadis will exhibit paintings along with Erse Hadzimihalas.

Religious and Folk Traditions during Easter Week (April 10-18)

The Saturday of Lazarus - On Saturday, children go from house to house singing special hymns called 'Lazarakia' which describe the resurrection of Lazarus. In parts of Greece, Lazarus is represented by a distaff or a doll decorated with flowers, rags and ribbons. The Cretans make a cross of reeds and decorate it with wreaths of lemon-blossom and wild red flowers.

Palm Sunday - Named to commemorate Christ's arrival into Jerusalem soon after Lazarus' resurrection. Palm leaves are woven into various shapes, and after the service the priest stands at the church door and hands each parishoner a branch of bay or myrtle and a small palm-woven cross. This is called 'vaya', and is stuck in the frame of one of the family icons. It is also used by mothers to bless their children against the Evil Eye.

Holy Week (Monday and Tuesday) - This week is one of general mourning. All forms of entertainment are forbidden. On the islands of Paros and Kefhalonia, church bells remain silent, 'widowed' as they are referred to in Greek. And people are called to church service by the town crier.

Holy Week (Wednesday) - On this day churchgoers are anointed after the service. The priest anoints each parishoner with oil on the forehead, chin, cheeks and hands. Those unable to go to church are anointed by their relatives at home. It is also the custom to enclose in an envelope a small wad of cotton-wool dipped in holy oil and mail it to fathers, husbands, and sons in distant places where there are no Orthodox churches.

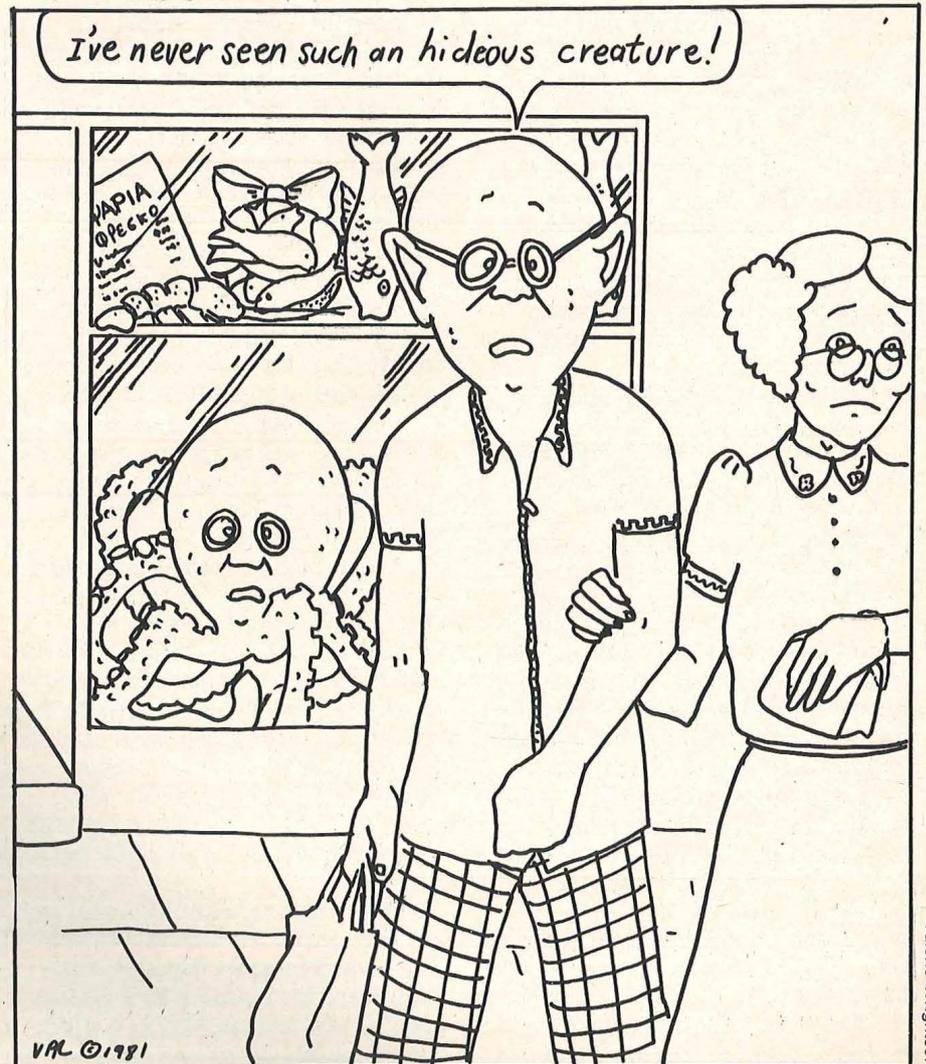
Maunder Thursday - This is the day the Easter eggs are dyed the traditional color red. The dying of the eggs follows a strict ritual. The dye must be a special variety of red-wood, the

bowl which the eggs are put in must be new, and the dye which the eggs are colored with must not be thrown out after use. The first egg thrown into the dye is called the 'egg of the Virgin Mary' and is used for protective purposes. In the old days, the shells of the eggs were placed at the foot of fruit trees so that they would bear fruit.

Good Friday - A day of total fast and abstinence from work. Almost the entire day is spent attending the service for the Descent from the Cross and the procession of the Epitaphios (Christ's funeral). All offices and shops are closed. Flags are flown at halfmast. Churchbells ring a funeral knell. In some villages, it is still the custom to drink vinegar mixed with soot to quench the thirst of Christ. In some places, people do not even light a fire in their kitchen. Towards noon the women start to decorate the pall, and each family in the village sends its share of flowers for the decoration. At nightfall the funeral procession begins; the banners and the Cross come first followed by the priests.

Holy Saturday - the mourning spirit of the week begins to lift with the evening service of the First Resurrection. There is noise made in the churches with the priest's participation to frighten away the demon said to hover over the congregation in order to hinder the Resurrection. In Athens and other parts of Greece, churches are decorated with bay branches and baskets filled with laurel leaves before the Holy Saturday service begins. This service is known as the First Resurrection. When the service is over, people begin to prepare for the paschal festivities. Women begin to bake Easter cakes and bread while men kill a paschal lamb. Many families also go to the cemeteries on this day, and priests hold a short service for the dead.

Easter Sunday (The Resurrection) - The Resurrection is one of the most important services



Valerie Wrightson

of the Greek Orthodox Church. In the old days, the service was held in the early morning of Easter Sunday, but more recently the Easter Sunday service is held at midnight on Holy Saturday. The churches shed the funeral aspect of the previous days and are decorated instead with laurel, myrtle and sprays of rosemary.

White Week (The first week after Easter) - Easter celebrations last throughout the week that follows Easter. No work is allowed in the fields throughout White Week. People avoid washing or wetting their hair for fear it will go prematurely white. Picturesque dances take place in various villages and a general air of festivity continues through the seven days after Easter Sunday.

St. George's Day (April 23) - St. George, known as the Knight on the white horse, is one of the most popular saints in Greece. Perhaps more than any other saint St. George is the incarnation of the ideal hero of antiquity. He is often associated with the demigods and heroes of ancient Greek mythology. The miraculous stories of St. George are woven of various tales, the most popular of which describes him as the hero who slew the Dragon and rescued the Princess thrown as prey to the beast in order to have the waters of the city run free. The stories associated with this saint have led those who celebrate his name day to hold athletic games and other sports events.

EASTER CHURCH SERVICES

Easter falls on April 18 according to the Greek Orthodox Church calendar, and on April 11 according to the Western calendar.

Beth Shalom Synagogue, Medidioni 5. Tel. 325-2823. The first day of Passover, April 8, an evening Seder will be held at 8pm.

Christos Kirche (German Evangelical), Sina 66. Tel. 361-2713. Maundy Thursday, April 8, Service with Holy Communion, 8pm. Good Friday, April 9, Service at 9:20am. Easter Sunday, April 11, 6:30am Easter Sunrise Service on Philipappou Hill; it will be an Ecumenical Service. 9:30 am Easter Service with Holy Communion at the Church.

Metropolis Cathedral (Greek Orthodox Church) - Metropoleos St, off Syntagma Sq. Tel. 322-1308. For the whole of Holy Week, starting Sunday April 11, there will be an evening service at 7pm. On Sat. April 17, the service is at 11pm.

St. Andrew's Protestant Church, Sina 66. Tel. 651-9331. Maundy Thursday, an 8pm evening service at Tasis School in Kifissia. Good Friday, at Christos Kirche, the German Evangelical Church, a service from 12n until 3pm. It will be an open service with communion and meditation. Easter Sunday service at Tasis School at 9am and at 11:30am at Sina 66.

St. Denis Roman Catholic Church, Venizelou 24. Tel. 362-3603. Palm Sunday, April 11 (according to the Greek Orthodox calendar) 10am liturgy service and 7pm liturgy service. Mon. and Wed. evening liturgy services at 7pm. Thursday 9am morning mass, and 8pm liturgy of the Last Supper. 11pm a service commemorating the crucifixion of Christ. Good Friday, April 16, 9am morning mass. 3pm is the service for the Passing of the Cross. 7:30pm the Epitaphios. Sat. April 17, 9am mass, 11pm Easter liturgy, 12pm, the Resurrection. Easter Sunday, April 18. 11am liturgy, and 7pm liturgy.

St. Nikodimos (Russian Orthodox Cathedral), Filellinon 21. Tel. 323-1090. There will be Easter services, but the times were not available at the time of printing. Call for details.

St. Paul's Anglican-Episcopal Church, Tel. 7214-906. Filellinon 29. Palm Sunday, April 4, 9am, the Procession of Palms and Eucharist. Maundy Thursday, April 8, 7pm, sung Eucharist and ceremonies. Good Friday, April 9, 12-3pm liturgy of Good Friday. April 10, Holy Saturday, 11:30pm Easter

vigil and midnight mass. Easter Sunday, April 11, communion services at 8,9, and 11:30am. Morning prayer at 10am. At the Campion School in Ekali, services will be held at 7pm on Maundy Thursday, 7pm on Good Friday and 11am on Easter Sunday.

Elias Kantzilieris



Kantzilieris will exhibit a group of sculptures in terra cotta at the Dada Gallery until April 2.

LECTURES

Novelist, David Lodge - Will read from selections of his work, April 1, at 8pm at the British Council, Kolonaki Sq. 17. Tel. 363-3211.

Nineteenth Century British Artists - Is the subject of Fani-Maria Tsigakou's lecture on those British artists who were travellers in Greece. April 8 at 8pm at the British Council.

D.H. Lawrence - Olympia Karageorga will read from her translations into Greek of the poems of D.H. Lawrence, while Michael Booth will read the original poems in English, April 5 at 8pm at the British Council.

Spiritual Effort, Surrender and Divine Grace - Is the title of a lecture by Bob Najemy at the Helianthos Yoga Union, Marathonodromou 29, Paleo Psychico, Tel. 671-1627. April 7 at 8:30pm.

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. A photographic exhibition on the life of D.H. Lawrence continues until April 8. An exhibit of stained-glass by Yanos Bouzioukos, from April 27 until May 7.

Center for Folk 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 through the month of April.

Hellenic American Union - Massalias 22, Tel. 362-9886. Wooden mosaics by Simos Economou, April 26 - May 7, at Gallery II. A photographic exhibit by Michele Makrakis, April 27

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NAME DAYS IN APRIL

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

April 10 Lazarus
 April 11 Vaios, Vaia
 April 18 Anastasios (Tassos), Anastasia (Tassia)
 April 23 George, Georgos, Georgia
 April 23 Zoe
 April 25 Mark, Markos
 April 24 Elizabeth

DATES TO REMEMBER

April 1 April Fool's Day
 April 4 Palm Sunday (Western)
 April 7 Eve of Passover
 April 8 Beginning of Passover
 April 9 Good Friday (Western)
 April 10 The Resurrection of Lazarus
 April 11 Easter Sunday (Western)
 April 15 Last Day of Passover
 April 16 Good Friday (Orthodox)
 April 17 Holy Saturday (Orthodox)
 April 18 Easter Sunday (Orthodox)
 April 20 Holocaust Remembrance Day
 April 23 St. George's Day, England, Greece
 April 25 Anzac Day, Australia
 April 28 Independence Day, Israel
 May 1 May Day

PUBLIC HOLIDAYS

April 16 Good Friday
 April 19 Second day after Easter

to May 14, at Kennedy Hall.

National Gallery (Pinakothiki) - Vas. Konstantinou opposite the Hilton Hotel. Tel. 7211-010. Pavlos Valsamakis' paintings will be on exhibit till the end of April and a series of Belgian posters dated between 1880 and 1980 will also be exhibited till the end of the month. Paintings by the architect Aris Provelengias will be on exhibit from April 12.

Zappeion - Next to the National Gardens, Tel. 322-6678. "The Child and His World" is the title of an exhibit held at Zappeion until April 20. And from April 4 until April 11, summer house decorations will be displayed. Included in the exhibit will be furniture, electrical appliances, and building materials.

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.

Athens Ballet Company, Rialto Theater, Kipselli 54, Tel. 823-7003. Evening performances every Monday, at 9:30. The performances include extracts from Copelia and Othello, plus other

items.

Aenaon Dance Theater of Daniel Lommel - At the Kostas Prekas Theater, Philolaou 176, Pangrati. Tel. 7518-079. Performances are every Monday night at 9pm.

British Council - Kolonaki Sq. 17. Tel. 363-3211. No concerts will be held during April due to the Easter holidays. The British Council will be closed April 9-12 for the Western Easter holidays, and from April 16-19 for the Orthodox Easter holidays.

Campion Senior School - Dimitros and Antheon Sts, Ekali. Tel. 813-3883. *The Crucible*, a play by Arthur Miller, will be held at 8pm on April 1 and 2.

Goethe Institute - Omirou 14-16. Tel. 360-8111. A piano duo by Ulf and Lefki Lindahl will perform works by Beethoven, Chopin, Mendelssohn, Yannis Konstantinides, Maurice Markoff, and Nikos Skalkotas. At 8:30pm, April 6. Call for further details.

Hellenic American Union - Massalias 22, Tel. 362-9886. A violin duo with Makis Tsoroukoglou and Paris Anastasiades, performing works by Tchaikovsky, Paganini and Corelli. At 8pm, April 13. There is also a harp recital tentatively scheduled for the end of the month with Michelle Brennen, an American harpist, call to confirm.

Parnassos Hall - Agiou Georgiou, Karytsi 8. Tel. 322-1917. These concerts are sponsored by the Franco-Hellenic Union. A violin recital with Vassilis Garofaldis, April 7. A song recital with Felitsa Constantinidou and Yolanda Severe on piano, April 21. An evening of music with Tasi Apostolidis on violin and Aris Garoufalidis on piano, April 28. All performances at 7pm.

Jazz Concert - The Gary Pickett Quartet will perform April 10 at the Orfeus Palace Theater on Stadiou Street, at 9pm. Call Tel. 7233-757, for more detailed information.

National Opera Company - (Lyriki Skini) Olympia Theater, Akadimias 58, Tel. 361-2461. "The Barber of Seville" will be performed on April 3. "Queen of Spades", April 4, 7, 9, 11. "La Traviata", April 18, 24. The theater will be closed during Holy Week, April 12-17.

The Players - Tel. 692-4853. "Agamemnon" will be performed as a rehearsed play reading at the XEN auditorium, Amerikis St. 11. April 7. Call, 671-2913, to verify time.

Tasis-Hellenic Concerts - Xenias & Artemidos Sts., Kifissia-Kefalari, Tel. 801-3838. "The Insect Play" by the Capek brothers will be performed at the Pentelikon Hotel in Kifissia. April 1, 2, 3, at 8pm. 100 drs. for students, 200 drs. for adults. A cabaret night at 8pm, at the school, April 2. A concert by Senior and Junior school choirs, performing two works, "Joseph and his Amazing Technicolor Dream Coat", and "The Dvorak Mass in D", April 6, 7pm. at the Tasis Auditorium. A concert of chamber music by the "Athenaeum Camerata" who will perform works by Bach, Vivaldi and Handel, April 28, at 7pm.

St. Lawrence College, 50 Agiou Dimitriou, Paleo Psychico; Tel. 671-2748. The examiner of the associated board of the Royal Schools of Music, Mr. Andrew Davies, will be arriving in Athens on May 3, in order to examine the candidates for advanced music study.

Anzac Day

Anzac Day, April 25, is Australia's tribute to the war dead. 67 years ago, the Australian and New Zealand troops joined forces to form the Anzac Army Corps and fight on the Gallipoli Peninsula in Turkey. Their hope was to open the Dardanelles and the Bosphorus and help shorten the war. The dead from other wars, World War II, Korea, and Vietnam, are also remembered.

MISCELLANEOUS STUDIES

Athens Center for the Creative Arts, Pangrati Cultural Center, Archimioldous 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 Aboitz. Pupils at all levels eligible to audition for the newly-formed Jazz Dance performing company. Also classes in Greek Folk Dance and Classical Ballet. Registration begins April 26 for the new session of courses beginning May 3.

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, Souidias 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, Amphitheia; 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 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.

International English Center, Londou 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. Center for European Studies offers 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 «Arachoviti-ka», sea side bungalows. Call for details.

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. 9am-1pm, 5-10pm.

A Different Kind of Congress

Electrophoresis may be a Greek word, but most people would be hard put to explain what it means. Most people, that is, except the 300 or so participants in The Electrophoresis Society who will be meeting in Athens at the new University of Athens Campus, from April 21 to April 24.

Under the auspices of the Ministry of Culture and Science, and of the Greek Atomic Energy Commission, the International Conference on Electrophoresis and Related Fields will provide its participants with lectures and discussions and a chance to compare notes with scientists from around the world - no different in this way from the many other conferences Athens hosts each year.

What makes this meeting out of the ordinary is its emphasis on doing and teaching as well as talking. Leading companies in the field will not only demonstrate their latest technology and techniques, but they will also teach them in a series of four laboratory workshops where as many as forty participants will get a chance to see first-hand some of the latest developments from around the world in their field.

These laboratories will be in a sense, "ergastiri", workshops, where master talks to disciples and disciples talk back, in a dialogue and with constant feedback. In the words of Dimitris Stathakos, Chairman of the Organizing Committee and a member of the Demokritos Biology and Nuclear Research Center, "With this system of teaching laboratories in conjunction with the conference, we can move from experience to lecture, to discussion, to experiment, to results, and back again to the beginning in a cyclical process of continuous interaction." This developmental Congress, unique per se, and certainly unique for Greece, will give students and scholars alike the opportunity to check new equipment and new experiments at first hand with the people who are developing them.

And what is electrophoresis? According to the Webster's New Collegiate Dictionary: "the movement of suspended particles through a fluid under the action of an electromotive force applied to electrodes in contact with the suspension."

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

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.

The Child and His World



The exhibit will include children's clothing, methods of learning, systems of daycare, recreation, and nutrition. The child and all aspects of his/her world will be the subject of this exhibit lasting only from April 23-30, at Zappeion. See "Exhibits".

New Yorkers Society of Athens, The group is newly formed and will be organizing lectures, and other various activities. Call Agis Arakinos, 672-5485, for more information. The meetings will be held at Xiou 4, Halandri.

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.

Athens Cosmopolitan Lions Club, Tel. 360-311. Contact Mr. Baganis. The Club is planning a dinner meeting at the Glyfada Golf Club April 12. Call for more details. Meeting at 9pm.

American Women's Organization of Greece (AWOG), Tel. 801-3971. Club house at American Club, Kastri. Tues-Fri, 10:30am - 2pm. A fashion show is planned April 28 at the Chandris Hotel. Call for time and more details. The AWOG trip planned for April is to Santorini, for April 16, 17, 18, 19. Call 652-1958.

Multi-National Women's Liberation Group, Diodandou 1, Pangrati, Tel. 791-397, 804-6663. A meeting is scheduled for April 2, at 9pm. «Women and Violence in Films» will be the title of the discussion. Coffee bar and library with Feminist literature.

Cinema Club, «Teniothiki», Kanari 1, Kolonaki Tel. 361-2046. A film program will go on from April 5 to 12, and again at the end of the month. The films are usually scheduled for 6,8, and 10pm. Call for more details.

Cross-Cultural Association, Regular meetings every month, the second Thursday in each month. Meetings are at 9pm. Call Chris Lavdas, 6723-382, or Angela Adams-Kiosoglou, 6715-285. The meeting in April will be on Monday, April 8. Nicholaos Lambrinkidis, glyptic artist, writer and lecturer will speak about himself as an Irish-Greek in Athens and the Athens Irish-Greek Association.

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.

All Night Long (O Kalliteres mas nictes), George Dupler (Gene Hackman) stars in this whacky comedy in which he is demoted from a position in a firm to become a manager in an all-night drugstore. His relationship with his wife deteriorates, he takes up with a wierd crowd and begins an affair with the wife of a neighbor, Cheryl (Barbra Streisand) who is also having an affair with his son Freddie (Dennis Quaid.) It's musical-bedtime in suburbia once again.

Herbie Goes Bananas (Trellos, trellos Robinsonna), The shifty Volkswagen of The Love Bug (whose tire tracks are embedded in the Chinese Theater in Hollywood) returns in this Walt Disney Latin - American flavored comedy to chug through jungle chases, engage in bullfights and «swim» the Panama Canal. Starring Herbie, Cloris Leachman and Charles Martin Smith, this is suitable for the entire family.

I Thiki Ton Vasaniston EAT/ESA 1964-1974 (Trial of the torturers), A Greek documentary made by Theodosopoulos, whose previous film, Trial of the Junta with interesting footage, but little imagination, was the most successful Greek film this season. This has actual clippings from the famous «Torturers» trial in Athens in 1975, including appearances of the junta leaders, the military policemen who were torturers as well as their victims, including Alexandros Panagoulis, the subject of the book, A Man.

Legend of the Lone Ranger (Louin Rehntzer, O skaititis me ti mavri maska), Director William Fraker brings the mythical American television hero, the «Masked Man» to the screen, first as an 11-year old boy whose parents are killed in an outlaw raid, at which time he is befriended by Tonto (Michael Horse) who was to become his lifelong friend and assistant. Later on, he becomes a Robin Hood-type figure whose silver stallion and bullets were his trademark as he fought for law and order in the early days of the American West. The Wil-

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"Angi Vera"



A winner of many prizes at film festivals (Cannes, Chicago, London), this Hungarian film is the paradoxical story of Angi Vera, a shy nurse's aide who is awarded a scholarship to a political training school for party functionaries. Veronika Papp as Vera catches the ambivalence of this waif-like character who falls in love with her married instructor at the school and instead of being crushed by the cold regimentation, seems to thrive. Finally she makes a public statement that furthers her career and jeopardizes that of her lover, leaving the viewer uncertain as to whether this was motivated by naive enthusiasm or opportunism. Writer-director Pal Gabor has a searching gaze which gives life to the most mundane of human characters and events to make this an intriguing movie.

liam Tell Overture is heard while the Lone Ranger is heard shouting «Hi-yo Silver, away!» but Tonto is given more depth (no longer only saying «Me kimosabe») and the tragic American Indian history is given a clearer perspective. Klinton Spilsbury is the Lone Ranger, Juanin Clay is Amy Striker, his love interest, while the superb cinematography is by Lazlo Kovacs.

Naked Fist (Gymni Giothia), A kung-fu exploitation flick in which lovely martial arts instructor Suzanne (Jillian Kessner) goes to the Orient to find her sister who has disappeared, whereupon she discovers a club where death bouts are held for the pleasure of wealthy gamblers (a direct steal from *The Deer Hunters*). If you haven't dozed off, you can watch the grand finale as Suzanne engages in a battle to the death with her «Naked Fist»!

On Golden Pond (Chrisi limni), Nominated for ten Academy Awards, this poignant tale is set in the New England countryside. Troubled daughter Chelsea (Jane Fonda) returns home for a visit only to find out that her father Norman (Henry Fonda), who is about to turn 80, may be spending his last summer at the family cottage with her loving mother Ethel (Katherine Hepburn). A tear-jerker directed by Mark Rydell.

DELAYED OR RE-RELEASED

Ragtime (Ragk taim), Milos Forman's adaptation of E.L. Doctorow's fascinating best-seller, a portrait of life in the United States in 1906.

Only When I Laugh (Mono otan gelao...), Marsha Mason is nominated for an Academy Award for her performance as a heavy drinking divorced mother who has a vacation with her precocious teenaged daughter (Christy McNichol).

Chariots of Fire (Oi thromoi tis fotias), Nominated for eleven Academy Awards, this engrossing film follows the paths of two English athletes who participate in the 1928 Olympic Games.

NEW RELEASES

Beau Pere, Richard Blier's sensitive French movie, concerning a jazz pianist whose wife dies, leaving him to raise his fourteen year old stepdaughter, who falls in love with him. With Patrick Dewaere and Nathalie Baye.

Back Roads, A rather sleazy plot features Elmore Pratt, a weathered ex-boxer who links up with Amy, described as «a good-looking, 35 year-old, heavily made-up prostitute» and their adventures take them through honky-tonk bars, carnivals, brawls and attempted rapes. This rather large slice-of-life is best left unseen.

FILMS AT THE INSTITUTES

BRITISH COUNCIL, Kolonaki Sq. Tel. 363-3211.
The Trespasser, from the novel by D.H. Lawrence, starring Alan Bates, Pauline Moran, Dinah Stabb and Margaret Whiting.
Directed by Colin Cregg. April 6 and 7, 8pm.
Short films on Literature, William Golding: A Life

and *Work* interview by Melvyn Bragg. William Golding will be visiting Greece in May at the invitation of the British Council. *Robert Burns* portrays the childhood and rise to fame of the Scottish poet. April 26 and 29, 8 pm.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301.

The institute has regularly scheduled films every month, but the program is never ready when the magazine is printed. Call for information.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Due to the Easter holidays, films were not scheduled for this month.

EXPRESSION '81

The dates for all Ekfrasi activities were not certain at the time of printing. What follows is a list of events which will take place during April. Call 324-6064 for specific information. All events begin at 9 p.m. at the Luzitania Theater, Evelpithon 47, Tel. 361-4481. Tickets may be bought there (daily 10 a.m. - 1 p.m., 6 p.m. - 9 p.m. Closed Mon.)

- The Byzantine Passion Oratory, with choir. Composed by Mihalis Achamis.
- The Amateur Cinema Club will show a series of films done by amateur film-makers.
- A musical evening by Mihalis Grigoriou. His own compositions will be performed.
- The theater group "Themelio" will perform a review of various sketches and one-act plays.
- A musical evening conducted by The Hellenic Trio. Yiorgos Themelgis on violin, Byron Fidetzis on cello, Aris Garoufalas on piano. They will perform a classical repertoire.
- Concert by Dimitris Lagos.
- A recital of Greek lute players, with Dimitris Nikitos.
- Comedy by Dario Fo, the Italian playwright, entitled, "Mystery Buffo".
- The Indian flutist, Hariprasad Chaurasia, will perform traditional Indian music.
- Song compositions by Lyons Kokotos will be performed.
- Song recital by Mrs. Iro Palli with Dimitri Tshabas on guitar. They will give a performance of Spanish songs.

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.

Figures of the Absurd (Prossopa tou Paralougu)

- A second series of one-act revivals dedi-

cated to Karolos Koun whose Art Theater is celebrating its 40th anniversary. Plays by Becket, Pinter, Ionesco and Loula Anagnostaki. Mimis Kouyoumdzis is the director. (*Technis*, Stadiou 5, Tel. 322-8706).

Male Nurses (I Dadades) - A revival of George Skourtis' comedy starring Thymios Karakatsanis and directed by the playwright. (*Alhambra*, Stournara 53, 522-7497).

Figures of Nature and of Paradox (Prossopa physika ke allokata) - A play by Giuseppe and Padrone Griffi and translated by Paul Matesis and directed by Yiannis Diamandopoulos. Sets and costumes by Dionysis Fotopoulos (*Super Star*, Agiou Meletiou and Patission, Tel. 861-1982).

The Killer (O Fonias) - Efthymiadis' new play presented by the Theatriki Skini (*Theatriko Ergastiri*, Aristotelous and Smyrnis, Tel. 822-9030).

Nassos (O Nassos) - A play by the new playwright A. Thomopoulos with Lida Protopsalti 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. Aliki Vouyouklaki and Dimitri Malavetas lead the large cast (*Alikis*, Amerikis 4, Tel. 324-4146).

The Last of Mrs Cheney (To telos tis Kyrias Tsenev) - Frederick Lonsdale's famous comedy (1925) stars Yiannis Fertis, Smaro Stefanidou and Kety Lambropoulou. Sets by Dionysis Fotopoulos (*Athina*, Derigny 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 Dialekmenos, 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. Filipidis and N. Katsadramis (*Akadimos*, Ippokratous 5, Tel. 362-5119).

A Date at the Police Station (Rantevou sto trimia ithon) - A comedy by Kambanis and Makridis with Dionysis 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 Gedy'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 Zarisif, 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. (*Athinaon*, Voukourestiou 10, Tel. 323-5524).

The Lady without Camelias (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. Mac-

ridis. With Kostas Voutsas (who also directs the play). Yiannis Michalopoulos and Katerina Gioulaki. Sets by Manolis Mariadakis (*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 Rousseau 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, Kasia 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 Faillant 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 Dionysis 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 Aliki Georgouli and Eva Kotamanidou, music by Loukianos Kelaionis (*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).

The Spectators (I Theates) - Marios Pontikas' hit in its second season with Katerina Vassilakou and Thanassis Mylonas. (*Kyvos*, 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 Trikorfo, Tel. 821-9982).

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 Maniotis, (*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 Alkis 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. (*Minoas*, Patission 91, Tel. 821-0048).

this month

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

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.

Benaki Museum, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, costumes, as well as examples of Islamic, Coptic and Chinese art. Daily 8:30 am-2pm. Closed Tues. Hours remain the same throughout the year. (See Library listings).

Byzantine Museum, Vas. Sofias 22, Tel. 711-027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Tues. - Sun. 9am-3:30 pm. Closed Mon.

Center for Folk Art and Tradition, Iperidou 18, Plaka, Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Tues. - Sat. 9 am-1 pm, 5-8 pm, Sun. 9 am - 1 pm.

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.

Goumaro Museum, G. Goumaropoulos 6, Ano Ilissia, Tel. 777-7601. Art and memorabilia of Goumaropoulos, 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.

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 Kanellopoulos 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.

Train Museum, 301 Liossion Street, Tel. 524-4149. A shed-full of trains from the history of Greek railroading. Open Fri. evenings only 6-8 pm, or by special arrangement (Tel. 524-0226, Mr. Christodoulis).

LIBRARIES

American-Hellenic Chamber of Commerce, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon.-Fri, 9am - 3pm, Sat 9am-12 n.

American Library, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon.-Fri. 9:30 am - 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, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon.-Fri. 9 am - 4:30 pm, Sat 9 am - 1 pm.

Goethe Institute, Fidiou 14-16, Tel. 360-8111. 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.

Multi-National Women's Liberation Group, Diofandou 1, Pangrati, Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Open 1st Fri, and 2nd Thurs, of each month 9-11 pm (during the regular fortnightly meetings).

National Research Center, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon.-Fri. 8 am-2:30 pm, 4-9 pm; Sat. 8am-2:30pm. Closed Sun.

Parliament Library, Vas. Sophias, Tel. 323-5030. Mon. - Sat. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon. - Fri. 9 am - 1 pm; Sat. 9 am-1 pm.

Planetarium, Syngrou Ave. (opposite the race course), 2nd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences, in English, French, Italian, German, Greek and Russian. Mon.-Fri. 9:30 am-2:30pm.

BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. - Sat. 9 am - 1:30 pm.

A Matter of Taste

The day begins early in Microlimano, with the fishermen's alarm clocks ringing around the hill of Kastella at 3 a.m., sending them out to the boats and pre-dawn fishing. Later, they return to share their coffee and the morning sun at the little cafe on the harbor, Michaelis pulling his truck around to join them, before delivering the day's ice to all the restaurants on the front.

Bet you thought you'd been spared, when you noticed the omission in last month's column on Piraeus, of any more quaint descriptions and tedious tourist guide arguments on the merits of Microlimano, with its gypsy tablecloth vendors, strolling guitarists, smiling flower ladies, fishermen mending their nets and proprietors who can still remember what it was like way back when. Yet, Microlimano, or Turkolimano, still holds its charm, and when you're talking about restaurants, good food and Piraeus, you can't leave it out. Though it is thought by some to be a tourist trap, and the locals tolerate the never-ending succession of tour buses, timid alabaster travelers, and the chorus-singing of retsina-sodden youths, if you're a resident, you can't deny a fondness for the place. And if you're a tourist, you're duly enchanted.

As a newcomer, you may be confused, annoyed or puzzled by the waiters who beckon as you pass, in any number of languages, to try their restaurant, stop for a free ouzo, like to eat? They all offer fresh fish, whether it's red mullet, shrimp, lobster, swordfish or crawfish and the prices do not vary so much. So how does the wary and weary visitor distinguish one from the other? The port now hosts 22 restaurants, all competing (on a friendly basis) with each other, and all of them offering a good meal with excellent service at a table by the sea.

If you wish to approach this bustling, lively, competitive scene with some intelligence and are willing to run the gamut of talented touts and winsome waiters, are notably sales-resistant and suspicious of ouzo, free or otherwise, you might find the following of some help.

Entering the seaside row from Faliron, you will find **Semiramis**, at No. 20, established ten years, offering fresh fish from the boats or the market in Piraeus, a choice of red snapper, black snapper, swordfish and the special shrimp *youvetsi* (shrimp baked in sauce with feta cheese). Their waiters speak both English and French and they accommodate groups with special orders and special prices (from 350 drs and up for a complete menu). Open from 10 a.m. to 1 a.m. Tel. 417-9750, 411-1023.

A little farther on, **Psaropoula**, at No. 22, hosted by an extremely charming and veteran persuader, Dimitri, who has worked the port for years in almost every restaurant and speaks no less than six languages; he will see to your comfort with an extremely pleasurable meal, whether it be crawfish, lobster (done to your order), mullet, etc., expertly served and discreetly attended, with the first bottle of wine usually on him. We enjoyed a delightful full-menu meal, with wine and salad, plus a cognac on the house and conversation with the owner, who later invited us to join him at *bouzouki*. Cost: 1100 drs. Open 12 noon - 1 a.m. Tel. 411-2479.

One of the more lavish, **Kaplanis** (on the first floor), and **Kuyu** (one flight up) under the same management, is one of the better-known restaurants of long standing. Besides a full menu which includes swordfish on the skewer, shrimps with bacon, lobster, thermidor or broiled and a variety of fresh fish, they offer a tray of hot and cold mezes to start with, including shrimps mayonnaise, liver and onions, brain, *melitzanosalata* (eggplant dip), and more. The maitre d' is a bit of a snob, but he's new. Tel. 411-1623, 412-3315. Open all day until 1 a.m. Wait until payday for this one.

Diagonally opposite, a special place that reflects the true village spirit and heart of Microlimano, and a spot I recommend, not only for its food, but atmosphere: **Zorba No. 1**, at No. 26, the "Proto Zorba" as the owner proudly announces. Here they specialize in the *disco*, the tray of mezedes, and there is far more

variety, and it's far more reasonable than its neighbor, Kaplanis. The everyday choice changes subtly with a selection including *melitzanosalata*, stuffed mussels, liver and onions, stuffed cabbage with a trace of cinnamon, amazing octopus, grilled shrimp, several salads, *kalamaria* (fried squid), *bekri meze* (beef in sauce - freely translated, it means a drinker's meze, indicating a gentle concern for the stomachs of the trembly) and a cheese soufflé that is addictive, followed by a number of desserts, including a hot chocolate mousse with a sugar-sprinkled topping. A good filling choice with *so* much wine for two, between 600 and 1000 drs. Tel. 412-5501.

Last in the row, **The Black Goat** at No. 60. One of the oldest, and a real favorite. You choose your own fish, and the variety is awesome, from *barbounia* to *kalamaria* to lobster to clams. It sits in the shadow of the Yacht Club on the hill, and is the boatowner's hangout. The frescoes on the wall are done by a local businessman, George Kremos, who reminds one remarkably of Ustinov. Sensible prices. Tel. 427-626. Noon to 1 a.m.

The day *does* begin early in Microlimano. The fishermen *do* meet for coffee and watch the sun come up with Michaelis the iceman. The gypsies *do* sell tablecloths (only you wonder whether they really are handmade or whether they come from Omonia at one-tenth the cost). They also read your palm without looking at it and condemn you to a future of eight children with the love of your life, named - what else - Yiorgo. At the end of the day, if you tarry over that extra bottle of wine, you will see them, cigarettes dangling from mouth-corners, playing cards at a table among the fishnets. The guitarist *does* stroll, though his face may betray a hint of boredom, and some of the proprietors *still* remember what it was like way back when. Should a belligerent grey battleship parked in the middle of the otherwise placid sea disturb your impression of time standing still - walk past the restaurants to the little street running parallel behind the front - you will *see* what it was like - that island village still exists.

Julia Brophy

CHANG'S HOUSE

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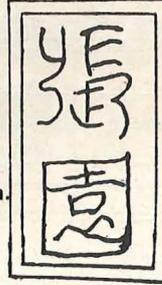
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① Diners Club Cards welcome

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 specialities. 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 specialities. Includes some good seafood and grills, and the desserts are well worth trying. Daily 12n - 5 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialities. 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.

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CHINESE RESTAURANT

Enjoy our Chinese hospitality and authentic Chinese cuisine at the lowest prices in the Greater Athens area.

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TAKE-AWAY SERVICE

Vassilis Friderikis 34, N. Falliron, Piraeus Tel: 482-4025

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.

CYPRIOI

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'Abreuvour, 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.

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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. Friderikis, Glyfada, Tel. 894-2605. Italian cuisine and steak dishes. Nightly 7:30 pm - 1:30 am, and for lunch Sun.

Pergola, Xenokratous 43, Kolonaki, Tel. 730-151. Under the same management as l'Abreuvour. 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, Polylla 39, Ano Patissia, Tel. 201-0592.

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• International cuisine

• Piano Notis

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Glyfada - Athens

Unusual appetizers, very tasty paella, and sangria. Spanish and Latin American stereo music, Nightly from 8 pm. Kitchen closes 12:45 pm. Closed Mon.

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 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.

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.

Askimpapo, 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.

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

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

Lefkes, 14 Zephyrou (opp. the race track), Tel. 942-0654. Turkish cuisine with a number of specialties: 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.

ONikos, 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, Etoilikou 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 Aginitou, 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, Santaroza 8 (near Omonia Sq.), Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include 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 proprietress 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.

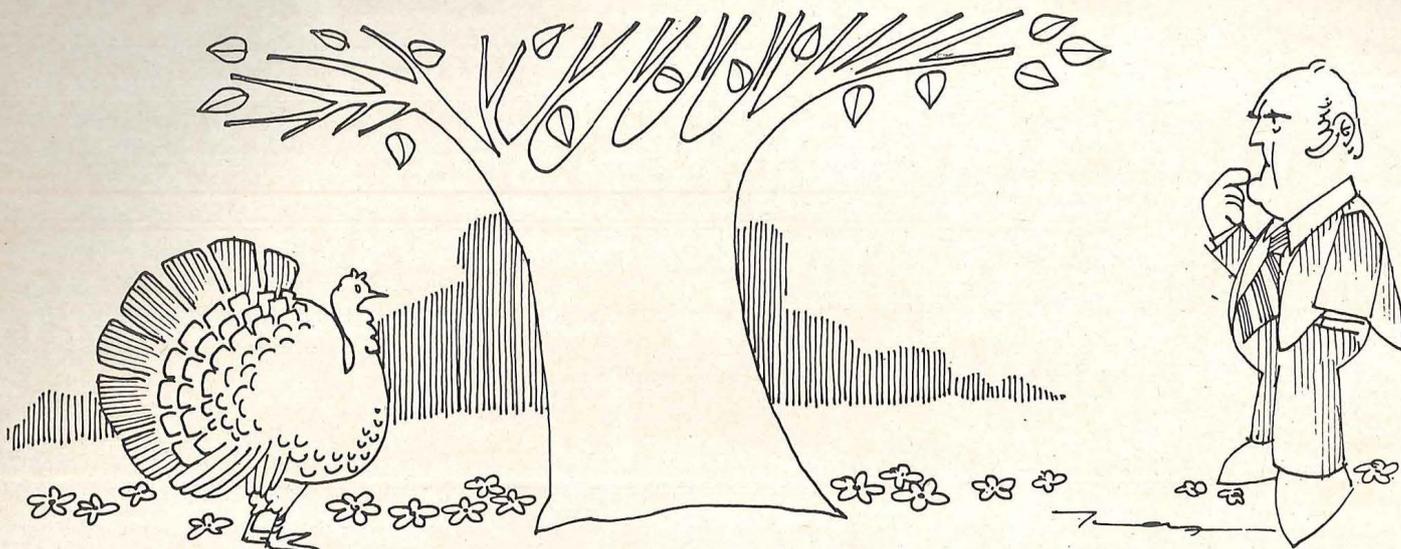
Athens Athens, Leof. Syngrou 253, Nea Smyrni, Tel. 942-5601/2. American-style disco, pop art decor, very modern lighting system, US equipment. There is also a bar upstairs with a pleasant view overlooking the dance floor. Air-conditioning. Closed Tues. evenings.

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.



The Cypress Problem

THE telephone system in Athens being what it is, I often find myself dialling a number and suddenly breaking into the conversation of two parties who have no connection with the person I am trying to reach. As most of these conversations tend to be rather trite and boring, I usually put the receiver down and try again.

The other day, however, I couldn't help keeping my ear glued to the receiver when I realized I had broken into a conversation between the President of the West African Republic of Merengue and his ambassador in Athens.

It was two weeks after the Prime Minister, Mr. Papandreou, had announced he had written to heads of state around the world on the Cyprus question. The President of Merengue, as you probably know, is the army private who overthrew the sergeant who had been ruling the country for the previous two years and who, in turn, had ejected the colonel who had taken power before him after deposing the general who had masterminded the coup which had ejected Merengue's first elected President barely two weeks after independence. Such is life in Merengue.

"Is dat you, Limpopo?" I heard a distant voice say over the crackling long-distance connection.

"It is me, er, I, it is indeed I, Your Excellency," I heard the clearer voice from Athens replying.

"Look heah, old chap, I got dis

letter from dis man Papa-what's-is-name --"

"Mr. Papandreou, the Prime Minister --"

"Yeah, whatever. Doan' innerrup' me, Limpopo. Dese calls cost money an', as you know, my gumment gonna cut costs to de bone, Limpopo, you heah me? down to de nitty-gritty until our economy go back to de soun' footin' an' we doan' hab to borrow no moah from de IMF de XYZ an' all dat crap."

"Yes, yes, Your Excellency, I, er, I understand perfectly."

"Right. Now dis Papa-so-an'-so, he got a problem wid a tree in his garden an' he axin' fo' my help --" press an' I ask Lilongo what dis cy-

"A tree, Your Excellency?" Limpopo couldn't help exclaiming.

"Limpopo, if you innerrup' me once more I sweah I gonna recall you an' chop yo' fuzzy head off, you heah me? Now shadap an' lissen. He say he got dis problem wid de cypress thing? You know Lilongo, my secretary? De beloved niece ob Bishop Bosambo wid de big boobs an' de apple ob his eye? Well, Lilongo say dis cypress a tree an' I unnerstan' from de letter he got a Turk sittin' on de top half ob dis tree an' woan' come down."

"Your Excellency --" Limpopo began, realizing Lilongo's terrible mistake.

"Limpopo, dis yo' last chance. Yo' sabotaging de economy ob Merengue an' de punishmen' fo' dat

is death!"

Limpopo kept quiet.

"Now, you gib my compliments an' de expression ob my highest esteem an' de rest ob dat dippermatic garbage to dis Papa-sumpin' an' tell him I doan' know much about de cypress tree but sumpin' happen de udder day in my garden in de presidential palace which can gib him a dazolin' example ob de strategy he could persoo. Dere's a monkey up a mango tree which escape de airtight security system an' start throwin' ripe mangoes at me when I come out fo' de big parade to celebrate de second week ob my presidency an' make a big mess ob my sparklin' white uniform an' medals an' all. Luckily, nobody dere to see dis disgustin' sight 'xcept my a.d.c. Gunner M'bongo who pickin' de mango pulp off me an' grinning all ober his black, ugly face. 'M'bongo, ' I say, 'I goin' back to de house to change. You wipe dat repulsive grin off you' obscene mug an' shoot dat little bugger befoah I come out.'

"But de despicable monkey no fool and when M'bongo start takin' pot-shots, he climb to de top ob de tree and hide out ob sight in de dense leaves. So when I come out again in a fresh uniform, all dazolin' white an' shiny-smart like a new Cadillac an' no dead monkey to wipe out de tremendous insult to de presidential majesty, I rise to de occasion an' show de strategical an' tactical genius

Campion School

PRESS RELEASE

In September 1982 the Campion Junior and Infants Schools will be arranged as follows:

1. Psychico C 5 – Existing Junior School – Grades 3 - 6. Acting Head Mrs. Argyropoulou.
2. Psychico C 6 – Infants School – Nursery to Grade 2. Headmistress Miss Nash.
3. Ano Glyfada
A new Junior and Infants School Nursery to Grade 6 to cater for children living in the southern suburbs.
Head: Miss J. Melville.

The staff will predominantly be seconded from Psychico.

The new branch is situated on the border of Argypolis and Ano Glyfada – well away from the noise of the airport. The building will be shared with an existing Greek private school – Kapernekas – Odos Kyprou. Campion will occupy an entirely self-contained purpose-built wing and there will be no sharing of playground or toilet facilities.

There will be a separate entrance for Campion pupils.

The school day will start at 8.25 a.m. and end at 3.00 p.m. It is estimated that young children living in the southern suburbs should be able to travel to and from school in approximately 30 minutes from the furthest points.

There will be excellent provision for both Nursery and Kindergarten education.

Opportunities for official viewing of the new premises will be available in the summer term, but we do not take over the buildings until the end of June.

Places exist at all levels – Nursery to Grade 6. In some grades there are a limited number of places, thus early enrollment is advised.

Enquiries about the school can be made either by phoning Miss Melville on 672-4004 or the Senior School at Ekali 813-3883.

Once it is established, all enrollments and payments will take place at Ano Glyfada.

dat put me where I am an' dat gon' to save Merengue from inflation an' udder unspeakable catastrophes. 'M'bongo,' I say, 'you go bring one ob dem cannons dat fire de 42-gun presidential salute an' set it up facin' de mango tree. Den go inside an' bring me a bunch ob de best bananas we got on de table where we gib de dinners fo' de smart-ass bankers an' investors dat think Merengue up fo' grabs.'

"So M'bongo do what I say an' den I get him to put dis lovely bunch o' bananas under de mango tree an' a live round in de breech ob de cannon. When de monkey see dis yummy treat an' come down to grab de bananas, boom go de gun. No moah monkey an' no moah mango tree either, but de horrendous insult to de presidential glory is wiped out an' de example is dere, in disgustin' little pieces for all de revoltin' monkeys to see an' to contemplate in de mos' ghastly alarm an' feahful consternation.

"So, Limpopo, you tell dat Papa-thingummy, wid my complimennies, to put sumpin' yummy fo' dat Turk under de cypress tree an' when he come down, to blast him to hell an' high water. I can send him a lovely bunch of bananas in de next dippermatic pouch if he doan' hab any, an' if he want a cannon I can send him one ob dose too -- what de hell, I can do wid a 41-gun salute till he send it back.

"You heah dat, Limpopo?"

There was silence on the line.

"You dere Limpopo? Dis is yo' president speakin'. Why doan' you answer?"

I could almost see Limpopo struggling for words. Finally, he said:

"Your Excellency, I shall convey your message to the Prime Minister and I am sure he will be most grateful for your helpful suggestions."

"You do dat, Limpopo. An' if de Turk doan' like bananas, mebbe I send him Lilongo. How about dat? Only, in dat case you bettah make dam' sure her boobs doan' get shot off or dere'll be hell to pay wid de Bishop. Dat's all fo' now Limpopo. Dis is yo' president signin' off."

Alec Kitroeff

REMEMBER THE HOTEL ROOM YOU 'CHARTERED' LAST VACATION?

CHARTER A VALEF YACHT FOR AN ENDLESS GRECIAN SUMMER



It's something more than a hotel room

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

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

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



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GEROFINIKAS A most elegant restaurant with a history running back to the days of King Otho, Gerofinikas was restored in 1967 and has been ever since a favorite to all Athenians and visitors. Do try its Oriental delicacies and exquisite sweets. Open daily for lunch and dinner. 10 Pindarou Street, Athens. Tel.: 3636710.



BLUE PINE Situated in Kifissia - one of the most beautiful suburbs in Athens - Blue Pine serves excellent french and international cuisine in a candlelight atmosphere to soft music. Open daily for dinner except Sundays. 37 Panaghi Tsaldari Street, Kifissia. Tel.: 8012969



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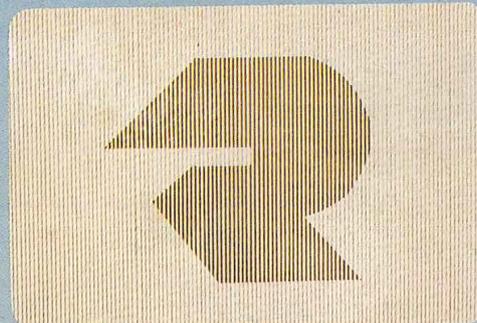
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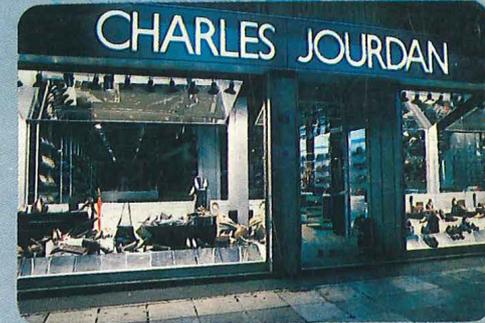
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