

May 1984

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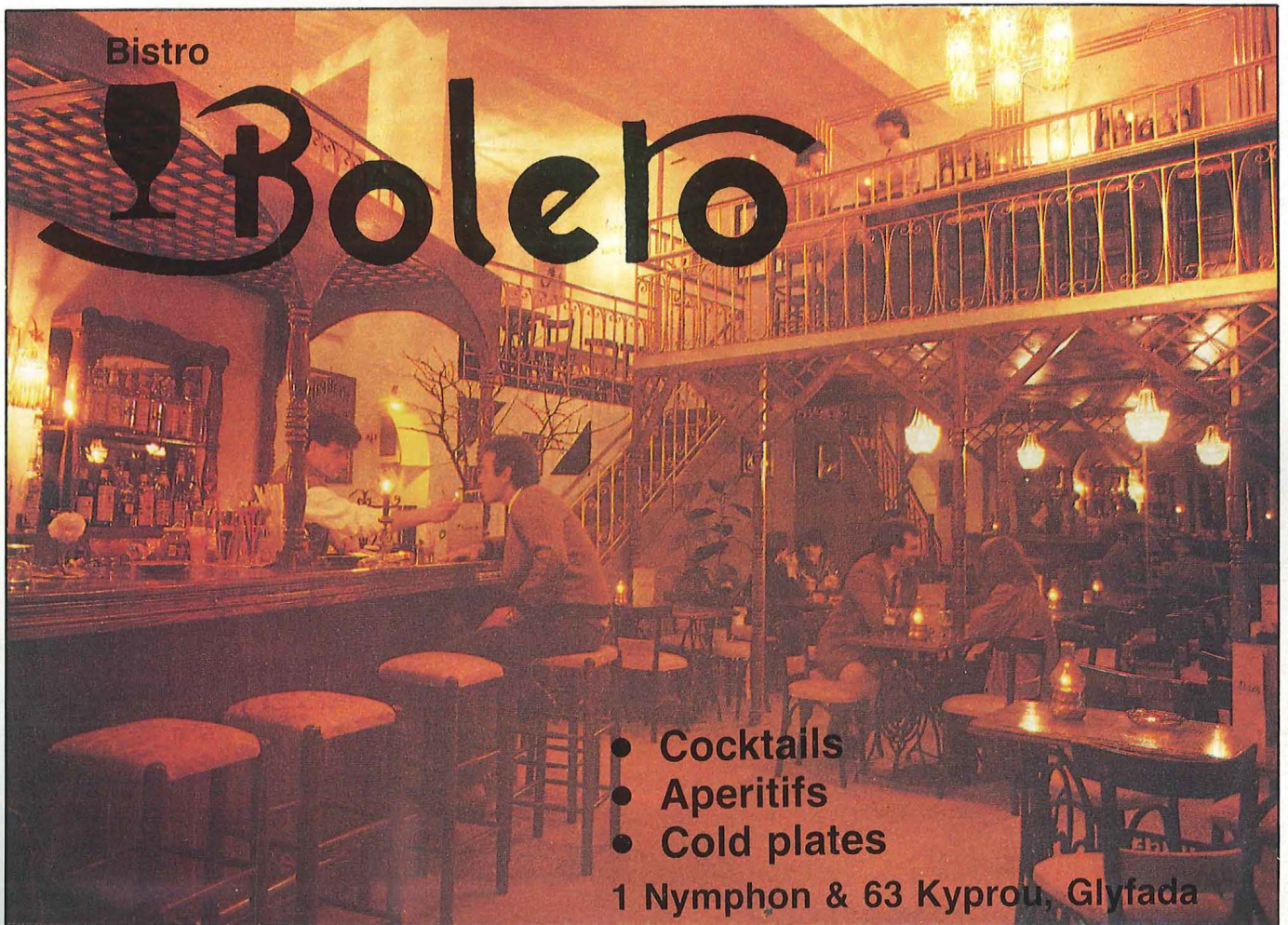


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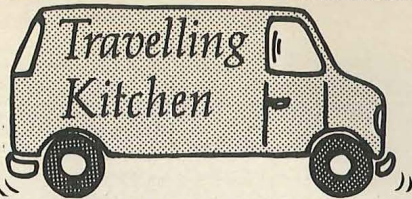
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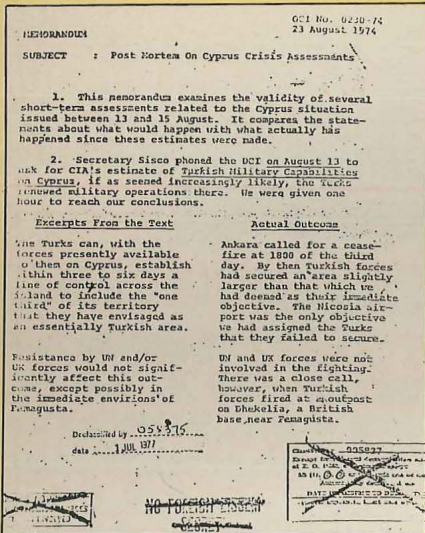
## publisher's note

A leading Athenian newspaper's misrepresentation of a vital document in order to intervene in last year's Cyprus elections, and its slander in court of a journalist who tried to expose it, may be just a particularly gharish example of Greece's fiercely partisan press. But this exclusive 'story behind the story' of long-term national aims being sacrificed for short-term political motives journalist Emmanuel Hadzipetros prefers to call 'A Failure of Imagination'.

Even in the age of plastics, techniques and forms of traditional ceramics have changed little over the ages. In this practical guide, Pamela Steel illustrates the forms and describes the uses of these objects, where they are made, how they can be purchased and at what price.

Fifty years of social work has not prevented Papapirounakis from being continuously in the center of political and religious controversy. Interviewed by Lyda Modiano, the first priest of Elefsina reveals how his faith in ancient doctrine has become his basis for modern social reform.

The cover by Pamela Steel is taken from a design by Minas Avramidis, called "the finest contemporary folk potter of modern Greece."



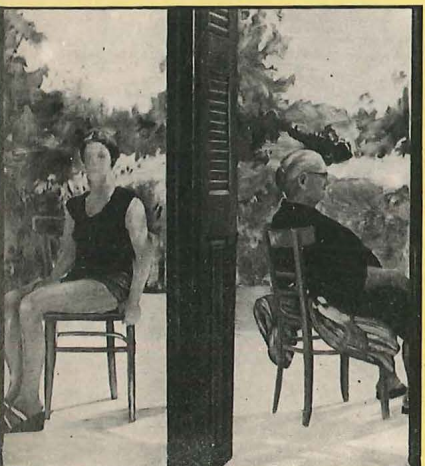
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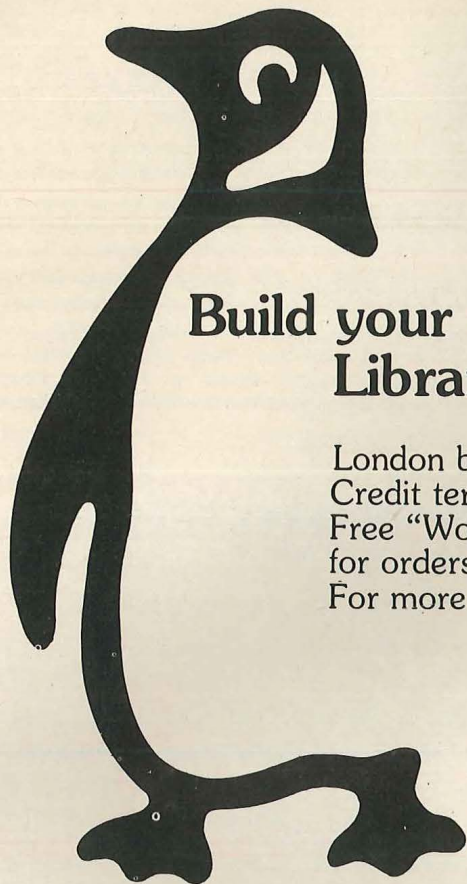
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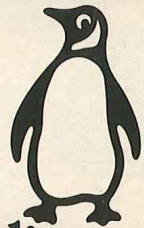


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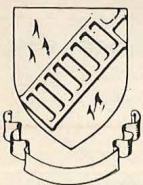
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# our town

## *Ours, the People*

For those who want culture and rest (and who happen to be of the people) there is, as the tourism pamphlets say, no place like Greece. In recent weeks so much culture has been spooned out to so many people, that a person almost longs for labor in the most uncultivated parts of the country. And these must be getting rare, for there is hardly a village left without a cultural center, presenting art shows and music fests. After an actors' strike which left Athenian theaters dark, the Ministry of Civilization got after these cultural laggards and sent them packing with their troupes, costumes, sets and cosmetics into the boondocks. If, at the end of the five - year cultural plan, every Greek shepherd doesn't know the complete *oeuvre* of Euripides by heart, it won't be for lack of effort on the part of the authorities.

As every primer of practical politics states early on, no voter can be *against* children's playgrounds. So, the government has, is, or is planning to set them up in every conceivable location, but particularly in those highly polluted areas long associated with the restless (and non - cultural) doings of former rightist regimes, like the Gazi quarter of Athens, where the gasworks are, and which are supposed to be closed now but aren't quite yet; and Keratsini, another dirty energy unit in Piraeus, which in fact was closed down by a former government but was recently reopened, mainly because getting culture and rest to the people takes a great deal of energy (like floodlighting political rallies). No matter; all these grimy smokestacks are slated to come down and

be replaced by gaily colored slides, swings and seesaws.

Going on the arguable premise that the people can't afford cars and therefore must walk instead - though the malfunction of public transport may have something to do with it - pedestrian squares and walkways are much in favor. Nevermind that of the two already in operation, Fokionos Negri and Voukourestiou, one is full of rubbish and motorcycles and the other a favorite pick - up haunt for all three genders: the pedestrian Metropolitan Square is almost complete and Kotzias (Town Hall) Square ready to start reclamation for *homo erectus*.

Now, café - theaters for the people look to becoming the latest rage. One has already opened in Zographou, that most advanced quarter of Athens. Whatever Zographou does, all other municipalities necessarily follow. Last month, even a cultural theater on wheels was introduced, implying that every hamlet connected by road to the outside world will be served.

But by far the most publicized gift to the people last month was the extensive Syngrou Park lying between Maroussi and Kifissia. The publicity was heightened by the postponement of the formal presentation several times due to rain, it being felt that parks should be awarded to the people only in fair weather. The possible number of children's playgrounds, adult walkways, outdoor art exhibits and café - theaters (mobile or stationary) that can fit into this 1,000 acre tract is truly formidable.

Given the possibility that the people may include car owners, too, road - widening is a major on - going

project for the benefit of the people. Two major thoroughfares receiving most attention have, unfortunately, caused a certain cultural unrest lately. In the case of Leoforos Kifissias, that section next to Syngrou Park has grown so broad that not only is the park getting smaller and the pine trees fewer, but the people trying to enter the park endanger their lives by having to cross so many lanes of traffic.

A far more serious 'broadening' is that of the Sacred Way. Last month the Ministry of Public Works moved in with its bulldozers to widen from 10 to 26 meters this most celebrated route of ancient Greece - leading from the Sanctuary of the Eleusian Mysteries to the Acropolis - thus causing an archaeological upheaval on sites whose deepest strata are imbedded in prehistory and in many areas have not been excavated. Yet it seems the Ministry of Culture, let alone the Archaeological Service, was not forewarned.

Giving things to the people ('our' people -- *o laos mas* -- as the official Easter greeting went): parks, playgrounds, pedestrian walkways, widened highways, café - theaters, whatever; sounds like 'giving alms to the poor'. It carries the spirit of benign despotism. In democracy, it is axiomatic: these things already belong to the people by right, to be administered, well or ill, but not given, by whatever government the people choose to elect. The ancient heritage of the Sacred Way belongs to the people of Greece without benefit of bulldozers. As for Syngrou Park, that former private estate was given without hullabaloo to the people by Andreas and Iphigenia Syngros 63 years ago.

# Gobbi to untie Cyprus "knot"?

## Referendum and general elections set by Denktash

United Nations Secretary General Javier Perez de Cuellar called the Cyprus problem a "knot" on April 14 as he reappointed Hugo Gobbi as his special representative to the troubled island nation.

Gobbi, a former UN official on Cyprus who is now Argentina's ambassador designate to Spain, was asked to undertake the mission after Turkish Cypriot leader Rauf Denktash announced his community would hold a constitutional referendum on August 19 followed by general elections November 4.

Gobbi arrived on the island April 15.

The referendum and election announcement seemed to be a rejection of the Secretary General's latest bid to bring the two sides together. De Cuellar's proposals stipulated that Famagusta be placed under UN control until a final solution for the island be reached, when the city would be returned to the Greek Cypriots for the resettlement of up to 50,000 refugees.

In return, the Greek side would drop its demands that the Turkish Cypriot unilateral declaration of independence be reversed if Denktash froze procedures for solidifying the self-proclaimed state. A meeting between Denktash and Cypriot president Spyros Kyprianou would then be held.

But, pointed out a diplomatic observer, "Denktash is quite pleased for things to remain as they are. The Turkish Cypriots are proceeding inexorably towards the full consolidation of their state. They are very reluctant to give anything up."

Meanwhile, Turkish Prime Minister Turgut Ozal was reported by the Turkish daily *Hurriyet* on April 4 to be preparing a "surprise" package of proposals aimed at reducing tensions with Greece, including a new overture on Cyprus. *Hurriyet* cited circles close to Ozal.

The package is said to include a call for a non-aggression pact between the two NATO allies, an invitation to Prime Minister Andreas Papandreu to visit Ankara and an announcement that Ozal



*Turkish Prime Minister Turgut Ozal*

was ready to come to Athens to discuss "everything."

The Turkish premier is reported to have told the newspaper that his "surprise" would be ready by early summer.

Government spokesman Dimitri Maroudas said that Athens was "awaiting these surprises and we hope that they will be real surprises."

Cypriot government spokesman Andreas Christofidis was pessimistic, citing his country's "bitter experience" with Ankara. He also noted that Ozal recently described Cyprus as a "stiletto pointed at the heart of Turkey."

There were two surprise – if somewhat contradictory – moves last month, however. Premier Ozal announced March 31 that Greeks would no longer require visas to visit Turkey, although those wanting to work would still need them.

The Greek government initially greeted the move with relief but later termed it an empty gesture because Greeks born in Turkey would have to have the name of their birthplaces written in Turkish in their passports. Also it's been 20 years since the great majority of Turkey's Greeks were forced out and it's too late for them to reestablish them-

selves there.

On April 11 the Turkish government accepted the Republic of Cyprus' participation at a June meeting of the Council of Europe Restoration Fund meeting in Izmir. Ankara shrugged off subsequent Turkish Cypriot protests by saying that the Greek Cypriot government was recognized by the Council of Europe.

Tensions remained high, however. Turkey was angered at the U.S. Senate Foreign Relations Committee vote on March 28 that reduced aid to Ankara to maintain the 7:10 ratio in the Aegean and to withhold \$215 million in military grants until Famagusta was returned to the Greek Cypriots.

Administration officials opposed the Senate move and Turkish authorities protested to Secretary of Defense Caspar Weinberger when he was in the Aegean resort town of Cesme on April 2 to attend a NATO summit. The Turks insisted they didn't approve of Denktash's actions and that Ankara did not have complete control of the Cyprus situation.

Weinberger expressed doubts about this but accepted that it was Ankara's position. He promised the Reagan administration would do what it could to reverse the Senate's decision, but conceded the vote could damage U.S.-Turkish relations.

Once again, the United States was caught in the middle. The Greek side criticized more frequently what it saw as a lack of action on Washington's part. On April 12 a meeting was announced between Prime Minister Papandreu and President Kyprianou, to be held in early May. Cypriot spokesman Christofidis underlined that the time had come to attribute responsibility for the lack of progress on Cyprus; a new course would be approved during the upcoming meeting, he added.

The independent daily *Kathimerini* speculated that the new course would include a more forceful anti-western stand on the part of the Greek and Cypriot governments.





U.S. Secretary of Defense Caspar Weinberger

## PM denies U.S. hoped to spend \$200M on bases

Stressing the importance of NATO for "the security and survival of us all," U.S. Secretary of Defense Caspar Weinberger flew into Athens March 30 for two days of talks with Greek officials.

Speaking to reporters accompanying him on the plane from the United States, Weinberger said Washington planned to spend \$200 million on renovation of its bases in Greece and that he wanted to see if Athens shared the U.S. view that the defense agreement signed last fall allowed for the long-term maintenance of the installations here.

The Greek side was caught off-guard. When the American journalists told Defense Minister Antonis Drossoyiannis on March 31 about the planned expenditure, he expressed disbelief. The total value of the bases in Greece is less than \$200 million, he insisted.

Prime Minister Papandreou, speaking on April 11, denied that Weinberger had even proposed the investment. He insisted that the bases would leave on the expiration of the agreement in 1988 and added that the major issue discussed with the U.S. defense chief was the establishment of a NATO headquarters at Larissa and the related question of operational control of the Aegean.

The two delegations also differed on their perceptions of Turkey. Weinberger explained to reporters why the administration opposed the Senate Foreign Relations Committee's tying of aid to Ankara to the return of Famagusta to the Greek Cypriots. He stressed that Turkey was an important ally and that U.S. aid was closely linked to American security. The Americans also expressed the view that progress was being made on Cyprus.

Papandreou, for his part, told reporters that "relations between Washington and Athens pass through Ankara." The Greek delegation, furthermore, raised its fears during the talks that the Turks had no intention of leaving Cyprus, according to an informed observer.

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## Poll picks PASOK in Eurovote but...

PASOK would have won a majority if European elections were held last month, according to a poll published by the weekly magazine *Ena* in its March 29 edition.

The survey, conducted in the Athens-Piraeus area by the European Market Research Bureau (Hellas), showed, however, that the ruling socialists have lost ground since the 1981 elections.

Of the poll's 720 respondents, 28.8 percent would have voted PASOK (down from 36 percent in 1981); 25.4 percent were for New Democracy (compared to 25 percent in the last elections); 17.1 percent for the Moscow-line communist party (down from 18 percent); and 7.4 percent for the Eurocommunists (down from 9 percent).

But 14.7 percent of those polled hadn't made a decision yet, while another four percent refused to answer, indicating that the race could be tight.

Meanwhile, Foreign Undersecretary for EC Affairs Theodoros Pangalos revealed on March 27 that Greece had persuaded the council of EC foreign ministers meeting in Brussels that day to delete a phrase critical of the Soviet Union from the text of a declaration on east-west relations.

The Greek delegation had insisted that it wouldn't be suitable for the ten to criticize Soviet policy when they were appealing to Moscow for cooperation towards detente.

In a related move, PASOK Eurodeputies on April 11 rejected a report on European security that called for closer relations between NATO and the EC, and a common defence policy for the ten.

## How much has Greece benefited?

Greece received 65.382 billion drachmas in subsidies and another 52.819 billion in loans from the EC from its accession in 1981 until the end of last November, according to a survey compiled by the European Commission and made public in late March.

Among the grants were 45.16 billion drachmas from the regional development fund, 14.158 billion from the social fund, 130.56 million for special reinforcement of the energy sector and another 186 million for earthquake relief in March and April 1981. A special loan was also granted in 1982 of 99.39 million for rebuilding of earthquake damaged houses and hotels.

Greek loans included 41.045 billion from the European Investment Bank, 11 billion from the new community means and another 774 million from the European coal and steel community.

Meanwhile, the European parliament voted on March 29 in favor of the integrated Mediterranean programs, under which Greece is expected to receive 250 billion drachmas from the EC during the first six years of the plan's implementation.

## British diplomat, Greek librarian slain

Memorial services were held April 13 at St. Paul's Anglican Church for Kenneth Whitty, the British Council director shot dead along with a Greek co-worker on a crowded Kolonaki street on March 29.

Whitty was the 16th political assassination in Athens since 1975. Most of these cases remain unsolved and at least half involved middle easterners.

Eyewitnesses described the gunman as having middle eastern features. After slaying the British diplomat and fatally wounding British Council librarian Artemis Economidou, the attacker disappeared into the crowd.

The following day, a previously unknown group – the Revolutionary Organization of Socialist Muslims – claimed responsibility in Beirut. The group said Whitty was killed in response to what it described as British attempts to resume its former colonial role by spreading colonialist culture under a new guise.

Greek police combed the city's Arab community and detained several men but no suspects turned up.

While Athenians were still reeling from the Whitty murder, a U.S. army master sergeant – Robert H. Judd Jr. – was shot and injured while waiting at a traffic light on Vouliagmenis Avenue on April 3.

Two men on a Honda motorscooter fired through the rear window of Judd's car but the sergeant saw them in his rear view mirror and was able to start the car before the shooting began. He was hit twice but managed to drive unassisted to the U.S. air base at Hellenikon airport.

The shadowy November 17 organization, which claimed responsibility for the murder of U.S. Navy captain George Tsantes last November, admitted in a letter to newspapers that it shot Judd. It also warned that its gunmen would strike again.

No suspects had been arrested by mid-April.

A group of 150 master chefs from France were visiting the city last month. They toured local hotel and tourism schools where they held seminars for aspiring young chefs and caterers. During a press conference reporters pressed the French visitors for their impressions of Greek cuisine. The wine they liked. But when it came to the food, the gourmet chefs minced no words. "Greek food," they announced, "is swamped in too much oil, killed by overcooking and any remaining flavor is then wiped out by lemon juice."

## Maroudas denies feud at heart of resignations

A minor political storm erupted in late March when Finance Minister Yiannis Pottakis and Finance Undersecretary Yiannis Pitsoris suddenly resigned their portfolios.

Premier Papandreou immediately accepted their resignations and National Economy Minister Gerasimos Arsenis was given the finance ministry, further centralizing economic functions in his hands, and National Economy Undersecretary Demosthenes Demosthenopoulos took over Pitsoris' position.

Political sources pointed to personal differences between Pottakis and Arsenis as the reason behind the sudden resignations. The two men were reported to have been at odds over economic policy, including the government's plan to create a new super economy ministry that would unify both the finance and national economy ministries.

The two men reportedly reached the stage where they no longer spoke to each other. Arsenis refused to confirm or deny any personal disagreement between himself and Pottakis and insisted the finance ministry was not being abolished, although there would not be another finance minister appointed.

Government spokesmen Dimitri Maroudas dismissed reports of personal differences between Arsenis and Pottakis and said the government was simply moving along with its plans to create "a unified center of economic policy... the unification has been implemented today at a political level."

Main opposition leader Evangelos Averof criticized the way the incident had been handled and pointed out that Papandreou had not even thanked the former ministers in his announcement of their resignation.

Dateline prepared by  
Emmanuel Hadzipetros

# dinogino

coiffures

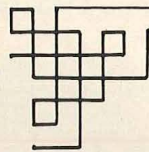


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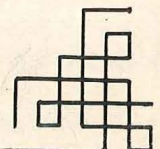
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## British gov't says "no" to marbles' return

The British government on April 10 announced they would not return the Elgin marbles to Greece.

Ray Whitney, parliamentary under-secretary of state at the foreign office, told the House of Commons in London that "I have today informed the Greek ambassador that we regret we are not in a position to meet his government's request for the return of the Elgin marbles.

"The collection secured by Lord Elgin, as a result of transactions conducted with the recognized legitimate authorities of the time, was subsequently purchased from him and vested by an act of parliament in the trustees of the British Museum *in perpetuity*. The trustees are prohibited by statute from disposing of the sculptures and new legislation would have to be passed by parliament for this position to be altered."

Culture minister Melina Mercouri was not surprised. "It was to be expected," she quipped. "As far as we are concerned, the problem is not legal and cannot remain at the level of a legal confrontation."

## At Random

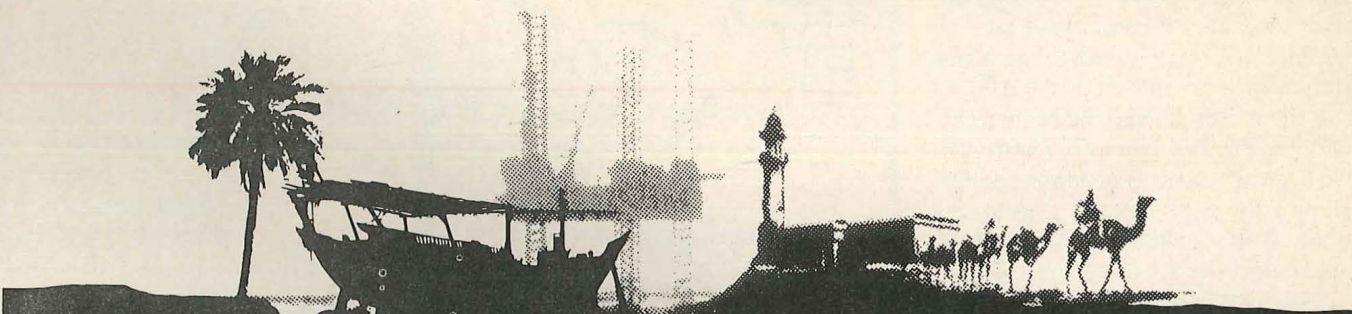
A privately-owned helicopter carrying the 70-year-old wife and 33-year-old son of a Turkish industrialist landed on the island of **Lesvos** last month, after the pilot became disoriented by bad weather conditions. Security police ran a check on the occupants, then, along with a delegation of townspeople headed by the mayor, offered them accommodation at the Hotel Sappho in the town of Skala Eressou. Later, the three were wined and dined in the hotel and an old-timer who could play the oud (a short-necked lute) and sing Turkish amanés and tsifteteli was brought in for entertainment. Singing and dancing continued until four a.m. The Turks didn't go away empty-handed either. The local football team hung the helicopter with key rings bearing the club's name and colors.

If you're planning on visiting the **zoo** at Nea Philadelphia park don't bring along your dog. Zoo authorities say dogs only cause problems with the other animals. And there are a lot of other animals for the dogs to tangle with. Among the inmates are included lions, monkeys, wolves, foxes, eagles, parrots, bears, a zebra, camels and kri-kris, a rare mountain goat from Crete. The zoo

also hopes to add a collection of rare birds from all over Greece soon.

A Muslim farmer in Thrace was recently sentenced to eight months in prison for tearing a Greek flag during last October's *Ochi* day holiday. **Hussein Topsali**, from the village of Kimeria near the Greek-Turkish border, was freed by the three-member court pending appeal. A court spokesman said that Topsali ripped the flag from his brother's balcony on October 28, when Greece's entry into World War II is commemorated. Topsali told the court that the flag was torn accidentally during a fight with his brother.

World-famous scientist **Dr. Friedrich von Schnorrer** was reported to have eloped last month with astrologer Madame Zosa. Dr. von Schnorrer, in Athens to demonstrate his FAN antefos device, met Madame Zosa at *The Athenian's* tenth anniversary celebration on April 9. The ministry of the environment is said to be combing the islands for Dr. von Schnorrer but a source close to the couple says they are honeymooning at an isolated spot near Elefsina. "I like the view," the FAN inventor is reported to have said. "It reminds me of home."



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## Arrest of Greek journalist by Turks protested

Three high-ranking Greek officials lodged a protest in late March with the Turkish government over the arrest and detention of Athens News Agency (ANA) correspondent in Ankara Katerina Mistakidou.

Mistakidou was detained, along with several other foreign correspondents, while covering a protest against human rights violations in Turkey, by a group of West German Green Party members.

Foreign Undersecretary Yiannis Kapsis and government spokesman Dimitri Maroudas both summoned Turkish ambassador in Athens Fahir Alacam to deliver their protests. Alacam maintained that Mistakidou was carrying a banner when she was arrested. Police held her for five hours.

ANA Director General Andreas Christodoulides later sent his own protest letter to Alacam.

Maroudas asked the Turkish envoy that Greek journalists "should not be hindered in the performance of their duties," and insisted that their "internationally safeguarded rights be protected." Mistakidou is the only Greek journalist assigned to Turkey, while Turkish news organizations have six in Athens. This is a constant source of complaint among Turkish diplomats and correspondents.

Another gripe is that Mistakidou's copy is rarely used either by Greek newspapers or in the ANA's own daily bulletins. Foreign wire services still provide much of the coverage of Turkish events for Greek news organizations.

## President, PM highlight Turkish threat in national day speeches

Greek Independence Day was celebrated March 25 with a military parade through the center of the city that included fly-overs by formations of jet fighters, a *Te Deum* at Athens Cathedral attended by President Karamanlis and Prime Minister Papandreou, and addresses to the nation by major political figures.

The Turkish threat was highlighted in the speeches commemorating the 163rd anniversary of the war against Ottoman rule, of both the president and premier.

President Karamanlis stressed that foreign policy problems must be faced with courage, prudence and without prejudice. The major problems were in Cyprus, he said, which had been exacerbated by the Turkish Cypriot unilateral declaration of independence in November. The president also pointed to what he described as Turkish threats against Greek national territory and "unresolved issues in other sectors of the country's foreign policy."

On the domestic scene, Karamanlis cited difficult economic and social problems such as recession, unemployment and inflation. He called for a sense of realism and efforts to increase Greece's productivity and competitiveness.

Papandreou noted that since last March 25, the world had moved one step closer towards nuclear annihilation. He said that war was still raging in the region and stated that "Turkish expansionism" had designs on Greek territory.

The situation in Cyprus, he said, had deteriorated in the wake of the Turkish-

Cypriot UDI. Papandreou also criticized "the powers that could take decisive actions ... (but) had limited themselves to a condemnation of the arbitrary act."

The premier described the anniversary as a source of inspiration and as a guide for the country's "next steps." He extended the hand of friendship and cooperation to all sides but added that Greece was not disposed to ceding even one inch of land, sea, or air space, nor to accepting any diminution of its national dignity and pride.

## Afghan site yields proof of Greek presence

French archaeologists working in Afghanistan have unearthed the heart of a Greek empire that stretched from Samarkand in the modern Soviet Union to the Indus River valley in present-day Pakistan, it was reported last month.

Professor Paul Bernard of the French Archaeological School in Athens revealed details of the excavations at Ai Hanoum, in northern Afghanistan. The finds at this site confirm written records left by the official historians of Alexander the Great, who founded the Greek colonies in central Asia.

The empire survived for two centuries following the death of Alexander. Archaeological evidence proves it maintained its Greek identity throughout its lifespan, in spite of the radically foreign environment.

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## Factors Shaping Pasok's Foreign Policy

*Some of these thoughts have been incorporated in a paper to be presented by this writer in a symposium on Greek foreign policy in April sponsored by the Lehrman Institute in New York. The title of the paper is: "The Greek Socialist Government's Foreign Policy: A Critical Appraisal."*

With European elections approaching, and a visit by U.S. Secretary of Defence Caspar Weinberger just behind us, the question of the direction of Greek foreign policy under the PASOK government begs itself. Concerning the E.C., for example, clearly contradictory signals can be seen: Prime Minister Andreas Papandreou projecting a pro-European image and a strong concern for the future of the EC while, at the same time, the central committee of PASOK blasts the community as part of the "imperialist camp." While the Papandreou government carries out "business as usual" with the U.S., his party, through a recent central committee decision, articulates an extreme form of anti-Americanism, and, more broadly, anti-westernism. All these contradictions manifest themselves in the execution of PASOK's foreign policy.

But what are the factors which help to shape the Greek socialists' foreign policy and pull the Papandreou government in different directions, contributing to the formulation of a highly inconsistent and perplexing foreign policy?

### The "Reality Factor"

The closer Mr. Papandreou came to power, the more he indicated that he was willing to take into consideration geopolitical realities and pragmatic problems connected with the balance of forces in the area. This meant that his visions of a nonaligned Greece were, at least temporarily, shelved.

Mr. Papandreou claims that Greece is threatened only by Turkey and discounts the risks from Greece's Warsaw Pact neighbors. Due to its vulnerable geographic position, however, if Greece withdraws from NATO, it will be rapidly Finlandized. But even if, like Mr. Papandreou, one takes into account solely the Turkish threat – a threat which is real and preoccupies all Greeks – Greece's security can only be with the west. It is apparent that if Greece is to maintain a military balance with Turkey it can ill afford to antagonize its western allies; by being within the alliance,

Greece can much more effectively mobilize western support in order to discourage Turkish adventurism in the Aegean. On the other hand, the more Greece distances itself from the west, the more it risks that the alliance is bound to view Turkey as the sole reliable ally in the region. To top it all, a growing anti-western climate in Greece, following the country's pursuit of the non-aligned option, would certainly discourage even further foreign investment, making it also more difficult for Greece to secure loans from western banks. With the country in the midst of a severe economic crisis, foreign policy adventurism seems hardly advisable.

Mr. Papandreou has obviously taken into serious considerations the "reality factor" by keeping Greece inside NATO and signing the U.S. bases agreement. In effect it can be claimed that it is essentially the "reality factor" which represents the sole guarantee for guiding socialist Greece towards the Western option. Other factors – discussed below – though possibly not that important, are pressing the Papandreou government in other directions.

### The "KKE Factor"

One of the most important factors shaping Greek foreign policy, at least in certain instances, is the influence of the Greek Communist Party (KKE) over the socialist government. This factor, largely underrated in certain domestic and foreign quarters, is of vital importance if one is to comprehend some of Mr. Papandreou's foreign policy decisions.

At first glance one would tend to dismiss the KKE's influence since the Moscow-oriented party – unlike the French Communist Party – does not participate in the government. However, it is in Greece, much more than in France, that the socialists are willing to appease the communists ideologically, to articulate at times blatantly pro-Soviet and anti-western rhetoric, and to endorse foreign policy stands pleasing to the Soviet Union. The main reason why Mr. Papan-

dreou treats the KKE with kid gloves is that he fears its power in the trade union movement and the communists' ability to disrupt the socialists' economic austerity program. By establishing *detente* with the KKE, Mr. Papandreou feels that he can much more smoothly tackle mounting domestic issues, and thus fend off the challenge of the center-right New Democracy Party, which he naturally fears the most.

Furthermore, an informal understanding with the KKE allows him to much less painfully pursue certain important foreign policy questions; "realistic" options such as the issue of the U.S. bases agreement. KKE reaction was very low-key to the agreement and communist mass mobilization against the "bases of death" never materialized. To a great extent it is to compensate for the KKE's "understanding" attitude on the U.S. bases treaty that Mr. Papandreou has since endorsed blatantly pro-Soviet foreign policy positions on the Euromissiles, the Soviet downing of the Korean airliner, the peace movement, and others, while at the same time increasing the tone of his anti-western rhetoric.

The KKE is content with such a "detente." During its eleventh congress the party made it clear that it seeks to avoid an outright ideological confrontation with PASOK but chooses instead an approach of "constructive (i.e. mild) criticism." The former, if pursued, the communists believe, would only delineate the boundaries between the two parties, making it much more difficult for PASOK voters to switch to the KKE. The latter, instead, allows the KKE to patiently undermine Mr. Papandreou's credibility among PASOK's leftist supporters; by posing as the socialists' true conscience, the KKE hopes to increase more effectively its support at the expense of PASOK. Thus a *detente*, the communists believe, favors them in the long run.

A *detente* between the KKE and PASOK, furthermore, tends to legitimize more and more communist ideology within wider spectrums of public

opinion. This happens because socialist and communist positions tend to coincide more frequently and because PASOK, in order to appease the KKE, generously brands the Moscow-oriented communists as a "democratic" and "progressive" force.

As already noted, a *detente* allows the KKE to increase its leverage over PASOK on foreign policy questions which are of importance to the Kremlin and which also are of wider ideological importance for the battle of ideas inside Greece.

#### The "PASOK Activists' Factor"

Another factor which undoubtedly pulls Mr. Papandreou in the direction of anti-westernism is his effort to mollify PASOK activists, who are the backbone of his party and who for many years were subjected to a heavy dosage of Marxist and third world slogans. It should be borne in mind that though the word "marxism" was obliterated from Mr. Papandreou's vocabulary from 1977 onward whenever he appealed to the Greek people at large, his speeches to the party faithfully remain, up to this date, very radical in tone. Following the U.S. bases agreement, when speaking to the central committee of PASOK, Mr. Papandreou reassured his party's activists that PASOK had not become a social democratic party but that it was seeking "radical" solutions "outside the system." He also made it clear (thus appeasing both his party's left and the KKE) that the real threat to peace was "capitalism" which "always when it finds itself in a deep crisis, prepares for war." Actually, even these reassurances did not prevent a limited reaction by some central committee members and other party cadres, who were of course immediately removed from PASOK (since open dissent is not tolerated within the party).

#### The "Populist Factor"

Finally, there is what can be labelled the "populist factor." Bearing in mind that feelings of ultra-nationalism and anti-Americanism are still strong in large quarters of Greek public opinion, it is hardly surprising that Mr. Papandreou's populism would at times guide foreign policy with the aim of satisfying such feelings. It is also obvious that since the KKE has to be appeased, it is only the "western powers" that become the targets. Furthermore, as domestic problems mount, outbursts of ultra-nationalism in the foreign policy domain help mobilize Greek public opinion on

the side of a beleaguered government fighting against all odds for "national independence."

Mr. Papandreou has used foreign policy "crisis" as a diversion from internal difficulties quite frequently. For example, during the general strike of bank employees in the summer of 1982 the socialist government dramatized a crisis with NATO, and Mr. Papandreou was presented by his friendly press as "speaking for the first time with such tough language to the allies." Simultaneously Mr. Papandreou appealed to the strikers "to take into consideration the crucial international crisis facing the nation," while PASOK's secretariat urged all "working people" to support the government "now that in the foreign front it is strengthening the nation's proud positions." Similar dramatic methods were used during another crisis with NATO, following the municipal elections in which PASOK suffered a debacle, with Mr. Papandreou making a series of tragedian appearances close to the Greek borders as if war was imminent. It is of course no coincidence that the Greek prime minister urged Greece and particularly "those residing in large cities" (those hardest hit by inflation and who primarily voted against PASOK in the municipal elections) to "understand that the main issue that the country is facing at this moment is defending national territorial integrity" (and consequently not the issue of the economy which is damaging the government's popularity).

Overall, there is little doubt that Mr. Papandreou's populism, coupled with a systematic attempt to uncover imaginary conspiracies against his government by Greeks and foreigners, has helped shape a foreign policy characterized by strong elements of a *jeu de theatre*. Such a policy is unavoidably anti-western in character.

It becomes quite clear why the simultaneous operation of all the above factors inevitably produces a highly contradictory foreign policy. And though it can be argued that the essence of the socialists' foreign policy is for the time being guided by the "reality factor," the impact of the three other factors on the government's foreign policy is hardly negligible. Their influence might increase or decrease depending on unpredictable domestic and foreign factors, thus leaving the question of Mr. Papandreou's future course in foreign affairs quite open.

John C. Loulis

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ary 12 by branding Clerides a CIA spy.

The "American conspiracy" was deduced from a document entitled: *Post Mortem Report: An Examination of the Intelligence Community's Performance Before and During the Cyprus Crisis of 1974*, dated 23 August 1974 and including a memo of 3 March 1975. It was prepared by the "intelligence community staff," analysts working for all the foreign intelligence gathering and evaluating services of the United States government, including the CIA.

The *Post Mortem* is an assessment, prepared for internal consumption, of how information gathered in the field was evaluated by analysts in Washington, predictions of events fed to policymakers – mostly in the White House and the State Department – and the actions that were or were not taken in response. It is a confusing, sometimes contradictory report and requires careful reading and some knowledge of earlier American policy towards Cyprus before any coherent picture can emerge. But it is not the smoking gun, the evidence that proves once and for all U.S. complicity in the tragic events of the summer of 1974.

What it does reveal is a pattern of American inaction in the face of persistent intelligence about the key stages of the crisis including a planned coup against Makarios, strong indications of a Turkish invasion in July, good reporting on the probability of the Turks resuming an offensive if they didn't get what they wanted at the Geneva Peace talks in August, the probable territorial objectives of the Turks and the likelihood that the new civilian government of Constantine Karamanlis would survive a Greek defeat on Cyprus.

The only actions taken, according to the report, were in June, when the U.S. embassy tried to discourage junta strong man Dimitri Ioannides from plotting against Makarios, and in late July, when the "CIA, with embassy concurrence, passes reas-

suring intelligence to Greeks," to prevent them from counter-attacking Turkey through Thrace.

This inactivity is in stark contrast to American moves during past Cyprus crises. On seven occasions during the 1960s – in December 1963, February, March, June and August 1964, March 1965, and November 1967 – Turkey was prevented from landing troops on the island by strenuous American diplomatic efforts. During the June 1964 flare-up, the U.S. went so far as to station a naval task force, consisting of an aircraft carrier, a cruiser and four destroyers, off the Cypriot coast.

This lack of a firm American response in 1974 raised eyebrows in the United States. The Senate Select Committee on Intelligence, for example, examined the issue and in its final report in 1976, concluded that it was a "policy question and not an intelligence failure." But this general statement still explains nothing. It only points to a possible direction a researcher can take. To prove the existence of a conspiracy – which implies a preconceived, calculated policy with well-defined goals rather than the accumulated results of a string of reactions to evolving events – would take a lot more digging than is evidenced by the publication of a single document.

Publishing and analyzing this report – the document quoted most extensively throughout Hadzopoulos' articles – is a legitimate journalistic exercise. *Ethnos* had other fish to fry, however. The *Post Mortem* was just one link in their chain.

On the basis of two purported Nazi documents dated 5 June 1943, Hadzopoulos charged that Clerides had been a Nazi agent during the war, while he was serving with the RAF. The writer also quoted from a letter of 30 August 1971 from Bernard Marx, a member of the West German parliament, to German ambassador in Cyprus Alexander Török, to show that NATO and the United States wanted to see Archbishop Makarios removed

from the presidency because of his "enmity to NATO," and that Clerides was the favored candidate to replace the Archbishop because of his pro-western stance.

To cement the image of Clerides as a friend of the west, *Ethnos* published extracts of a transcript from a phone conversation between the then-acting president – he assumed



Glafkos Clerides

the office when Makarios fled the island in the wake of the Greek junta-inspired coup – and Henry Kissinger, then Secretary of State, on 19 August 1974. The purpose of the call: to express Clerides' condolences over the assassination of U.S. ambassador to Cyprus, Roger P. Davies, and to get reassurance that a replacement would be sent to Nicosia. There was some doubt at the time, in light of the murder of Davies and the rampant anti-Americanism on the island, that Washington would send a new ambassador.

The Cypriot daily *Eleftherotypia* followed suit on February 12 with its added charge that Clerides is a CIA spy. Unlike *Ethnos*, however, they ran a front page picture of one of the alleged German documents. *Ethnos* never published photos of any of the documents nor have they been re-

leased for public scrutiny.

Clerides responded with a lawsuit for defamation against *Eleftherotypia* claiming 250,000 Cypriot pounds (about \$500,000) in damages. The case has not yet come to court. He is also preparing a suit against *Ethnos*.

If true, the *Ethnos* allegations were a potential political bombshell, coming on the last three days of a general election campaign. The stories were clearly front page news. But the way *Ethnos* handled them is revealing. In the February 11 issue there's no mention of the first Hadzopoulos piece on the front page and the story itself is buried on page 13. On February 12 there is again no page one mention of the Cyprus story – which deals extensively with the Kissinger transcript and the Nazi documents – and it only appears on page 10. The February 14 installment gets better treatment: there's a throwline on the bottom of page one directing the reader to page four. Newspapers rarely so underplay a story as important and controversial as this purports to be.

This is a telling indication that the news value of this series is more apparent than real. Journalist Paul Anastasiades may have hit the nail on the head when he reported in his book about *Ethnos* – *Take the Nation in Your Hands* – that the newspaper was trying to intervene in the Cypriot elections.

Aside from the stories themselves and some later news reports, Anastasiades had little evidence to back up his charges. The German government did later claim that the German documents were forgeries but this is the kind of assertion that *Ethnos* could brush aside as self-interested and false.

Besides, the document that was used most extensively throughout the articles – the *Post Mortem* – is 100 percent genuine. So is the phone transcript. There's a hitch, however. Hadzopoulos specifically states that all the documents are secret. The *Post Mortem* and the transcript have long been declassified and pub-

lished. The *Post Mortem* was released on 1 October 1975 and has been used in several specialist publications since (see, for example, *Foreign Interference in Greek Politics*, by T.A. Couloumbis, J. A. Petropoulos and H. J. Psomiades, Pella Publishing Company, New York 1976, page 140 and note 14). The "No Foreign Eyes Secret" classification has been very clearly crossed out on the front page as has the stamp reading "Exempt from declassification." As for the Kissinger transcript, it was released a few months before the February 1983 elections under the personal authorization of Clerides.

Hadzopoulos also writes in the February 11 piece that the *Post Mortem* "refers to persons (Kissinger, Karamanlis, Makarios, Ioannides, Clerides and others), events and facts in Cyprus during the period from 13 August to 15 August 1974, and also to whatever was known to the secret services of the west about what had preceded these events."

First of all, the only "secret services" involved in any way in this report are American intelligence agencies; it is impossible to infer even the existence of other western services. Far more importantly, there is no mention of Clerides in the entire document. And Kissinger is not once referred to in the published text.

I know this because *The Athenian* has a copy of the *Post Mortem*. The present writer picked it up in Washington in July 1982, from the micro-fiche room in the Library of Congress, where I was exploring the great fund of recently declassified documents for information on the U.S. role in Cyprus since the late 1950s. The research was put to use that September in a series of four stories published in the *Ethnikos Kyrix* (The National Herald), a New York-based Greek-language newspaper. One of the stories dealt exclusively with the *Post Mortem*.

I knew nothing of Clerides at the time, except his name, and I had no

news of the Cypriot elections until I returned to Athens last summer. I had only heard that Kyprianou and his pro-Moscow communist allies had won.

The story came together in the winter. On December 16, Paul Anastasiades, a correspondent for the London *Daily Telegraph* and the *New York Times*, was sentenced to two years in prison for defamation, pending appeal, which was scheduled to begin April 30. The reason? He claimed in a book published last June that *Ethnos* had been founded with funds from the KGB for the purpose of espousing an anti-western, pro-Soviet line to an essentially non-communist readership. In other words, disinformation. I was horrified at the sentence and at the way the trial was conducted, with foreign correspondents testifying for Anastasiades pilloried on the witness stand by the newspaper's attorneys – who included PASOK member of parliament and former Minister of Justice Stathis Alexandris – because they were foreign. In *Ethnos'* coverage of the trial, Anastasiades was regularly referred to as a "slanderer," correspondents were denounced for their foreignness and some accused of being CIA spies, including Marvin Howe, then area correspondent for the *New York Times*. Howe had been instrumental in uncovering the CIA link to the overthrow of Chilean president Salvador Allende, yet *Ethnos* insinuated that she was somehow involved in the coup.

A counter-suit against *Ethnos* over a series of articles last summer that branded Anastasiades "a bum," "an archconspirator" and "a remnant of society," was dismissed by the court on the grounds that these insults constituted "justified reaction" to the allegations in his book. But this dismissal has since been overturned and *Ethnos* publisher George Bobolas and editor Alexander Philipopoulos were sentenced to four months' imprisonment March 26 for slandering Anastasiades.

MEMORANDUM

SUBJECT : Post Mortem On Cyprus Crisis Assessments

I interviewed Anastasiades after the trial and he gave me a copy of his book. As an example of disinformation practiced by *Ethnos*, he directed me to page 117, where he reported on the allegations against Clerides and included a reproduction of the first of Hadzopoulos' stories. Anastasiades had used the incident to bolster his claims that *Ethnos* purposely practiced distortion in its reporting in order to paint the west, and the United States in particular, in the most damaging light possible.

I glanced through the text in the reproduction of the *Ethnos* story and immediately realized that Hadzopoulos had translated extracts from the *Post Mortem* report. Anastasiades - and most other observers I questioned on the incident - assumed that this document was a forgery. One official even ascribed it to the KGB. I asked Anastasiades if he had any information on the Clerides story and he gave me his file.

From that point, it was only a question of seeking out back numbers of *Ethnos*. I read Hadzopoulos' stories through carefully, comparing them with the *Post Mortem*. The description of the document fit, the dates fit, even the translations of the lengthy extracts were accurate. This only served to underline the inconsistencies in Hadzopoulos' report.

I couldn't understand why this attack on Clerides was launched. All polls indicated Kyprianou and AKEL would win easily with as much as 50 to 52 percent. Clerides' party - after the Soviet-line AKEL - was the strongest on Cyprus, winning 32 percent of the vote in the 1981 elections. AKEL had polled 33 percent in the same election, and Kyprianou's Democratic Party 19.5 percent. Final results in the February 1983 elections were: Kyprianou-AKEL 56 percent and Clerides 34 percent, which while an increase for the president and his allies, supports the view that the *Ethnos* allegations actually had little influence on the way people voted. Said one observer: "Those who were going to vote

1. This memorandum examines the validity of several short-term assessments related to the Cyprus situation issued between 13 and 15 August. It compares the statements about what would happen with what actually has happened since these estimates were made.

2. Secretary Sisco phoned the DCI on August 13 to ask for CIA's estimate of Turkish Military Capabilities on Cyprus, if as seemed increasingly likely, the Turks renewed military operations there. We were given one hour to reach our conclusions.

Excerpts From the Text

The Turks can, with the forces presently available to them on Cyprus, establish within three to six days a line of control across the island to include the "one third" of its territory that they have envisaged as an essentially Turkish area.

Resistance by UN and/or UK forces would not significantly affect this outcome, except possibly in the immediate environs of Famagusta.

Actual Outcome

Ankara called for a cease-fire at 1800 of the third day. By then Turkish forces had secured an area slightly larger than that which we had deemed as their immediate objective. The Nicosia airport was the only objective we had assigned the Turks that they failed to secure.

UN and UK forces were not involved in the fighting. There was a close call, however, when Turkish forces fired at a outpost on Dhekelia, a British base near Famagusta.

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The Post Mortem Report

for Clerides, still did. Those who weren't, didn't."

One view held by some political observers is that *Ethnos* was practicing a subtle form of assassination. By smearing the chief candidate of the pro-western opposition with the Nazi brush, *Ethnos* was attempting to neutralize him and his ideas politically and to help cement the alliance between the centrist Kyprianou and AKEL. The Nazi association is extended by implication to the United States and NATO because of their warm relations with Clerides. This aimed at reinforcing existing anti-Americanism in Greece and Cyprus and at trying to convince the unconverted or wavering - *Ethnos*, with its tabloid format, color pictures and strong local and sports reporting, attracts a broad readership - that the west really is the enemy of Hellenism.

It's ironic that *Ethnos*' attack on Clerides and the United States - built on a foundation of allusion,

half-truths and outright lies - depended for its ammunition on the openness and easy access to the most sensitive information in the very society the newspaper tried to slander. There's a subtle humor at play here: the dependence on Washington of those who cry loudest about national independence for the means to undermine American influence in Greece. Far more serious, however, is this dependence on the comfortable old myths that ascribe the nation's reverses exclusively to foreign intervention while refusing to accept any responsibility ourselves. This indicates a failure of imagination and an intellectual vacuum. And until Greeks of both the left and the right can begin to look at the past with an honest, critical eye - without the blinkers imposed by real or imagined grievances - Hellenism will not be able to nourish the intellectual resources it demands to project its precious heritage into the future.

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# Athens' First University

The third of May 1837 was a red letter day in the three year old capital of the fledgling modern Greek state. Athens was *en fete*. Locals in long white *fustanelles* jostled with Greeks of the diaspora, foreigners and diplomats in European dress and military uniform. The young and old, literate and illiterate made up a festive crowd as they cheered the 22-year-old King Otto when he passed on horseback towards Rizokastro in Plaka. Old Theodore Kolokotronis and his *palikaria*, their silver breast plates glinting, followed. That charming hero Makriyiannis was there along with the

Greece: George Rallis, George and Dimitrios Mavrokordatos, Neofitas Bambas and George Gennadios, among many others including a sprinkling of such foreigners as Xavier Landerer, Loudovic Ross. The four faculties of Law, Theology, Medicine and Philosophy were organized along the lines of a Bavarian university.

Fifty-two pupils enrolled: 28 from what was then free Greece, 3 from Macedonia, 4 from Asia Minor, 7 from islands not yet Greek, 4 from Thessaly and 6 Greeks from Egypt.

When the young Bavarian Otto von

Turkish territory to raise the signal for the Greek uprising against Turkish domination in February 1821. Kleanthes was one of the few to escape the subsequent massacres and made his way on foot to the philhellenic state of Bavaria, quite a walk by any standards. He went on to Berlin to study architecture.

His real name was Stamatios, but as he had to work nights to pay his expenses and fees, he took the name Kleanthes, after the third century B.C. Stoic philosopher who paid for his studies under Zeno in the same way. He returned to Greece in triumph and became official architect to its first president, John Kapodistria. And like so many of the heroes of that age, he died later in abject poverty.

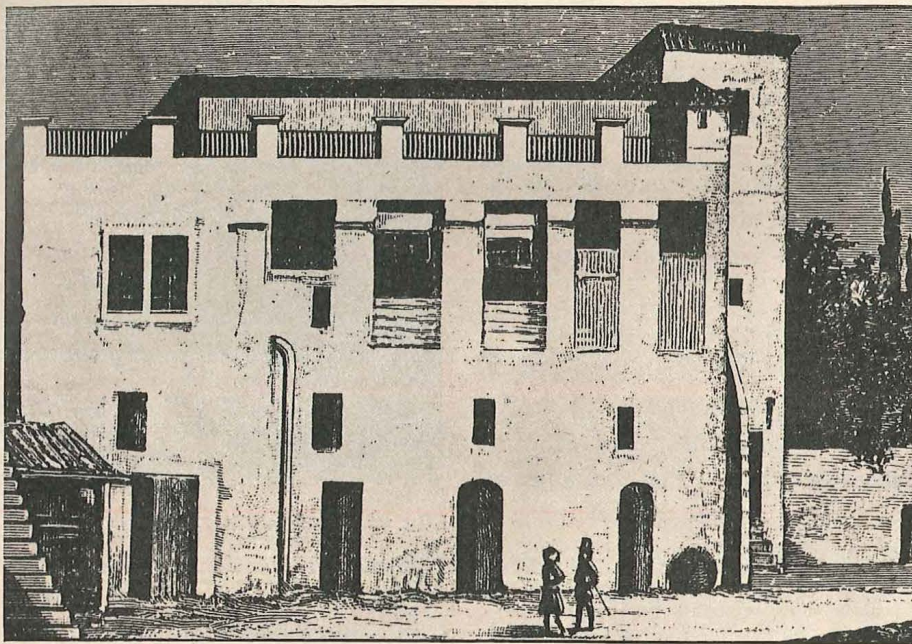
His house, while simple enough, deserves to be preserved from both an architectural and historical point of view. The ground floor dates from 1715, when Athens was held briefly by the Venetians and the style shows their influence. The first floor was built during the Turkish period and Kleanthes added the second in 1831. It is a unique monument to the city's architectural heritage prior to the period when it became the capital of the new kingdom.

Despite the splendid and auspicious opening ceremony, its life as "The University of Othon" was short. Within the next ten years the neoclassic university building on Eleftherios Venizelos Street (formerly University Street) was well under way. It was used in part long before it was finally completed in 1864 by the Danish architect, Christian Hansen. By that time King Otto himself had been forced to abdicate.

The renovation and preservation of the first university is a long cherished dream of Professor Solon Kidoniatis, who, together with his colleagues, under the auspices of the university, has in the past three years, wrought a miracle. They transformed a building in advanced stages of decay inhabited by 15 families and a taverna, back to its former charming state. The problems were almost insurmountable and it says much for their powers of endurance and love for their heritage that they now see the completion of their work in sight.

When finished, the University of Athens will decide what function it will serve. One can only hope that it will play some living role in the community and be accessible to the general public.

J. M. Thursby



An early lithograph of the University of Othon

dignitaries of the city. All joined in celebrating the opening of the first Athens and National university, "The University of Othon," another symbol assuring the Greeks that they were indeed a nation.

The yellow ochre building with its large bright rooms sat at the foot of the Acropolis, nestling among pines in Tholou Street. The area exudes peace and harmony and must have appeared to those present an idyllic place in which to be introduced to the delights of higher knowledge. Under its first dean, the historian Konstantine Skinias, it was dedicated to "the youth of Greece" and others interested in "studies and learning." The university was "open" in that no formal qualifications were required other than literacy; it demanded only the desire to learn and the ability to follow the lessons.

The lecturer's names read like a "who's who" of the era, names destined to remain prominent in the life of

Wittelsbach, first king of Greece, moved his court and capital from Nafplion in the Peloponnesos to Athens in 1834, he decided that his new kingdom needed a university. Athens at that time was little more than a huddle of about 800 houses built round the Acropolis. The grandiose plans of the great German architect Leo von Klenze for a new neoclassic city "to restore Athens to its former greatness" had not yet been finalized; suitable buildings were in short supply. Otto's own temporary palace was one of a limited number of two or three storey stone houses in the infant capital. It is fitting that the state rented a house for the university from the architect Kleanthes; but he had to add extra rooms.

Kleanthes, a Macedonian, was the personification of Greece's turbulent history in that period. He fought with the ill-fated Prince Alexander Ypsilanti, when with his small heroic army, he crossed the river Pruth from Russian into

# Of Earth and Fire: Traditional Ceramics in Greece

For thousands of years potters in Greece have been turning out a wide range of vessels for daily use and as objects of art. As the crossroads of the eastern Mediterranean, the country has always been a stylistic bridge between east and west, assimilating Near Eastern and Anatolian motifs into its own local repertoire. In ancient times, pottery reached the levels of high art. But while modern materials such as plastics have replaced clay for many daily items, Greek potters today still produce some fine examples of the art.

By Pamela Steel

The story is told that when God created the earth, the rich smooth soil passed through his giant sieve, and Europe was formed. The stones that remained were tossed aside, and rocky Greece with all her islands came into being. Despite her barren appearance, Greece is rich in clay and her inhabitants have fashioned clay objects for use in their everyday life, since the sixth millennium B.C.

The forms and techniques of ceramics (from the Greek word for potter's clay *keramos*) have not changed much over the years. Clay, which is naturally formed by weathering rocks, is dug from the earth. It is refined and made pliable, then shaped into a form by human hands and fired into its hardened state.

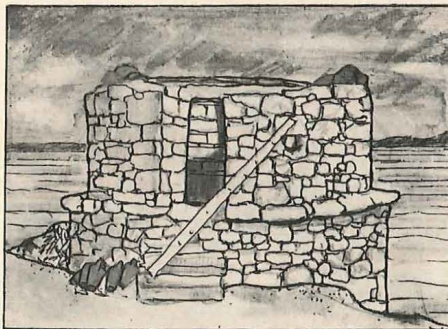
The ceramicist almost always remains anonymous, his work being part of the tradition of a region. His knowledge is something that has been acquired through working experience – passed down from one generation to the next.

The typical ceramic workshop in Greece today is, like so many other things, a family operation. The father throws the forms on the

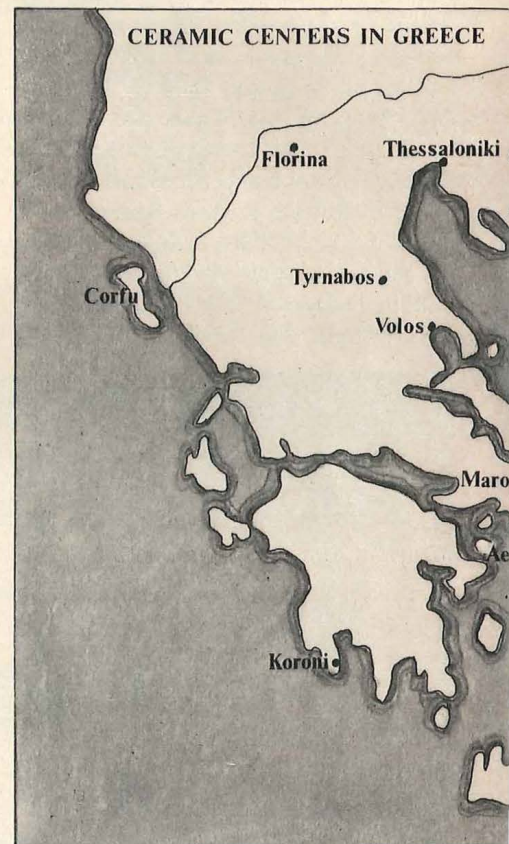
wheel and is in charge. The son is his apprentice, learning the trade of his father. The wife and daughters generally help around the workshop, sometimes specializing in painting the decoration on the ceramic pieces.

The clay most abundant in Greece, as in the rest of the world, is known as "earthenware." The distinctive reddish color is a result of its high iron content, but earthenware can vary to shades of buff, brown, yellow, grey and more rarely white.

Traditionally, the clay pieces are fired in kilns built of local stone,



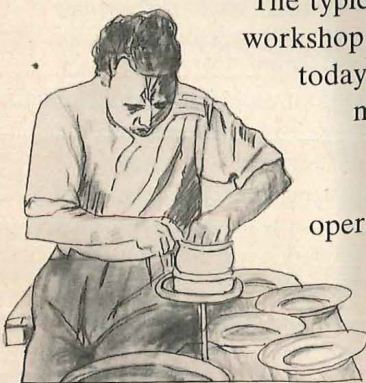
fuelled by dry bushes and wood, to reach temperatures of around 950°C. Earthenware matures into its hard state at relatively low temperatures in comparison to other clays like porcelain. Due to the inherent internal structure of the clay, earthenware always remains somewhat porous. For this reason a glass-like coating, called a glaze, is often applied to the surface to help seal it. These low-firing glazes also offer the ceramicist the option of adding color



and a decorative element to his ware.

The centers for Greek ceramic production grew up in close proximity to good quality natural clay deposits. (It is a heavy and bulky raw material to transport.) Quite often workshops were located on the coast, so that small boats could be used to transport the rather fragile products to market in other areas of Greece.

Greece's geographic location as a "crossroads" of the eastern Mediterranean meant that she influenced and was influenced by her neighbors to the east and west. The classic Hellenic ceramic forms of ancient Greece had an enormous effect on all that saw them. The Greeks in turn were travelers and traders, bringing back pottery from the Orient and Europe to decorate their homes. This then influenced local potters, and a new type of pottery evolved— a synthesis of the foreign



element with the local.

Perhaps the greatest influence on traditional ceramics in this century was the arrival of Greek refugee potters after the Asia Minor disaster. Having been trained in the ceramic



schools of Anatolia, they set up workshops on the eastern Aegean islands and in parts of mainland Greece. Their more decorative style was characterized by the use of a whitish earthenware, or the common red clay objects were dipped into a liquid white slip to create a neutral background. The painted motifs of plant and animal forms show an Oriental and Byzantine influence, and their many vivid colors were sealed under a transparent glaze.

However, in this century, Greece has seen social, economic and technological changes which have had a profound affect on her ceramic tradition: There has been a steady emigration from the rural areas to the cities. In many cases, the sons of local potters are choosing jobs that are more financially rewarding and less physically exhausting than making pottery. Secondly, the invention of plastic has meant a drastic decline

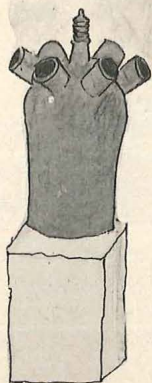
in the market for inexpensive earthenware. Plastic now offers an unbreakable, light-weight and low-cost solution for everyday needs. Finally, the general rise in living standards means that industrially made and imported ceramics are now available, and even preferred in many cases by Greeks. As a result of these changes, some ceramicists now concentrate on making copies of ancient Greek pieces or decorative objects for the tourist market.

There are, however, some hopeful signs for the ceramic tradition of Greece. The government sponsored EOMMEX (Hellenic Organization for Small-Medium Industries and Handicrafts, now offers the traditional potter technical aid) as well as marketing connections. A school has been set up in Athens to train young craftsmen. In addition, there is another new group of artists and craftsmen who are choosing to work in clay. Many have studied abroad and returned to Greece, to contribute to the country's ever evolving ceramic tradition.

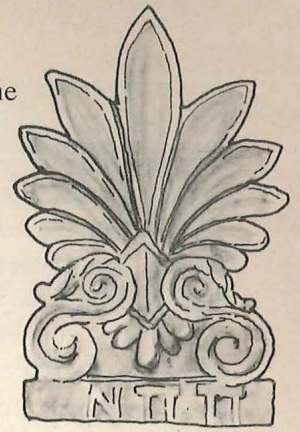
### Architectural Applications.

Earthenware serves as a utilitarian and decorative element in Greek architecture. Since fired clay is impervious to water, it weathers well for building exteriors. Ceramic roof tiles cover the sloped roofs of traditional village homes and churches. Plain clay bricks are often woven into the stone walls of Greek churches, creating interesting patterns since Byzantine times.

In regional domestic architecture, clay is used to create chimney pots. They are turned on the potters wheel and are basically a pot with holes to allow the smoke to escape. Their color blends with the clay roof tiles and they give the island homes a whimsical appearance.



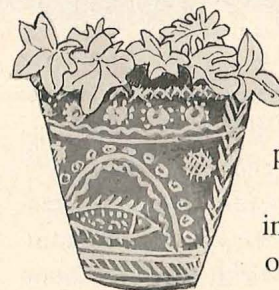
*Akrokerama*, the palmette forms that decorate the roof edges of neoclassic buildings, can still be purchased where ceramic building materials are sold. The detailing on the new *akrokerama* is usually not as fine as on the old ones.



### Flower pots

The Greek garden in the city or countryside is usually an assortment of planted containers—some of them earthenware and others made of reused olive oil tins. Flower pots are regionally produced in workshops throughout Greece. Maroussi, on the main road to Kifissia, is the Athenians' main source for flower pots. It has the greatest number of ceramic workshops in Greece, but I find their dizzying quantity somewhat lacking in quality.

One traditional ceramicist, working on the island of Skyros, makes flower pots and other ceramics that in my mind are one of the best examples of Greek folk art. The entire terracotta surface is handpainted with detailed and fanciful white wash decorations:



### Storage vessels

These vary in size from one meter in height to the size of a man. The beauty of their form is hard to describe but undebatable. These traditional Greek storage vessels, *pitharia*, which have been found in the ruins of Troy (2700-200 B.C.) and the Minoan palaces of Crete, are still being produced in much the same fashion in the villages of Margarites and Threpsanos, in Crete.

The *pithari* starts with a slab base, on which coils are built, and smoothed with the turning of the

potter's wheel. Because of their size, two men work on a piece together; one in a trench turning the wheel while the other is above shaping.

Coiled sections must dry somewhat before the next section can be built on top. The juncture of each section is articulated with ridges that add a decoration to the form. The only other decoration is comb-like incisions made while the clay is still wet and which wrap around the forms in bands. Lastly, three equidistant handles are applied, which will help in maneuvering the Cretan storage vessel.



There are other storage vessel designs produced in various regions of Greece. The *pitharia* from Mytilini are characterized by their flaring shape, more closed neck, and a tapered bottom which required them to be particularly sunk into the ground to stand upright. Today, the sons of these pithari-makers continue to produce ceramics in Mytilini, but it is a glazed pottery for domestic use.

A third type of *pithari* comes from the southwestern part of the Peloponnese, in the area around Koroni. The ribbed exterior of the form becomes smooth towards the top and finished with a bulging lip. A yellowish glaze seals the interiors and spills over the top section of the exterior.

All these *pitharia* functioned in an agricultural society to store oil, wine, grains, and cheese. Now they mostly serve as sculptural pieces to decorate gardens, but a smaller

glazed earthenware container with a cap is seen in many homes to store home-processed olives.

### Plates and Other Domestic Ware

Ceramic plates have long been a part of the interior decoration in Greek homes. The traditional homes of Rhodes and Skyros proudly display their collection of plates; many imported from the Orient and Europe, others Greek-made, and many dating back centuries. It is from these old pieces that the Skyrian potter, Stamatis Ftoulis, takes his designs. Using an imported white

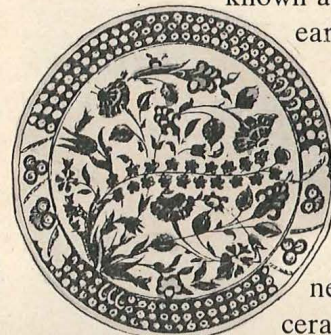
clay body which fires at higher temperatures, the painted decoration appears brilliant against its white background. A deep cobalt blue color predominates in his work. His summer studio on Skyros and winter one in Athens create, in my opinion, some of Greece's best traditional faience ceramics.

In contrast to the more sophisticated Skyrian style, is the more humble utilitarian ware made on Samos. Earthenware is used to create inexpensive plates, bowls, pitchers, vases, and other domestic containers as well as water-whistle toys.

The forms and decoration are always simple. Usually the earthenware receives a coat of white slip on which flower motifs are broadly painted. Quite often the word "Samos" appears as part of the decoration. It is a pity that more attention is not paid to the details of the craft, as Samos pottery could be

among the fine pieces of Greek folk ceramics.

Rhodes, in the 15th and 16th century, served as the commercial distribution center for the ceramics of Asia Minor, which then became known as "Rhodian earthenware."



Around 1930, there was a revival of this style, and neo-Rhodian ceramics began

to be produced on the island. It is characterized by graceful flowers and branches painted with vivid colors on a white background. This faience ware is not merely copied; it is a continuing development of the Asia Minor style.

Minas Avramidis, a Greek refugee potter from Asia Minor, has been called by some, "the finest contemporary folk potter in Greece." He had a beautiful sense of color, and his designs seem to fit their round shape perfectly. (See cover) He drew on many sources for work: Greek mythology, folk songs, the Old Testament, but his favorite motifs were of flora and fauna. The son of Minas Avramidis now carries on the family's long ceramic tradition in his workshop in Thessaloniki.

### Pitchers and Jugs

The handled earthenware jugs, called *stamnes*, were once used to carry water from a well, in rural and island areas before homes had running water. Siphnos, Mytilini and Aegina all produced their own variations, but their shapes were much







the same, differing only in their applied decoration. The *stamni* was never glazed. The clay body's natural porosity allowed evaporation to take place, so the contents were always cool and refreshing. But with the rising standard of living in Greece, they serve only a limited market today, and their production is small in quantity.

On Mytilini, pitchers of another sort can be found.

They are highly decorative, with complicated systems for routing liquids. Many have animal forms, painted glossy with brilliant colors on a white background.

These Mytilini potters are carrying on the tradition of the Asia Minor School in the town of Ayiaassos.



### Ceramic Cookware

Siphnos and ceramics have been linked together since the 18th century. One reason for this may be the island's clay which is naturally oven-proof. (Contemporary potters add lithium compounds to their clay bodies to achieve what Siphnos has naturally.)

A low casserole dish called *tsoukali*, has become this island's trademark. It comes in two forms: one with a rounded bottom for use

on a fire or gas burner, and a flat bottomed form for the oven. Both are coated on the inside with a shiny clear glaze, and have small close handles.

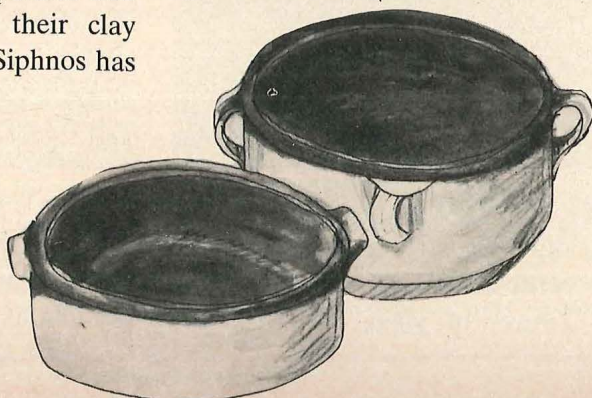
The popularity of the *tsoukali* has dwindled as unbreakable metal cooking pans capture the market. The other earthenware products of Siphnos have met a similar fate, and now there are only six kilns operating on the island instead of the 70 in the 1930s.

### Where To Buy Ceramics

If you are traveling to any of the areas where traditional ceramics are being produced, you will find the best selection as well as the best prices. It is also a good opportunity to visit the potter's workshop, but keep in mind that many potters work only during the dry months of the year, May-October. The other months they do agricultural work like tending the olives and harvesting grapes.

**Akrokerama** can be found at the antique shops at the Piraeus or Athens Flea Market (Monastiraki), or at the outdoor open air ceramic shops along Kifissias Avenue between Neo Psychico and Maroussi. The old *akrokerama* range from 500-2500 drs. and the newly made ones are somewhat less.

**Ceramic Chimney Pots** can also be found at the open air shops on the main road to Kifissia. One shop that has a wide assortment of antique and traditional ceramics is Georgios Barbariotis, Kifissias 42, Paradeisos. He has the Siphnos chimney pots from 2500-5000



drs. and the style made in northern Greece for less.

**Flowerpots** of the unique Skyrian variety described in the article cannot be purchased in Athens. They can be purchased at reasonable prices at the potter's workshop in Skyros. Other earthenware forms with the same whitewash decorations are also available.

**Pitchers, Jugs, Plates and Other Domestic Ware** are sold at the following stores. (1) Skyrian ceramics by Stamatis Ftoulis is available at the potter's winter studio Nimfeou 30, Ilissia, or in Monastiraki at the Center for Greek Tradition, Mitropoleos 59 (upstairs). Prices start at around 500 drs. for a small plate or candlestick and go up accordingly to size. (2) The inexpensive folk ceramics of Samos can be found at the ceramics cooperative, Ceramics From All Over Greece, Kifissias 207, Maroussi, for between 100 and 400 drs. (3) Mytilinian ceramics by potters Kourtzis and Hadzimichalis can be found at the Center for Greek Tradition (see above) or at the shop Aidini, Nikis 32, Plaka. Prices start at 700 drs.

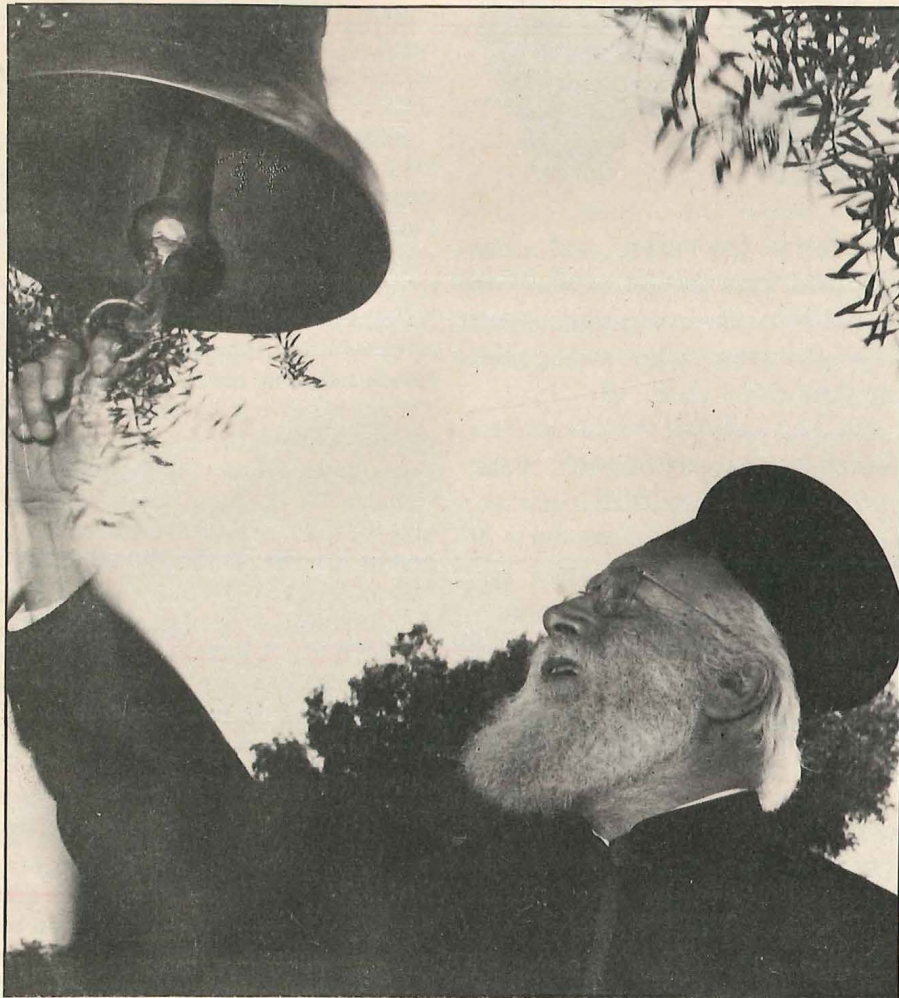
**Ceramic Cookware** from Siphnos can be purchased at the ceramics cooperative in Maroussi (see above). The "giouvetsi" casserole dish with cover costs around 300 drs. The "tsoukalia" with a flat or round bottom, range from 250-500 drs. depending upon the size. Cookware with traditional shapes and non-toxic glazes are being produced by Stelios Laskaris at somewhat higher prices, but are very handsome even for serving cooked food.

**Storage Vessels, or pitharia,** have become very expensive, but can be found in the areas of their production at a fraction of the price. The problem is transporting them back to your home in the city. At the open air shops along Kifissias Avenue, the prices are highest for the *pitharia* types which are scarcest, like those from Chios and Corfu. The least expensive type seems to be from Crete which range from 4,500-10,000 drs. Next comes those made in the Koroni area which range from 5,000-12,000. The Mytilinian type starts at around 10,000 and go up to around 25,000 drs. for the really large ones.

**Museums.** Examples of the utilitarian ceramics of the past centuries can be seen in many Museums: the Benaki, the Museum of Greek Folk Art's Kyriazopoulos Collection in Monastiraki (presently closed due to earthquake damage), the Museum of Folk Art in Mykonos and in Thessaloniki, the Peloponese and Larisa Folklore Museum, and the private collection of Kitsos Makris at his home in Volos.

# Papapirounakis

By Lyda Modiano



*Papapirounakis*

## *The Voice in the Desert Is Heard Better Than The Voice in the Crowd*

Foreigners who attended Passion week and Easter services of the Orthodox Church last month might have noted, on the surface, observances more of form than of faith. Yet, by the huge numbers who attended these services throughout the country, none can fail to recognize that Greek Easter is an event of ethnic magnitude. This phenomenon may be better understood by the career of Papapirounakis who believes that the central and historic role of the Church is to emphasize not so much the individual's relations with his God than the celebration, before God, of the Christian brotherhood as a whole.

"Time has not changed me at all; the barriers I have found have been many and hard to overcome, but the constancy of my acts and my words have been equally solid and strong."

The struggle for freedom and the

desire to kindle love among people have been the chief incentives of Papapirounakis' career; courage and persistence are what best characterize his personality.

Father of eight children, now

awaiting his eighth grandchild, Pirounakis, *protopresvyteros* (first priest) of Elefsis, was born in Adamas on the island of Milos. For years a teacher in the poor neighborhoods of Piraeus, he decided in 1949 to become a priest in the industrial town of Elefsis. Experience had already taught him that the social work to which he had always been devoted could be better based on the resolute foundation of Christianity.

The educational and social work of Pirounakis had become well-known even before World War II. This does not imply that his ideas, methods or work have been recognized or rewarded. On the contrary, they have been opposed in certain circles of the political and religious establishments from the 1940s right up to now. Pirounakis' very clear definition of the role of the priest, of the Church and of religion, accounts for this conflict.

During the war and immediately following, Pirounakis helped create night schools in the working class neighborhoods of Athens and Piraeus, an innovation quite new to the Greek educational system at that time. By the early 1960s, Elefsis' "Center of Love" had already been established at Pirounakis' initiative. His idea had been to make the local parish direct this Center, but finding little support for this, he made the institution private. It is funded today by lotteries which Pirounakis organizes and by personal donations. The Center consists of a single building and a garden where children of the most deprived families can play and find consultation. Elefsis is one of the poorest, most polluted, most industrialized communities in the Athens metropolitan area. The Center also has camps for these children during the summer vacation, boys and girls between the ages of seven and fifteen, who number 130 in all.

"At the Center," Papapirounakis explains, "children find friendly support. As such, it is not an educational center or a reform school as these definitions are usually understood.

Older children and friends help the younger in all their needs. I am against living-in institutions because I do not think they are effective social training. So the children of the Center live with their families, wherever they may be. They simply know that there is another society here, available and ready to help them. Since there is no pressure, the children come because they want to. So the system works. They can play in the courts, follow courses in music and art, find help for their psychological problems.

"We have two paid social workers at the moment, but other members help, many of these being former students at our summer camps. A gradual social transformation takes place through these children who in turn influence their immediate family circles. That is how our social work succeeds."

The Center includes a library of 5000 books, all in cartons at the moment, awaiting the completion of the building's second floor. Then there will be a librarian, and a lending library will function normally. There is an art gallery, too, with the prospect of lending out its work as well, so families in the area can develop cultural sensitivity, although spiritual and cultural activities regularly take place now, open to everyone.

"Movement for Youth" at Stadiou 28 in Athens is another institution where Pirounakis performs social work. Formed in 1962 with Pirounakis as president, it publishes a quarterly bulletin *Provlimate*, and cultural evenings take place in its Theater Workshop, first in Plaka, later at "Syllogi" on Leoforos Sofias. These evenings include lectures on the Gospels by Pirounakis himself, chorus singing, art exhibitions and general discussions. Until recently, Pirounakis had a regular program on radio, interpreting the Gospels and answering listeners' questions.

"My beliefs and actions aim at promoting orthodox religious concepts as they are written in the Gospels: namely, that people must get

together in solving their problems in a spirit of mutual respect, and must have as their ultimate goal the transformation and betterment of the conditions of life, so that the world may become paradise once again."

Many people agree with these beliefs, but, as Pirounakis says, they do not find him a realist. Yet he is able to present his social work accomplished up to now as an argument against them. In the case of Elefsis his beliefs are already becoming a reality, he claims, for there a social transformation of the underprivileged is gradually coming about. "Of course," Pirounakis admits, "my beliefs have been only realized to a limited extent, since it can only be judged by my potential as a person. My major aim is to have my work – which I have only been able to accomplish privately – taken up by the Church. For although all my work lies well within the spirit of the Church, it has not followed the lines of the religious – let alone the political – status quo."

The concerns of this status quo have diverged sharply from those of Pirounakis frequently under a succession of different regimes. This has caused him to face multiple court charges which, during the junta, reached the level of death threats. During those years Pirounakis was repeatedly arrested by the Security Police (ESA); he was dismissed from his teaching post at the

Moraitis School; he was deprived of his title of *protopresvyteros*.

After the restoration of democracy in 1974, Pirounakis believed that his work would at last receive some official recognition. Although the title of 'first priest' was restored to him, his work did not get the acknowledgment he had hoped for. Although governments have offered him financial aid, he has had to reject them on the grounds of belief. "Until recently I thought it was a problem of comprehension on the parts of governments and church; now I am sure it is one of ideology."

The conflict is basic: Pirounakis does not agree with the role which most church figures play in modern Greek society. He finds it far from that which is laid out in the New Testament. He attributes this largely to historical factors:

"Religion is the inclination of man towards God. As Christianity spread, it emerged as a religion, such as I have just defined it, but also as a church. This introduced a new dimension into human relations. Its goal was to transform the inclination of man towards God only, but, as a church, to reveal that men should feel and act towards another as brothers, not just theoretically, but practically. So the Church meant a brotherhood of men, with God, yet not only towards God, but towards each other. The role of priest was to manifest this faith. Priests did not



Playground at "The Center of Love" in Elefsis



*"Since there is no pressure, the children want to come."*

belong to a special class, they came from the people. Their responsibility was to serve the needs of people, to instill in them a wider understanding. As such, by implication, the Orthodox Christian Church clashed with the political status quo of the very early days, and does again today, because it enters, through its central message of brotherhood, the political sector.

"When Constantine the Great established the Church as the religion of state, a conciliation came about; the relations between Church and State took on roles of cooperation and interchange which continued through the centuries.

"With the foundation of the modern Greek state, and the intervention of foreigners, a disastrous break was made with the past – with the priest-people relationship – by the creation of archbishops. Although the Bavarian-controlled government could not make the first Greek king a pope, it did give him jurisdiction to select archbishops, and thereby the actions of the Church became controlled by the laws of State. As a result of this new 'concordat', the Church lost its freedom, and was consequently deprived of its original role. It became a religious body devoted to man's relation with God only. Whereas, the true Orthodox religion is that relation with God which inspires the brotherhood of man through the help of the priesthood."

On these historical grounds, Pirounakis backs up his reasons for disagreement with many other priests, and with the Church in general, citing two examples which reflect improper functions. One is the existence of a law which obliges all candidates for the archpriesthood to be single. "This is something quite beyond reality today." A second concerns religious property and the use to which it is put. "I have said and written of it repeatedly. We should not derive earnings from property. Christ did not have wealth; the early church didn't – how can we? This wealth belongs to the Christians who gave their property to the Church in their poverty during the Turkish occupation. It is not ours. Church property is a national matter. It should be reclaimed by those who gave it: not the government, but according to the needs that exist in society today, to agricultural associations, charitable foundations, etc."

The continuation of Pirounakis' non-recognition has caused him to withdraw recently from public life. This is his form of protest. He declines invitations to speak; he has stopped the cultural evening of the "Movement" some months ago; he no longer talks on ERT's Second Program; he has quit his teaching again at Moraitis School. This has been very difficult for him, he admits, "I have an addiction for teaching as some have for alcohol."

This form of protest – this 'retreat' – does not mean that his persistence in achieving his prime goals has in any way slackened. For this, he says, he owes a lot to his family and friends. There have always been a great many followers to sustain him in his times of trial. The cross that he has worn on his breast ever since the junta years, on which the word 'Freedom' is engraved is a gift of one of these. During this 'retreat', however, he continues to lead the liturgy in a small chapel in Elefsis in an area that is called Sarakina. After each service on the first Sunday of each month, there is an open discussion on the issues of peace, disarmament and the brotherhood of man. "Old friends are reappearing," he says, "and the congregation is getting bigger and bigger.

"Certainly, I am more liberal than most priests, yet, though I have been denounced as red, on the one hand, and called apolitical on the other, both are far from the case. I *am* in politics; the Gospels *are* political; the fact that I am not in favor of the governments of the past, nor of the present, nor probably of the future, does not mean that my message has no political meaning, no political repercussions."

Papapirounakis admits that the opposition to his work has always been the saddest experience of his life. His confidence, however, in the new generations is the most promising hope he has for the future. "The betterment of life lies in the hands of youth. And youth matures every day. Increasingly, youth is becoming more realistic about its role in political and social decisions. This signifies a very promising change."

Of his "retreat," he says; "I am not convinced that my form of protest does not work. I still believe that the voice in the wilderness is heard better than the one in the crowd. Who knows? Even if I am silenced one day, for one reason or another, or even if I should die, maybe then I will go on being heard even more."

## Beware the Rug Merchant

I had made up my mind. I was going to Istanbul. But not only was I going to Istanbul, I was going to bring back to my Athens apartment a perfect souvenir, something to last a lifetime – a Turkish carpet.

Simple, right? Just walk into a rug store, pick out a carpet and carry it back. An hour or so of shopping, no more. Right?

It's easy to see not only did I not know a thing about Oriental carpets, but I also knew not the smithering about Istanbul, or the Covered Bazaar. Because nobody buys a carpet that simply in Turkey.

First, and this is putting it rather bluntly, they lie. Of course not all the salesmen lie, but so many do that you don't believe an honest person when he's telling the truth. It's just the way they do business, a part of that mysterious exoticism of the East. Be it a frail, wrinkly, sincere-eyed old man smoking a water pipe among his carpets, or a slick, black-haired, slender, smiling youngster, the spiel is the same.

"Oh, Madame, this carpet? This carpet? You like this carpet? Ah, please Madame, sit down... We will bring you some tea... very good apple tea..."

"But the carpet, how old is it?"

"Ah, Madame, this carpet? This carpet? Very old. This carpet very old. Hundreds of years old. Hundreds."

"But it looks brand new."

"Quality, Madame. Quality... Drink your tea."

"And how much?"

"This carpet very beautiful, Madame. Very beautiful. You like tea, Madame?"

"Yes, the tea is fine. How much?"

"This carpet? This carpet? Dollar or lira?"

"I'll pay in dollars."

"Not much, Madame. You want it? You will be happy. Only \$850, Madame."

Yes, you'll be lied to. About the age of the carpet. About the dyes used. About the quality. But most of all, about the price. An hour later, the carpet that was priced at \$850 suddenly is yours for less than \$400, "But only for you, Madame... only for you."

It helps to talk to a carpet salesman you can trust. But they're hard to come by in Istanbul. Still, if you look hard enough, you may find someone like Melih Sunal, a mild-mannered, dignified Armenian rug dealer who spends his days reading peacefully among the carpets in his tiny shop.

He won't scream at you to come into his shop. He won't grab you by the arm

and sit you down to yet another cup of apple tea. In fact, he may not even look up from his book until you've looked around his shop undisturbed for a few minutes.

Then, if he takes a liking to you and sees you're truly interested in learning about Turkish carpets, he may offer you some worthwhile advice.

"Look, it's a real experience shopping in the Bazaar," he said. "You must go to many shops and see what they have. Often, you will not be told the truth."

"The first thing to remember is that any old carpet looks it. They'll take out a 20-year-old carpet and claim it's 150 years old."



Truly magnificent antique carpets net truly magnificent prices, and, it's illegal to export antiquities from Turkey.

"And why would you want a 100-year-old carpet anyway? Unless you are a collector? An old carpet has passed its time and is good only for collectors."

Good point, I thought. I want a carpet to see me faithfully through the next fifty years. A quality carpet at the Bazaar should be more than 10 years old, however.

"They'll also try to tell you their carpets have been dyed with vegetable dyes. Don't be fooled. They all use industrial dyes now. Sometimes they'll use vegetable colors for the blacks, but it ends up eating the wool of the carpet in a few years."

There are two basic materials used in Turkish carpets. You can buy carpets made of pure wool, or a blend of cotton and silk. And, of course, there are the pure silk carpets that are the most expensive and least durable.

"For durability, buy a wool carpet," Sunal advised. "If you want to hang it for decoration or place it in a place where there isn't too much traffic, the blends will do fine."

"The pure silks may be the most beautiful, but not for the floor."

A pure silk rug, no bigger than a small

welcome mat, was priced no less than \$350 to \$400.

"The best advice I can give to anyone buying a carpet here is to shop around. Go to many shops. Ask questions and don't be fooled when they talk about guarantees. They are worth nothing. And never accept the first price."

All of the shops (except Sunal who won't bargain) first asked outrageous prices. A cotton and silk carpet was priced at \$800 for a size of about two square meters. But before the bargaining was over, the same carpet was \$360.

"The minimum price anyone can expect to pay for a carpet of about two square meters is \$230, but it won't be a

quality carpet. You have to trust your eye and your taste. What do you think is a reasonable price for what you like? If they ask more than that, don't buy it."

Understand what you are buying, as well. A Turkish carpet is not a Persian, despite what some of the salesmen may say.

"Our carpets are better than the Persians," said one salesman, "because they are stronger, double-knotted."

The Armenian disagrees. "I have studied carpets, both old and new and I won't lie to you. The best are the Persians. You can't match the workmanship. After the Persians are the Turkish and then the ones from China, Russia and Afghanistan."

So if, like me, you find yourself among the shadows of Istanbul's Covered Bazaar, feeling like a dove among the vultures, look up Melih Sunal. His is just one of the many carpet shops in the Covered Bazaar. You can ask any of the salesmen hawking their wares. Just say he's a long-lost friend.

He probably won't serve you apple tea, at least I didn't get any. He won't come down on the price, at least he didn't come down for me. But it's the nearest thing you can get to walking quietly in a shop in the Bazaar without being eaten alive.

Joyce M. Davis

# Fighting for a Room of Their Own: Women-only Café Closed

When American feminist Margie Duffield arrived here on a junior year abroad program, she immediately realized that Greece was a man's world. There seemed to be no places where she could relax, meet other women, socialize, and avoid the street taunts of unaccompanied Greek men. So when she found the only women's café in Greece, situated in a side street off central Omonia Square, she was delighted. But her joy was to be short-lived.

Male neighbors and police, upset that Greek women should set up a women-only cafe to indulge in the traditionally male habits of playing cards or backgammon while sipping ouzo or Greek coffee, started to harrass the instigators of the idea, the Women's Democratic Movement (WDM). After less than a year in operation, with one member arrested and regular raids by police, the café in March was forced to close. But rather



than putting them off, this has made the WDM even more determined to re-open.

There appears a contradiction in the fact that the café has been forced to close at a time when the first socialist government in Greek history is in power, and espousing views of Greek feminists. "We are not affiliated to any political party, because we believe women's problems go beyond party lines and cannot be solved by any single party," explains the president of the 700-strong WDM, 54-year-old Athens lawyer Katy Kostavara. "Though we were the first Greek feminist organization to be set up after the fall of the 1967-74 military dictatorship, members who were either conservatives, socialists or communists have long left our ranks to join their own, party political organizations."

The present socialist government's own women's group, led by the prime

minister's American-born wife, Margaret Papandreou, has often been criticized for involving itself more in peace, anti-nuclear and other party political aims than on the important issues facing Greek women today.

The fuss over the café began when male neighbors complained to police that "women shouldn't indulge in such unlady-like habits as playing backgammon and drinking coffee or ouzo." A doctor with a practice in the same apartment block as the café even accused members of the WDM of "upsetting my lady patients with their rowdy and unsocial behavior, while acting in a very un-Greek manner."

Police, claiming that they are called in by these angry neighbors, have raided the one-year-old café several times since it opened, and three times in January alone. "The excuse they use is that we do not have a license to run a café," says Mrs. Kostavara. "But we are not a café open to the public, we simply use the name 'café' as a symbol of the Greek male misconceptions we are fighting against."

Symbol or not, Kostavara and her nine-member committee are putting up a strong fight to defend their café. She said: "I explained time and again to the police that we are a women's group who pay our rent on time, don't make a lot of noise and we use the premises to meet socially, to listen to speakers and hold meetings. But not only do the police remain unconvinced, they even arrested one of our members during a recent raid, charging her with serving soft drinks and coffee without a license. That was the last straw."

For committee member Efterpi Baka, 58, the forced closing of the café is a disaster. "All the other women's groups are linked to a political party; but because we concentrate solely on feminist issues, and have the opportunity to lobby legislators from all parties, we have managed to make an impact which others have not," she said. "But where will we meet now that our café is closed?" She listed a recent success for the WDM as being the government's decision to sidestep strong Orthodox Church objections and go ahead with the legislation on abortion in Greece.

Duffield, who comes from Tucson, Arizona, and at the age of 20 has been involved with feminist issues for several years, sees many differences between feminism in the United States and Greece. And it is because of these differences that the women's café is so vital. "Feminism here is more party political than in the United States, where we have more specific women's goals in mind



photos by Lee Stokes

when campaigning for changes," she said, adding: "That is why it was so good to find the only women's café in Greece, where feminist issues were more important than short-term party political objectives."

But for the time being, at least, the 700 members of the Women's Democratic Movement will no longer be able to meet in their Solonos Street café. Decorated in traditional Greek style with old posters on the wall, simple marble-topped tables and wooden chairs, it is now locked up and gathering dust. "This is only a temporary defeat for us," says president Kostavara. "But before we open our café once more, we've got some lobbying to do, not on the abortion bill, nor on protection of raped women, nor on illegitimate children. We have to appeal publicly to the government to allow us to fulfil our democratic right in Greece, and to express ourselves in the atmosphere we choose and prefer - a 'café'."

Lee Stokes



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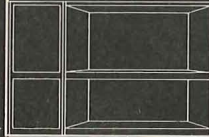
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## A Slav Evening

Monday, March 12 was the Kratiki's Slav evening, led by Czechoslovakian conductor Ladislav Slovak, who bears the title "People's Artist" in his native country. The program started with Dezider Kardos' *Bratislava*, a "symphonic overture." Kardos' music is a synthesis of modern European developments with Slovak folk elements, according to the program notes.

Kardos' overture is a brisk, contrapuntal piece, heavily orchestrated. One discerns, easily, influences from Prokofiev and Shostakovich. Harmonically the work is of a certain interest as it combines a diatonic language with a liberal use of atonality – whenever the composer thinks it necessary. The conductor, a knowledgeable musician with a sense of restrained and controlled energy, brought to the fore the orchestra's best qualities. The sound of the strings was clear and expressive, the brass controlled. Since the composer's woodwind writing is highly contrapuntal and "glittering," Ladislav Slovak paid particular attention to this usually weak section of the orchestra. The result was a brisk and exuberant sound, rarely heard from the Kratiki's woodwinds.

It is regrettable that the program's second item was Tchaikovsky's First Piano Concerto, a piece almost hackneyed by repetition. Yet the performance differed slightly from what one usually gets. Pianist Aris Garoufalis possesses a brilliant technique and a noticeable self-confidence, qualities which worked both to his advantage and to his disadvantage in this concert. On the positive side, one was struck by his limpid and powerful sound, coupled with his metric precision.

Unfortunately power and exuberance do occasionally breed a certain lack of subtlety. And this was the main defect of his interpretation. The deromanticization of this concerto had a happy result however. This seemed to me a welcome change! Slovak, the conductor, offered the public what I consider to be the best accompaniment in any concerto presented by the Kratiki so far this season. His tempi were faster than usual and his overall rendering of the concerto possessed an uncommon drive and precision. In the best Slav tradition great attention was given to the string sound and tonic imbalances were rare.

The concert's most interesting part was its conclusion with Shostakovich's First Symphony, written when the composer was still 19. Given the composer's

age and the artistic climate in the framework of which this work was written it can be considered a masterpiece.

It somehow contains (and *not* in miniature) the bulk of the composer's later fully developed musical thinking. Technically, too, the work is remarkably mature. The short, characteristically brisk, and often, deromanticized melodies are transparently orchestrated and, at the climaxes, instruments add color as well as volume – in the peculiarly martial Shostakovich fashion.

Ladislav Slovak's rendering of this exciting symphony is unhesitatingly praiseworthy. To him and to the orchestra that materialized his ideas, we owe the exceptional metric accuracy, the gradual or abrupt – but always controlled – building up of climaxes and, above all, the poignant and esoteric interpretation of the symphony's long third movement. A minor triumph for the Kratiki.

## The Unmagic Flute

A *neo anevasma* (new production) again at the Lyriki. The State Opera, true to the motto "spend more on a state enterprise if the state enterprise is in a crisis," an attitude responsible for many a collapse of public organizations, has decided that the solution is *nea anevasmata*... In the meantime no attempt has been made to improve the quality of singing, dancing, or orchestral playing, and the Greek performances can not employ foreigners (*Maria Golovin* was, clearly, an exception) without becoming instantly bilingual – and therefore unfit for modern audiences.

Such was the case with *The Magic Flute* on March 18 at the Olympia Theater. The work was directed by Lefteris Spinoulas, the Lyriki's assistant stage

director. Spinoulas is one of the most hard-working people in the institution. He acquired his efficiency through long experience even though he is not a stage director by training. The decision to entrust *The Magic Flute* to his hands proved, unfortunately, to be rather hasty. His direction did certainly include intelligent solutions to the opera's many problems (he was very efficient, for example, in his rendering of the "Fire Ordeal") but, on the whole, it damaged the opera's mystic and human element by an almost Wagnerian overburdening of the stage and by rendering the characters, I am afraid, just as stage puppets. Chereau's influence (of *Ring des Nibelungen* fame) was paramount in the "upper class capitalist" dresses of all the "evil" persons in the cast.

Nikos Petropoulos bears the responsibility for stage sets and costumes. And a heavy one it is! The initial effect of the Roman arcaded facade was magnificent but it proved too grand for the tiny Lyriki stage and the work stifled as the great numbers of people in the cast and chorus had to find their way through the arcades. I am very sorry to say that Petropoulos' work – apart from the permanent structure – was unstudied and, often, in bad taste. One looked with horror at the pediment of a temple whose truncated columns hung half way down from the pediment!

Musically things were better. B. Fidetzis conducted with a certain *brio*, but not coupled with the knowledge of following the singers' mistakes in the tempo. The chorus was mostly good, as always. Andreas Kouloumbis, baritone, is an excellent, if oversimplified, Papageno. He sung evenly, and musically, proving once more that he is one of the most invaluable and talented Lyriki singers.



New production of Mozart's "The Magic Flute" at the Lyriki Skini



His acting too was exuberant and it proved attractive to the audience, with its note of sincerity.

Ioulia Troussa (soprano) was second best. Always conscientious and careful, she sang with taste, conviction and precision. It is to be regretted that, portraying Pamina, she appeared mature *from the start*, leaving no room for the necessary development...

Fofi Sarantopoulou, (Queen of the Night) sang while indisposed and – being indispensable – she could not be exempted. I would not, therefore, like to comment on her singing. Gavrielides, as Monostatos, sung well but acted badly. Dimitris Kavrakos, the bass who now follows an international career, was a most welcome return. It is a pity that he was given a role – Sarastro – clearly unsuitable to both his vocal range and style. Sotos Papoulkas, tenor, was another return; he sings now in Germany. It is with grief that we noted a developing shade in his voice, a decline in his vocal powers. He remains, though, a convincing and stylish Tamino.

With the exception of the two “Armed Men,” the rest sang well, particularly the “Three Ladies”: A. Drakopoulou, I. Constantinou and Yolanda di Tasso. The “Three Boys” were M. Haritou, I. Barbi, and F. Skandali.

## Talented Pianist

Cyprien Katsaris is now a world famous pianist. On March 19 at the Pallas Theater, his choice of program – it was entirely devoted to Schubert – remains a matter of taste. It did suit mine because, so I thought, there was a certain emotional and stylistic unity in the recital. Katsaris played with an almost religious devotion and his rendering of the Sonata (KD 960) was esoteric with a feeling of impending doom. The Pieces for Piano (KD 946, opus posth.) were also delicately performed. Finally the Five Songs, rewritten for piano by Lizst: “Serenade” was an example of restrained, tasteful playing; “Message of Love” was given in an ethereal, unworldly atmosphere; “Ave Maria” started rather abruptly but developed to become a deeply moving experience; and “The Man of the Mill and the Stream” and “The Trout” were extrovert, light, and brilliant, a note of happiness to conclude the program.

## The Linos Ensemble

This is a remarkably fine group of ten players (flute, oboe, clarinet, bassoon, horn, two violins, viola, cello, and dou-

ble bass). They are talented young people. Their playing, at the Goethe Institute on March 21, was limpid, accurate, refined, and their program an example of a balanced fusion of different works, stylistically and chronologically. They did very well with everything from Haydn’s Nocturne in C Major, No. 1 to Stockhausen’s *The Zodiac Cycle*, an interesting but musically unsatisfactory work of repentance: barely atonal after so many daring wanderings.

Finally, Schubert’s famous *Octet* (1824), performed without the usual drama of some of its pages. I think this was a conscious choice, but I am not sure whether it is the approach the composer himself would have chosen. In any case, Athens rarely has the opportunity to hear an ensemble of such mellow, refined sound.

## A Brilliant Sunset

Iro Palli, soprano, is a woman of remarkable musicodramatic abilities. After following a short but brilliant career in some of the world’s greatest theaters, including Vienna, Salzburg, Paris, Strasbourg, Bern and others, she settled as singing professor at the Athens Conservatory. Occasionally she gives a recital. I hope her students attend it, for while the voice clearly shows its decline as an *instrument*, very few Greek lyric artists can equal Palli’s musicodramatic interpretations – she was unforgettable as Tosca and as Magda Sorel in Menotti’s *The Consul*, at the Lyriki, a few years ago.

She sung *Lieder* pieces by Schumann, Ravel, Poulenc, Zóras, and Pallantios, and arias from the operas *Herodiade* (Massenet), *La Gioconda* (Ponchielli) and *The Consul*. The more dramatic the piece the better Iro Palli becomes. She was tremendous as Magda Sorel, again. If one witnesses a sunset – at least vocally – it is a brilliant sunset indeed!

## Karytinios Ascending

The last concert of the month at the Kratikiki was conducted by Loukas Karytinios, a young conductor whose appearances verify his fame of increasingly mature interpretations. The program started with Sotos Vasiliades’ *Elliniki Rapsodia*, a programmatic, uninteresting work, hailing the Greek people’s resistance in rather conventional harmony and uninspired melody. Its orchestration is good.

Karytinios conducted with care and attention to detail and the work came through as a pleasant – if uninspired – minor but decent page of Greek music.

The unavoidable Third Piano Concerto by Beethoven came next. Pianist Nelli Semitekolo is known for her interpretations of modern “serious” music. She would not, I am afraid, be hailed as an interpreter of *this* concerto.

Karytinios accompanied her perfectly. His orchestra was balanced, symphonically integrated with the piano, and with very few metric inaccuracies. Finally, there were three symphonic poems from Smetana’s *My Fatherland*. Sensuous sound, a dynamic expressive drive, and a beautifully balanced tone color between strings and wind, were some of the conductor’s achievements which – elsewhere – are taken for granted (in every decent performance). Not so at the Pallas where they are, rightly, considered a happy surprise.

Dimitris K. Katsoudas

## Organ Recital

In a city with only three church organs, and perhaps not many more organists, the opportunity to hear a recital on this instrument is most welcome, and St. Paul’s Anglican Church was packed on Sunday March 11 to listen to a program of eighteenth to twentieth century music given by Roger Tilley.

The organ is, perhaps more than any other, what one might call a ‘high-tech’ instrument. Whereas a player of exceptional ability might be able to produce a fine sound with, say, a string or woodwind instrument of average quality, the level of performance on any organ is strictly limited by the technology of the instrument itself. Mr. Tilley’s recital made us aware – painfully so at times – of the need for refurbishing this instrument towards which the proceeds of the recital went.

The St. Paul’s organ is a small, two-manual instrument, with a limited number of stops, and very much English-Victorian in the kind of sound it produces (unlike, for example, the organ at St. Andrew’s Church, where Mr. Tilley is the organist, which possesses a fine baroque clarity of tone). This in itself makes any exact reproduction of the quality of sound appropriate to the three Passiontide Chorale Preludes by Bach (the second group of pieces in the program) difficult, but apart from this it was the poor quality of the instrument itself which got in the way of our enjoyment. In the first of these Preludes, for example, “Have Mercy on me, O Lord,” a series of repeated notes – supposed to represent the nails being driven into the

Cross – is played on both the manual and pedals: but the pedal notes being very slow to speak, as well as windy, destroyed the urgency they were intended to convey (a limitation which also appeared in the pedal ‘ground’ in Albinoni’s “Adagio”). Similarly the rather fuzzy quality of some of the manual stops made the disguised chorale theme from the *St. Matthew Passion* in the second of these Preludes less easy to pick out than it should have been.

The Albinoni “Adagio” followed the Bach, and Mr. Tilley stated the well-known theme of this piece with admirable gusto, if not absolute precision in the dotted rhythms. His subsequent performance of the Toccata per Cembalo by Domenico Scarlatti was the only occasion on which I felt the performer was not living up to the limited potential of his instrument. This piece was probably written, not for the organ but, like most of Scarlatti’s music, for the harpsichord, and at times Mr. Tilley’s playing lacked the pianistic skill of rhythmical exactitude which is the *sine qua non* of effective toccata playing.

That Mr. Tilley is very much an organist, rather than a keyboard player who happens to perform on the organ, appeared most clearly in one of his own organ compositions, the Six Worcester Psalms, with which he ended his recital. It may seem presumptuous for an amateur musician to succeed Bach, Albinoni and Scarlatti with some of his own pieces, but in this instance the decision was by no means unjustified. The Worcester Psalms consist of alternating loud and soft pieces each composed with a specific psalm in mind. Whereas the quieter pieces seemed to me rather lacking in inventiveness, the first and second of the loud pieces contained some very fine music. Their composer is evidently steeped in English music of the twentieth century, as their distinctive harmonic progressions and cadences often reminded me of Walton or Vaughan Williams, without ever degenerating into mere pastiche, and were exactly suited to the rather harsh, brassy quality of the diapason stops on this instrument.

## Guitar Sonatas and Songs

The guitar may seem, by comparison with the organ, much more limited in the kind of sounds it can produce. One notable aspect, however, of the playing of Yiannis Iliopoulos, in a solo recital of mainly Italian and Spanish sonatas and dances spanning the last four centuries, at the Hellenic American Union on

March 15, was his exploration of the surprising variety of timbre and tone quality which can be elicited from such a simple instrument by a player of skill.

Almost all the music in Mr. Iliopoulos’ very varied program was originally written for the guitar. However, since the guitar has long held an undisputed place as a classical instrument only in Spain and (to a lesser extent) Italy, many performers include in their repertoire pieces originally written for other, notably keyboard, instruments. His performance of Domenico Scarlatti’s Sonata L. 23 was an interesting attempt to transfer a piece originally written for harpsichord to the guitar.

The most enjoyable piece in the first part of the concert was for me the “Elegia y Danza” by Bonilla. A slow opening section, in which a simple theme is thoughtfully explored through several changes of key, leads into an allegro dance, in which an urgent accompaniment on the open bass strings is contrasted with a complex pattern of high notes. The dance dies away to nothingness (here the performer’s precise control of dynamics was put to good use) giving way to a final return to the elegiac style of the opening section.

The second part concentrated on the music of Spain (where, of course, the guitar comes into its own). Mr. Iliopoulos’ ability to elicit a varied range of sound from the guitar were there perhaps best exemplified by “Las Campanas del Alba” (the Bells of Alba) by Sainz de la Maza and “En Tierras de Jerez” (In the Lands of Jerez) by Rodrigo. Both make considerable use of sudden contrasts in musical style, which in the latter piece is perhaps intended to suggest the striking, often harsh contrasts of the Spanish landscape. In ‘Las Campanas del Alba’, the sense of contrast is simply but effectively achieved through an exchange of the melody between the upper and lower registers. In the opening section, the tune wanders slowly beneath a fast treble accompaniment; then a plaintive, high melody, using fast repeated notes (a style familiar, no doubt, to many of the audience from the bouzouki) is matched by a relaxed bass accompaniment.

The Rodrigo piece with which the concert ended employs a series of fast scales rippling up and down the fingerboard, punctuated by delicate lyrical motifs which are suggested rather than stated. Later in the piece, the perfect control with which Mr. Iliopoulos executed repeated ascending arpeggios which alter-

nated tonally between a clipped staccato and a beautifully liquid clarity had me on the edge of my seat.

## Schubert Song Cycle

The main item in a recital by the English tenor, Roland Vernon, accompanied by John Trevitt, at the British Council on April 3, was Schubert’s song cycle *Die Schöne Müllerin*. This was preceded by Purcell’s “Evening Hymn”, an appropriate choice for an evening which was dedicated to the memory of Kenneth Whitty.

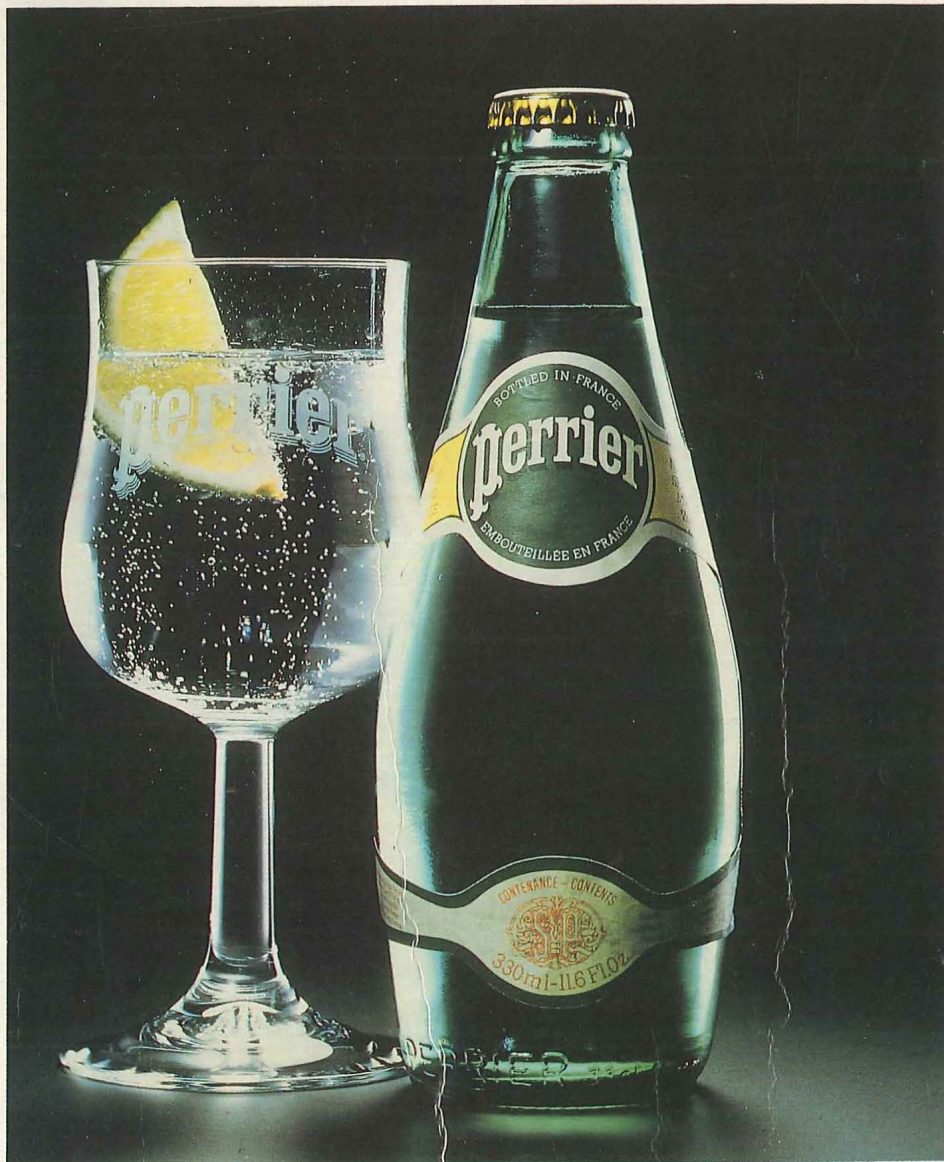
*Die Schöne Müllerin* (The Fair Maid of the Mill) is a setting of twenty love poems by Schubert’s contemporary Wilhelm Müller, which explore the whole gamut of romantic feeling, from the exquisite joy of triumphant passion, to impatient doubt and unsatisfied longing, to the melancholy acceptance of rejection. Schubert, always keenly alive to the nuances of his chosen texts, brings alive the breadth and contrast of feeling in Müller’s poems in a way that a mere reading of them perhaps never could. As Müller himself wrote, “My songs lead only half a life... till music breathes life into them, or rather awakens and calls forth the music that already lies dormant within them.”

Mr. Vernon had evidently studied both text and music with care; his enunciation was clear; and he displayed a fine judgment of the emotional quality of each piece. One of the reasons for Schubert’s success as a song writer is that, despite the sophistication of his music, it never loses that easy, lyrical ‘folk’ quality which is the real source of these songs’ lasting appeal. This was not evident throughout Mr. Vernon’s performance. In some of the earlier songs, there was a slightly forced quality about his voice, perhaps the result of nervousness and comparative inexperience, and a lack of ease towards the top of his range. But by the ninth piece, “Des Müllers Blumen,” which was sung in a beautifully natural style, he had thoroughly relaxed, and eased me into total absorption in the passionate quality of words and music which this kind of composition demands.

Mr. Vernon is a very young singer, only in his early twenties, and at the outset of his professional career. I would be interested to see what more he makes of this work in a few years’ time. Meanwhile, I look forward to hearing him sing the part of the Evangelist in the performance of Bach’s *St. John Passion*.

Fred Clough

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# In The Best Comic Manner

Following the admirable British theatrical tradition of "the show must go on," the Royal Shakespeare Company's production of "The School for Scandal," commemorating the fiftieth anniversary of the British Council, opened in Athens three days after the assassination of Kenneth Whitty, Assistant Representative of the British Council.

We owe the Athens production of Sheridan's *The School for Scandal* to collaboration between "Ekfrasi" and the British Council. It needed a first-rate performance by a first-rank company to alleviate the mood of those assembled at the Athens College theater on May 31, so shortly after the deaths of two members of British Council, Kenneth Whitty, who was instrumental in bringing this production to Athens, and Artemis Economidou.

Although superficially the best English comedy, *The School for Scandal* has a number of weaknesses to hide its glib and quick repartee. Careful pruning did a good deal to eliminate several actions incomprehensible to a non-English speaking audience, while it also did the playwright a service.

The scandalmongers' opening scene immediately set both the mood and tempo of the play. Furthermore, one did not even notice the lack of any connection between "The Teazles" scenes and those belonging to "The Slanderers" (originally they were two different plays). Lady Sneerwell's (Googie Withers) "paragraphs" were well inserted, indeed. Watching the group of slanderers not only *en masse*, as they are normally portrayed, but as a group of individuals whose "master passion" (to use Ben Jonson's expression) was "gossip", i.e., the killing of reputations, was delightful both to the eye and the ear.

(Incidentally, one of my pupils told me that although there were a few words here and there that she missed, she was under the impression that she had understood every one of them, and that the production should be renamed "A School for Theater" – for the edification of actors and students of drama.)

Dulcie Gray (like Ann Pope in 1777) seemed "to be the type cast for this candour." Uncle Sir Benjamin (Richard Kane) and nephew Crabtree (Ken Wynne) showed off their "pink heels and empty eminence" with gusto. Subordinate roles were equally individualized, as were the two roles (Second Gentlemen, and Servant) played by Barrie Wilmore. Master Rowley (Bill Fraser), plotting on behalf of Charles Surface was unforgettable, and so was Moses (Arnold Yarrow) with his perfect Augustan-Yiddish accent.

To move on to the Surface group, John McCallum could be both the majestic Sir Oliver and "little Premium" alternately. Joseph (David Yelland) and Charles Surface (Marc Sinden) acted as foil to each other, without overacting. Joseph Surface is a particularly difficult role to perform: he is supposed to be a "man of sentiment," whereas we (and Rowley) know him to be a hypocrite. Mr. Yelland did whatever lay in his power to tone down the melodramatic traits of his character. His asides (which to the first audience "were said, by downright acted villainy, to give a glimpse into the depths of his personality") were probably more subdued than those of John Palmer's had been in the original production at Drury Lane. (Showing villainy on stage seems to have changed since Restoration days when Congreve in 1770 was able to depict his villain, Fainall vis-à-vis Mirabell, his hero, in less than black-and-white colors.) But that was before "sentiment" had crept on to the English stage. Even the impossibly sentimental, and beautiful (Julia Josephs) Maria did not offend

with her occasional *sententiae*: but Sheridan gave his wonted witticisms even to her.

We are told that "no art could play a fan so delightfully" as Mrs. Abington (the original Lady Teazle), while Thomas King (Sir Peter) left, according to Charles Lamb, "a taste to the palate both sharp and sweet like quince." In this performance, Philomela McDonagh and Donald Sinden, with their lively domestic squabbles, did justice to their celebrated prototypes.

The play was admirably directed by John Barton and Peter Stevenson. The costumes were by Christopher Morley, and the lighting, adapted for this tour by Jerry Hodgson, was by Brian Harris. Guy Wollfinden's music was delightfully mid-18th century in its invention.

The Prologue, written by David Garrick, and the Epilogue by George Colman the Elder which rounded off the play gave further authenticity to a performance given in the best 18th century English tradition. Furthermore it allowed Miss McDonagh to show that Lady Teazle was not "a second-rate character" as Horace Walpole put it.

During the reception that followed the first night graciously given by the Representative of the British Council and Mrs. P. B. Naylor in the foyer of the Athens College Theater, guests and actors were able to mingle and exchange views.

Ion Zottos



"School for Scandal", from left to right: John Tordoff, Julia Josephs and Dulcie Gray.

## Of Gods and Goddesses

Fantastic myths. Why did we need them? Why do we read them still? How can we interpret the influence they have on us? In no country do ancient myths live on as potently as they do in modern Greece. One author, a Greek herself, Arianna Stassinopoulos, regards the gods and goddesses as a vital part of our psyche; another, a professor of non-Greek heritage, looks at the myth of the Amazons to underscore the ideology of feminism.

*The Gods of Greece* by Arianna Stassinopoulos and Roloff Beny (New York: Harry Abrams Inc., 1983) 216 pp.

Arianna Stassinopoulos has given us a parlor game, a pastime to intrigue in much the same way that scanning our horoscopes can. "Read this fascinating new book ... and determine your god-like personality traits and those of your friends," advertises the publisher.

Ms Stassinopoulos informs us, with the no-nonsense tone of an advice-columnist in the daily newspaper, that the gods and goddesses of Greek mythology are actually symbols for different aspects of our psyche. The characteristics, she would insist, ascribed to each deity are a blend of all the gods and goddesses, with one particular god (representing a particular aspect of our personality) dominating our lives at a particular stage.

Warming to her subject, the author, turned psychologist, counsels us with a platitude: "Recognizing the different gods in us dissolves our exclusive identification with the 'I' of our surface personality and at the same time expands the scope of our being to include an entire mythical universe ... scientific concepts can help us sort out and grasp objects and things, but when it comes to ourselves and our lives, we need the language of myths - emotional, dramatic, sensual - that can embrace the battles among the gods being waged in our souls and evoke a universal significance in the roles we play..."

Taking what seems to this reviewer a purely pagan position, one which is bound to encourage our hedonism and free us at last from notions of "original sin" and "expulsion from Eden", the author furnishes us with a ready-made excuse - "We are created in the gods' images and, therefore, can do nothing and feel nothing that has not already found expression in their behavior." This translated into modern Greek might

read "den fthaio ego" ("don't blame me").

Stassinopoulos devotes chapters in her lavish folio-sized book to the major gods and goddesses allowing the reader to find "in each god's essence patterns that reflect our expression and experience." Of course, many psychiatrists including Freud and Jung make constant reference to mythology and we acknowledge it as a valid tool to unlock the mysteries of human behavior. Still, the subject in the hands of Stassinopoulos can hardly be taken seriously.

Embellished with more than 100 brilliant color and black and white photographs by award-winning photographer Roloff Beny, the book apparently has popular appeal since it was chosen by the Book-of-the-Month Club.

*The War Against the Amazons* by Abby Wettan Kleinbaum (New York: McGraw-Hill, 1983) 240 pp.

Abby Wettan Kleinbaum, a professor at Manhattan Community College, has tackled an interesting project. She has tried to discover why man invented the myth of the Amazons. Moving through critical periods in human history, she examines attitudes about the Amazons held at particular moments in an effort to determine why the myth persisted.

And persist it did. Since the time of Homer, Western literature and art has fastened on these bands of women who led armies, built cities, won wars and founded powerful civilizations.

It is Professor Kleinbaum's conviction that the Amazon is a dream created by men: "an image of a superlative female that men constructed to flatter themselves." Men, she states, never invoked the Amazon to praise women but rather to describe her as strong, competent, brave, lovely - and sometimes desirable - in order to have a worthy opponent to crush. "The conquest of an Amazon is an act of transcendence, a rejection of the ordinary, of death, of mediocrity - and a reach for immortality." She asserts, "to win an Amazon, whether through arms or through love, or even better, through both is to be certified as a hero. Thus, men told of battling Amazons to enhance their sense of their own worth and historical significance."

Early Greeks, Dionysos, Theseus, Heracles, Achilles and Alexander, all had an encounter with an Amazon, either flirtatious or adversarial. The Romans continued to boast of their strug-

gles with the Amazons, implying that the struggle bestowed on them a quality of supernatural ability. Men in the Middle Ages regarded Amazons as negative symbols and were more apt to slaughter them in a bid to restore God's order.

The Amazon lived on to play a vital part in the Renaissance. Authors of this period looked to the Amazon as a symbol of adventure, sexual fulfillment and unspeakable wealth: "By the time of the Renaissance romances, the Amazon became a marker, a signpost for the explorer of a new land. She is where the gold is." During the Enlightenment, philosophers used the Amazon's imaginary political state as a model to form political and social theories. In our own time, the Amazon, claims the author, has entered popular culture. She reminds us that Katherine Hepburn made her debut as an Amazon Princess. The superwomen appear in science fiction, space fantasies and even on Madison Avenue advertising copy.

Professor Kleinbaum tells with animated language and some humor an excellent story. Although she certainly has a feminist perception, at no time is she shrill or strident.

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Commerce, Kaningos Sq. 15	361-6241
Communications, Xenofondos 13	325-1211-5
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Energy & Natural Resources, Mihalakopoulou 80	770-8615
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Vas. Sofias 5	361-0581-8
Health & Welfare, Aristotelous 17	523-2821
Interior, Stadiou & Dragatsaniou 4	322-3521
Justice, Socratous & Zinonos Sts	522-5903
Labor, Piraeus 4	523-3110
Merchant Marine, Vas. Sofias 150, Piraeus	412-1211-19
National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Sq.	323-0931-36
Northern Greece, Thessaloniki	(031) 26-4321
Phys. Planning, Housing & Environment	643-1461
Presidency, Zalokosta 3	363-0031
Public Order, Katehaki 1	692-9210
Public Works, Har. Trikoupi 182	361-8311-19
Research & Technology, Syntagma Sq.	325-1310
Social Security, Stadiou 21	323-9010
Aliens' Bureau Halkokondili 9	362-8301

### U.N. Representatives

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

### BANKS

The addresses listed are those of the central offices. Most banks have a number of branch offices in outlying districts. All banks are open from 8 am to 2 pm, Monday through Friday.

National Bank of Greece, 86 Aeolou St.	321-0411, 321-0501, 321-0601
Commercial Bank of Greece, 11 Sophokleous St.	321-0911-7, 321-1101-7
Ionian and Popular Bank of Greece, 45 Panepistimiou St.	322-5501-9, 323-0055-8
Bank of Attica, 19 Panepistimiou St.	324-7415-9
Bank of Greece (Central Bank), Panepistimiou St 21	320-1111
Creditbank, Stadiou 40	324-5111

The following banks and exchange centers are open extra hours:

National Bank of Greece, Kar. Servias and Stadiou	322-2738
Open for checks and cash, 8 am-9 pm Mon.-Fri., 8 am-8 pm, Sat. & Sun.	
Ionian and Popular Bank of Greece, Hilton Hotel, Vas. Sofias, Ambelokipi	722-0201
Credit Bank-Syntagma Sq.	322-0141
Tues - Fri 8am - 8pm	
Mon & Sat 8am - 6pm, Sun 9am - 1pm	
Credit Bank-1 Pericleous & Olympionikon Str. Psychico	
Mon - Fri 8am - 7pm	672-1725
Credit Bank - 6 Philhellinon Str.	323-8542
Credit Bank - 23 Metaxa Str. Glyfada	893-2415



## Foreign Banks (Mon-Fri 8-2 pm):

Algemene Bank Nederland, Paparrigopoulos 3, Klatthmonos Sq.....	323-8192
American Express, Panepistimiou 17.....	323-4781
Arab Bank Ltd., Stadiou 10.....	325-5401
Arab-Hellenic S.A. Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39.....	325-1906
Bank of Nova Scotia, Panepistimiou 37.....	324-3891
Bankers Trust, Stadiou 3.....	322-9835
Banque Nationale de Paris, 5 Koumbari St. Kolonaki.....	364-3713
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank N.A., Othonos 8.....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago, Stadiou 24.....	324-1562
Credit Banque Commercial de France, Filellinon 8.....	324-1831
First National Bank of Chicago, Panepistimiou 13.....	360-2311
Grindlays Bank, Merlin 7.....	362-4601
Grindlay's Bank, Akti Miaouli 15, Piraeus.....	411-1753
Midland Bank, plc, Syngrou 97.....	923-4521
Midland Bank, plc, Akti Miaouli 93, Piraeus.....	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.....	360-6456
National Westminster Bank, Filonos 137-139, Piraeus.....	452-9215
Saderat (Iran), Panepistimiou 25-29.....	324-9531
William & Glyn's, Akti Miaouli 61, Piraeus.....	451-7483

## INSTITUTIONS

### Churches and Synagogues

#### Greek Orthodox Churches of special interest:

Agia Irmi, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Chrisospliotissa, Aeolou 60.....	321-6357
Mitropoleis (Cathedral), Mitropoleos.....	322-1308
Sotiros, Kidathineon.....	322-4633

#### Other denominations:

Agios Grigorios (Armenian), Kriezti 10.....	325-2149
Beth Shalom Synagogue, Melidoni Melidoni 5.....	325-2823
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Ilissia.....	723-7183, 724-2680
Christos Kirche (German Evangelical), Sina 66.....	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi.....	801-7062
First Church of Christ, Scientist, 7a Vissarionos St.....	721-1520
Roman Catholic Chapel, Kokkinaki 4, Kifissia.....	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus.....	451-6564
St. Denis (Catholic), Venizelou 24.....	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou.....	652-2209
Worship Services, Sundays, 9am, Tassis Hellenic School Auditorium Xenias and Artemidos St., Kifissia. 11:15am The German Evangelical Church, 66 Sina St., Athens.....	721-4906
St. Paul's (Anglican), Filellinon 29.....	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21.....	323-1090
Trinity Baptist Church, Vouliagmenis 58, Ano Hellenikon.....	894-8635
Church of 7th Day Adventists, 18 Keramikou St.....	522-4962

### Cultural Organizations

British Council, Kolonaki Sq. 17.....	363-3211
Goethe Institute, Omirou 14-16.....	360-8111
Hellenic American Union, Massalias 22.....	362-9886
L'Institut Francais, Sina 29.....	362-4301
Branch: Massalias 18.....	361-0013
Instituto Italiano, Patission 47.....	522-9294
Jewish Community Centre, Melidoni 8.....	325-2823
Lyceum of Greek Women, Dimokritou 14.....	361-1042
Parnassos Hall, Karytsi Sq. 8.....	721-8746
Society for the Study of Modern Greek Culture, Sina 46.....	363-9872

### Educational Institutions

American Community Schools.....	659-3200
Athens Center.....	701-2268
Athens College (Psychico).....	671-4621
Athens College (Kantza).....	665-9991

Campion School.....	813-2013
College Year in Athens.....	721-8746
Deree College (Agia Paraskevi).....	659-3250
Deree College (Athens Tower).....	779-2247
Dorpfeld Gymnasium.....	681-9173
Ekali Elementary.....	813-4349
Italian School.....	228-0338
Kifissia Montessori School.....	808-5935, 808-0539
University of LaVerne.....	813-6242
Lycee Francais.....	362-4301
St. Catherine's British Embassy.....	801-0886
St. Lawrence College.....	681-2096
Tasis/Hellenic International School.....	808-1426
Tasis/Boarding School.....	801-3837
The Old Mill (remedial).....	801-2558
University Center for Recognition of Foreign Degrees, Syngrou Ave. 12.....	922-9065

## CLUBS AND ASSOCIATIONS

### Social/Sports Clubs

Alcoholics Anonymous, Em. Benaki 34 Zalougou 15 (entrance).....	682-7639
American Club, Kastri Hotel.....	801-2988
American Legion (Athens Post).....	922-0067
Tziraion 9 (near Temple of Zeus) A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri.....	659-3200
AOK Tennis Club, Kifissia.....	801-3100
Athens Tennis Club, Vas. Olgas 2.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Cross-Cultural Association.....	671-5285
Ekali Club, Lofou 15, Ekali.....	813-2685 813-3863
Fed. of Bridge Clubs, Evripidou 6.....	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4.....	323-4107
Golf Club, Glyfada.....	894-6820
Greek Alpine Club, Aeolou 68.....	321-2429
Greek Girls Guides Association Xenofondos 10.....	323-5794
Greek Scout Association Ptolemeon 1.....	724-4437
Greek Touring Club, Polytechniou 12.....	524-8600
Hellenic Animal Welfare Society.....	644-4473
Hippodrome, Faliron.....	941-7761
New Yorkers Society of Athens P.P. BOX «A» 152 31 Athens.....	672-5485
Republicans Abroad (Greece).....	681-5747
Riding Club of Greece, Paradissos.....	682-6128
Riding Club of Athens, Gerakas.....	659-3803
Sports Center, Agios Kosmas.....	981-5572
The Players, Theater Group.....	692-4853, 724-7498
The Hash House Harriers, jogging club.....	723-6211, ex. 239
Multi-National Women's Liberation Group Romanou Melodou 4.....	281-4823
Paradissos Tennis Club, Maroussi.....	681-1458
Politia Club, Aristotelous 8.....	801-1566
Yacht Club of Greece, Microlimano.....	417-9730
YMCA (XAN), Omirou 28.....	362-6970
YWCA (XEN), Amerikis 11.....	362-4291

### Business Associations

Athens Business and Professional Women's Club, Ermou 8.....	324-2115
Athens Cosmopolitan-Lions Club (Mr. P. Baganis).....	360-1311
European Economic Community (EEC), Vas. Sofias 2.....	724-3982
Federation of Greek Industries, Xenofondos 5.....	323-7325
Foreign Press Association Akadimias 23.....	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistriou 28.....	360-0411
Hellenic Cotton Board Syngrou Ave. 150.....	922-5011-15
Hellenic Export Promotion Council Stadiou 24.....	322-6871
Hellenic Olympic Committee Kapsali 4.....	724-9235
Hellenic Shipowners' Association Akti Miaouli 85.....	411-8011
National Organization of Hellenic Handicrafts, Mitropoleos 9.....	322-1017
National Statistical Service, Lykourgou 14-16.....	324-7805
National Tobacco Board Kapodistrias 36.....	514-7311
Propeller Club.....	522-0623
Rotary Club, Kriezotou 3.....	362-3150
Thessaloniki International Fair, Hellexpo Egnatious St. 154, Thessaloniki.....	(031) 23-9221

### International Chambers of Commerce

American Hellenic Chamber of Commerce Valaoritou 17.....	361-8385
British Hellenic, Chamber of Commerce Valaoritou 4.....	362-0168
French Chamber of Commerce Vas. Sofias 4.....	723-1136
German Hellenic Chamber of Commerce	

Dorilaou 10-12.....	644-4546
Hong-Kong Development Council Kerasoundos St. 6.....	779-3560
Italian, Chamber of Commerce Mitropoleos St. 25.....	323-4551
Japan External Trade Organization, Akadimias 17.....	363-0820
Yugoslav Chamber of Commerce Valaoritou 17.....	361-8420
Athens Association of Commercial Agents Voylis St. 15.....	323-2622

### Greek Chambers of Commerce

Athens Chamber of Commerce and Industry, Akadimias St. 7-9.....	360-4815/2411
Chamber of Fine Arts of Greece, Mitropoleos St. 38.....	323-1230
Geotechnical Chamber of Greece Venizelou St. 64, Thessaloniki.....	(031) 27-8817-8
German Hellenic, Dorileou 10-12.....	644-4546
The Hellenic Chamber for Development and Economic Cooperation with Arab Countries 180 Kifissias, Neo Psychico.....	671-1210, 672-6882
Handicrafts Chamber of Athens Akadimias St. 18.....	363-0253
Hellenic Chamber of Hotels Aristidou 6.....	323-6641
Hellenic Chamber of Shipping, Akti Miaouli 85.....	411-8811
International, Kaningos 27.....	361-0879
Piraeus Chamber of Commerce & Industry Loudoufikou St. 1, Plateia Roosevelt.....	417-7241-43
Piraeus Chamber of Handicrafts Karaiskou St. 111.....	417-4152
Professional Chamber of Athens El. Venizelou St. 44.....	360-1651
Professional Chamber of Piraeus Ag. Konstantinou St. 3.....	412-1503
Technical Chamber of Greece Kar. Servias 4.....	322-2460

## SERVICES

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

### Postal

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

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## ATHENS TIME: GMT + 3

### Municipal Utilities

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

### Lost Property

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

### Tourism

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



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- ΑΘΗΝΑ: GOLD COIN, ΣΤΑΔΙΟΥ 17 - ΨΑΡΡΟΣ, ΣΠΥΡΟΜΗΛΙΟΥ 9-11 - ΣΤΑΔΙΟΥ 3 - ΣΤΑΔΙΟΥ 3 (ΣΤΟΑ ΚΑΛΛΙΓΑ) - ΑΡΓΥΡΟΠΟΥΛΟΥ 8, ΚΗΦΙΣΙΑ
- ΠΕΙΡΑΙΑΣ: Ι. ΤΡΑΜΠΑΚΟΠΟΥΛΟΣ, ΒΑΣ. ΓΕΩΡΓΙΟΥ Α' 4 • ΘΕΣΣΑΛΟΝΙΚΗ: ΣΩΚΡ. ΣΑΛΙΚΑΣ, ΕΛ. ΒΕΝΙΖΕΛΟΥ 41 - Κ. ΜΗΛΟΠΟΥΛΟΣ, ΤΣΙΜΙΣΚΗ 39
- ΛΑΡΙΣΑ: Ν. ΣΚΥΛΑΣ, ΚΥΠΡΟΥ 68 • ΣΕΡΡΕΣ: «ΣΟΥΛΗΣ», ΜΕΡΑΡΧΙΑΣ 5 • ΚΑΒΑΛΑ: ΑΕΙΟΣ ΧΑΤΖΗΒΑΣΙΛΕΙΟΥ, ΟΜΟΝΟΙΑΣ 83
- ΚΕΡΚΥΡΑ: Κ. ΜΑΡΟΛΑΣ, ΕΥΓ. ΒΟΥΛΓΑΡΕΩΣ 61 • ΗΡΑΚΛΕΙΟ: Ν. ΣΤΕΙΑΚΑΚΗΣ, ΛΕΩΦ. ΔΙΚΑΙΟΣΥΝΗΣ 27

Διαφ. ΑΛΕΞΟΥΔΗ

# Airline of The Year.

**"This Year's winner could have won several of our other awards along with the top honors.**

**"SAS could have won our Passenger Service Award for its many innovations and quality service.**

**"It could have won our Financial Management Award.**

**"For years of outstanding technical management we could have given SAS our Technical Management Award.**

**"Finally, a good argument could be put up for giving SAS our Market Development Award.**

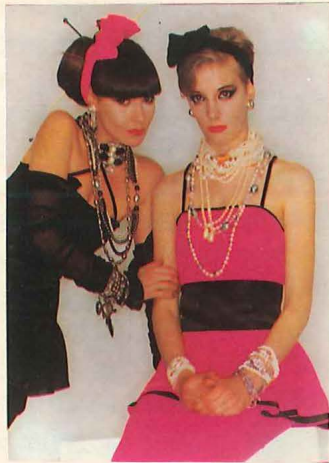
**"But rather than give all of these awards to one airline the same year, we simply awarded SAS with our top honors!"**

**Thank you, thank you, thank you, Air Transport World. We're blushing all over, here at SAS.**

  
**The Businessman's Airline**

## Pointers

A very interesting spring-summer collection was shown at the King George on April 11 by designer **Billy Bo** who even outdid himself this time, using all those earthy colors and designs which characterize '84 ladies' fashion. Playing games with plenty of material on his colorful skirts, chemise dresses, and comfortable two-piece outfits, he has – together with his leather accessories – created a more feminine, attractive, sexy look. Naturalness and



simplicity are the keynotes to Billy's elegant style this year because he believes that fashion is ageless.

**Olympic Airways** recently inaugurated its new services from Athens to Copenhagen and back non-stop three times weekly and a fourth one via Thessaloniki. Another non-stop service that's just started goes to Marseilles – increasing Olympic Airways non-stop destinations in Western Europe to 31. A truly traditional Greek Easter was celebrated at the **Athens Hilton** with a meal that included a fantastic variety of Easter specialities beside lamb-on-the-spit washed down by plenty of Greek wines. In that festive atmosphere which the Hilton knows how to create best, plenty of Athenians and foreigners enjoyed themselves until late afternoon hours. By the way, the Hilton Supper Club is now also open for business lunches daily from 12:30 p.m.-3:30 p.m. For our gentlemen readers. Some definitely good news has just arrived: **Mark Cross** has added to his fine leather accessories, a complete cosmetics line including eau-de-cologne, brisk after-shave, shaving cream for tough beards, deodorant spray and soap. A top presentation of male elegance, top sealed by "Cross quality," will be found at all major cosmetics shops in Athens.



A hundred and fifty world renowned French chefs, all members of the Association des Maitres Cuisiniers de France, ar-

rived in our town for various events, especially concerning tourism, following a very interesting cruise to the Greek islands called "ODYSSEIA MUMM '84" This cruise was officially organized by the famous **MUMM Champagne** (Cordon Rouge etc.) which for 40 years has been represented exclusively in Greece by **Genka S.A.**

Don't forget to pay a visit soon to this very Argentinian place designed in South American style at Metaxa St. 16, Voula. **El Argentino**, owned by Tito and Vicky, opened its doors recently to those who appreciate top Argentinian cuisine offering original specialities including, of course, those famous steaks on the spit... As a last pointer for this month, I want to express my thanks to all those whose beautiful birthday presents showed how much they care and love our magazine on the occasion of its 10th anniversary on April 9. To **Achaia Claus**, **Kaloyiannis Brothers** and **Perrier Water**, a very special THANK YOU from the Athenian. **Je Reviens** that catered the party did an excellent job!

**Irène Liadelli**

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# Nicholas Gage: The Past Cannot Be Buried

**Nicholas Gage left his job at the New York Times in 1980 to write the story which had haunted him since his childhood: the torture and murder of his mother during the Greek civil war, which is described in his best-selling book, *Eleni*. Gage's village – Lia, which lies just below the Albanian border – was occupied by communist guerillas during the civil war. Rather than risk having her children killed or sent away to a communist country, she arranged for three of them to escape and join their father in the U.S. This action cost her life. A major motion picture based on the book begins shooting in Greece this fall.**

**By B. Samantha Stenzel**

"I wrote this book because I felt it was something that I owed to my mother and to all those other people who were butchered in the period of the Greek Civil War and who didn't know why. They were peasants who were trying to stay alive and feed their children. I wrote it and turned it in and went on assignment in Europe for *The New York Times*. I expected it would sell five or maybe eight thousand copies." This is how author Nicholas Gage explained his reasons for writing *Eleni* and his expectations of its success in an interview while visiting Athens in March. Much to his surprise, the book is on the best-selling list in almost every major country and is currently being translated into fourteen languages. It has received international critical acclaim and after an excerpt appeared in *The New York Times Magazine*, there were more than seventy offers for movies.

"I was in England when my wife called me," recalled Gage. "She said the Book-of-the-Month Club had just chosen it for the main selection for July, 1983. That floored me. I said, 'Why would the Book-of-the-Month Club want to pick a book about a corner of the world that no one in the United States had ever heard of about a war that happened thirty-five years ago that no one even remembers?'" An explanation for the choice was given by the president of The Book-of-the-Month Club when he told Gage, "Places

may be different and customs may be varied but emotions are the same. This book touches human emotions that we all feel."

Gage concurred with this and said in his assessment, "*Eleni* is a very human story and I think this is why the book has been successful. It's not political. I personally don't like any form of political dogmatism, whether it be left or right." Nevertheless, although the book has been a tremendous success in Greece, Gage observed that "no paper from center to left has reviewed it." He read to me an excerpt from *The London Times Literary Supplement* which said, "When the Greek translation was published in mid-December, it sold 4,000 copies on the first day, with a run of 10,000 at the end of the week. It sold a further 10,000 very soon afterwards and is now in its third major printing. By Athenian standards, these are quite extraordinary figures and testify that a lot of people have a widespread interest in the subject... The Greek journalistic reaction today seems to be a definite conspiracy of silence, which contrasts interestingly with *Eleni's* runaway sales."

As far as this silence or the criticism leveled against the book that it is written with a right-wing bias, Gage observed, "I don't think any country can bury its past anymore than any individual can bury traumas in his own life without suffering neurosis as a result. You can have national

neuroses as well as personal ones. My position is that it should all be laid out, who killed whom and who did what." Yet Gage doesn't claim to have a monopoly on truth. Instead he said, "I wrote about what happened to my family in my area and if people have had other experiences, they can write about it. I have helped people in the United States to find publishers who have written about the Civil War from a communist point of view."

*Time* describes Gage's account as being done with "a journalist's balance and detachment." It further commented, "The author manages to be fair to people he has every reason to despise. He evokes the grievances of the guerrillas as well as their treachery, the gullibility of the villagers as well as their jealousy and spite." Gage also mentioned with pride that the well-respected historian C. W. Woodhouse has praised the historical accuracy of the biography.

Gage's journalistic background is apparent from his meticulous care in detail and facts. He worked for *The New York Times* for years, spending four and a half years in Greece as the Eastern Mediterranean correspondent covering "all the fires around here including the revolution in Iran." He spent six years, on and off, doing research for the book which included interviews with over 400 people from all over the world and spent two and a half years in actually writing the book. "Each chapter I rewrote from nine to sixteen times. Whenever I have told some people this, they have said 'Oh, you must have a very hard time writing'", he said laughing. But for Gage accuracy was paramount in his account and "because I'm a reporter, I had at least several witnesses to every action that I described in the book."

Gage's personal dictum seems to be "You cannot hide the truth." He has had many a tangle with controversy in previous books written on such volatile subjects as narcotics trafficking, political corruption and

organized crime in *Mafia U.S.A.* "I've always been threatened but nobody did anything to me. I've never worried," he stated firmly. In *Portrait of Greece*, he was critical of the junta in power in Greece at that time and because of this book and several magazine articles, he was banned from entering Greece for three years.

Although Gage left Greece as a young boy, he was raised with an ethnic background and in fact feels that "the Greeks I know in the States maintain more of the traditions and 'ethos' of the culture than those that have remained here." He hopes to return one day to live in Greece, perhaps in his village but admits feeling an ambivalence about the nature of the modern Greek. "I don't like the obsession with politics that seems to dominate all of life here. For me, it's boring. Greeks are so talented, so naturally intelligent that if they put all of their energies into productive pursuits instead of politics, Greece would be one of the

most progressive countries in the world," asserted Gage. He feels this political obsession has spilled over into journalism here, so that there is an "advocacy press" in which the ideology rather than the facts dictates the words.

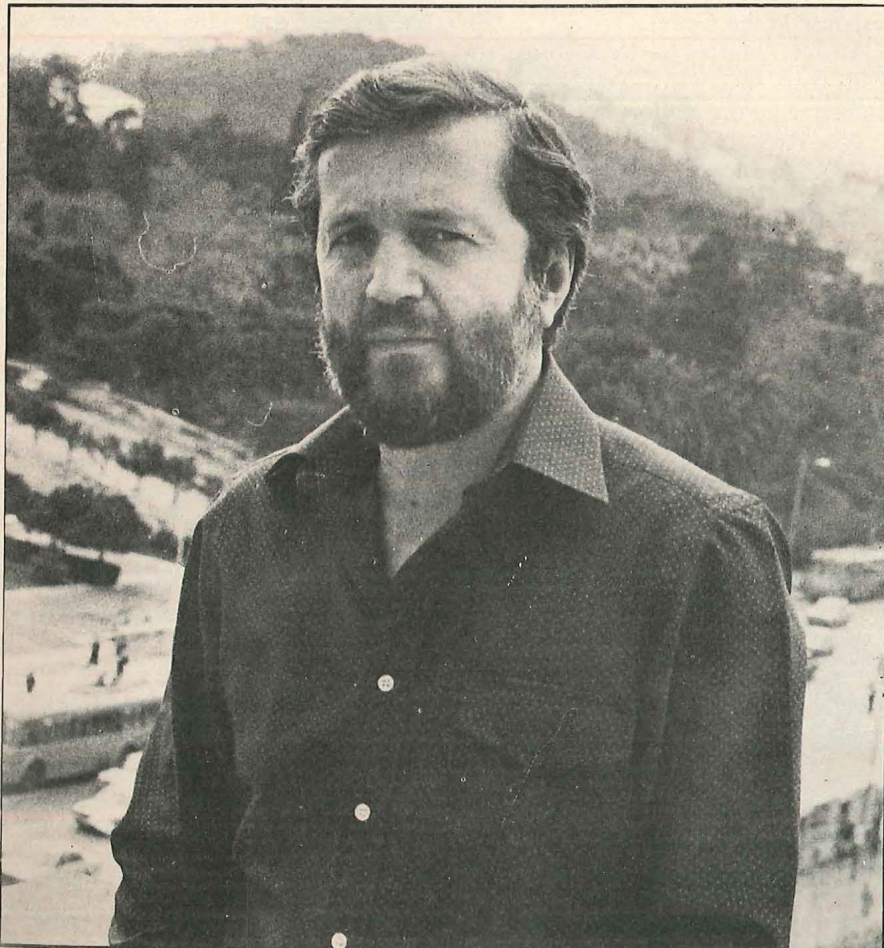
Although Gage has concrete plans for future writing projects as well as getting back to work as a roving correspondent someday because "it's hard to get the ink out of your blood," his main concern right now is working on the film adaptation of *Eleni*. He is the co-producer of the film which will be directed by Peter Yates. Yates is an Englishman who has directed a number of notable American films including *Bullitt* and *Breaking Away*. Most recently, he made *The Dresser* which won a Silver Bear at the Berlin Film Festival for the lead Albert Finney and is nominated for several Academy Awards including that for Best Director.

Steve Tesich, who won an Academy Award for the screenplay

of *Breaking Away* will be the scriptwriter. Born in Yugoslavia, Tesich is familiar with the character of the Balkan people. Gage believes that an author cannot write his own screenplay. "You're too attached to what you have written in the book and this is much more than you can use in the script," he admitted. Yet he is also aware of the difficulties involved in adapting such a complex work for the screen. Because he is the co-producer and reserves the right to approve creative decisions, he feels confident that he will not be disillusioned by the transformation. The film which has a projected budget of ten and a half million dollars, is scheduled to begin shooting in August or September of this year, with exterior shots taken in Lia, Gage's village. The film will be made in English because, as Gage noted, shooting it in Greek and subtitling it would limit the audience. Although casting has not yet begun, the writer predicts that Yates will use as many locals as possible in order to create an authentic look. Gage feels that Greeks will respond favorably to the movie. "For many years, you had rightest mythology and now you have leftist mythology. The majority of the Greek people that I know are interested in a realistic portrayal of their history."

In some ways, Gage perceives the writing of *Eleni* as a cathartic experience. "I basically wrote *Eleni* so that my children and those of my four sisters would know that someone had paid with her life for them to be what they are and to have the options they have." He added, "There's so much cruelty in the world that what keeps civilization going are people with some standards who are willing to die for them." That evening, in a speech at the Harvard Club in Athens he confessed, "I was haunted by a desire for revenge." But in the end he realized "If I gave in to this feeling I would be betraying the very humanity that my mother had sought to instill in me with her own sacrifice."

Nicholas Gage

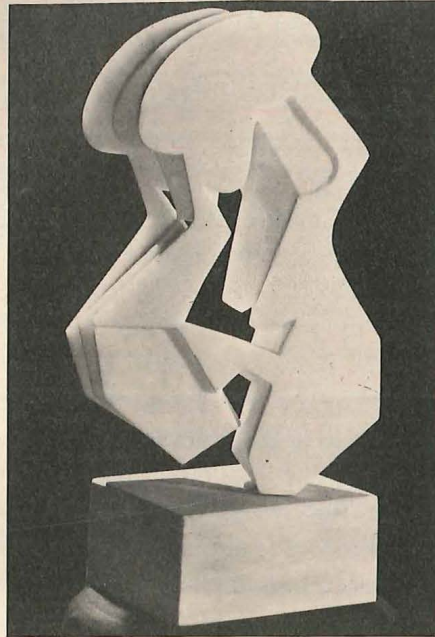


## Sculptured Triforms

A very gifted sculptress, Athena Kargsten, has recently presented her first one-man show in Greece at the Zygos Gallery.

Her theme is the female torso and her manner of presenting it in small triforms is unique. Three identical abstracted shapes of the female figure are superimposed one against another, creating a single image which is concrete as well as evocative. The sweeping curves and smooth surfaces of the triforms are set in various poses of graceful movement that can be viewed and fully appreciated from all sides. Their outlines are seen in perspective. Most interesting are the spaces within these abstract shapes that become part of the design, show depth and parts of the receding forms, and through which an intricate play of light and shadow seeps in. This is best seen in the marble forms.

Athena Kargsten uses sparkling white marble from Paros, African wood dyed black for contrast, and translucent Plexiglas. Her impeccable sense of form is effectively defined by all three materials. Her chisel carves rhythmic sweeps of marble that flow naturally into linear patterns. Dynamic as well as lyrical, they evoke the sensuality of the feminine figure. The wood triform torsos, in their postures of sweeping motion, beautifully proportioned, rise tall and proud in their dark texture. Plexiglas has the added attraction of transparency which lets one see right through the forms. The middle glass is of a smoky color which adds sub-



Athena Kargsten

stance and strength to the forms while the smooth bevelled edges and the inner spaces catch the light and shadows. Several pencil drawings of nude figures help one to understand how the triforms were conceived. Simplicity and beauty are the keynotes to this exhibit, and the interplay of the three materials, extraordinarily moving in their poetic contrasts of texture, arouse an emotional response in the viewer.

Athena Kargsten has lived abroad for many years, mainly in Sweden where she studied sculpture at Stockholm's School of Fine Arts. Two major works of hers are displayed there outdoors, one in a city park, the other at a medical center.

symbol at the top of a stone pinnacle, representing human success, while up the sides stick-like figures like mountain-climbers in fierce competition for the prize. In *Prometheus*, it is chained to a rock; and in yet another composition, it climbs a thorny ladder, an allusion to life's constant struggle. *Anger, Uproar, Revolution* is a strong outburst against suppression: three winged fists of bronze thrusting out of a stone base. In contrast, there is a very carefree scarecrow, a *clochard*, and Richard the Lion-Hearted dressed in open-work armor, a necktie, a torn shoe and a patch on meshed trousers.

The artist's medical knowledge offers opportunity for much fantasy and humor. There is a group of small sculptures that could have been taken right out of an anatomy book. A cranium, split in half, becomes an owl with large amethyst-colored stone eyes; a centaur in two shapes represents the stomach; and an inner ear, as seen through a microscope, is translated into irregular square shapes on stems rising like flowers out of a stone base and called *Feminism!* An inventive drama is created in *The Theater* by the use of a cassette whose music activates blinking lights beneath the base, giving the impression of motion to the figures of the composition. Yiotopanos' sculptures glow from the brightness of the bronze which he bends to his will and his imagination with a flair.

## Harmony in Limestone

An exhibition of abstract paintings is currently being shown at the Zoumboulaki Gallery by Michael Katzourakis, who was born in Alexandria, studied in Paris and has had exhibitions in New York, Athens and other European cities.

The artist's latest work is a series called *Fragments*, paintings on limestone slabs such as those used for verandas or sidewalks. Each piece, in its own shadow-box frame covered with Plexiglas, is a harmonious unity of color and linear pattern. Transparent pastel hues of blue, sand, lime-green or rose, with the white of the stone seeping through, color the surface of rectangular shapes created, some by the juxtaposition of color, some by engraved lines, and others by a texture carved into the stone. Edges have been chipped off giving the illusion of a fragment from an archaeological dig. Each limestone piece has its own individual pattern of irregular shapes and its own harmony of very pale shaded color.

## A Doctor As Artist

An intriguing exhibit of very individualistic sculptures was shown last month at the Dada Gallery by a man whose profession is medicine. Yiotopanos, a doctor of gerontology, is rapidly invading artistic circles with this third one-man show within six years.

Inspired by man's sufferings and yearnings, he expresses these in many small sculptures of stone and bronze with symbols and allegorical allusions that evoke a grim pessimism and a sense of fatality referring to man's greed and thirst for power, wealth or glory. Themes of disillusion, jealousy and cruelty are interwoven constantly into his work.

Yiotopanos represents man as a bronze "globarium," a round sphere most often sprouting delicately shaped wings. In *The Attempt*, he places this

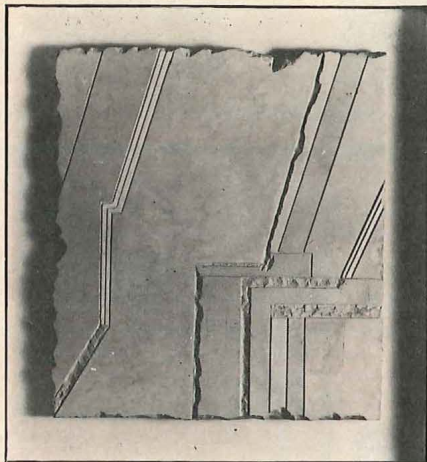
Yiotopanos





Among the canvas paintings on exhibit, *Cancellation* is an intriguing composition of identical, precise patterns of wide horizontal bands, perfectly ruled, and repeated down the length of the work; each band separated by a narrow line-strip and colored in beautiful graded tones of a deep red-rose. The entire painting is "canceled" by two diagonal bands forming an "X".

Michael Katzourakis states that he has "created his own personal vocabulary of shapes and colors that give him infinite possibilities of compositions. And although he has no message to deliver, he almost always has a stimulus (a wall for *Fragments*, railroad carriage doors



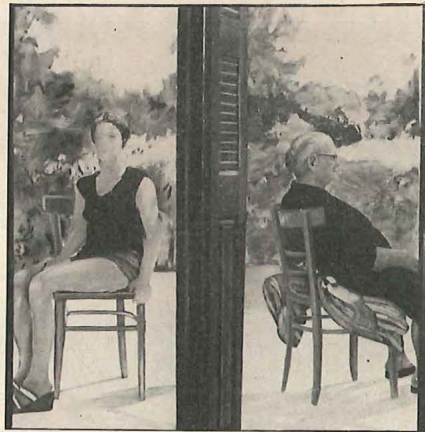
Michael Katzourakis

for *Cancellation*) that guides him into his disciplined designs, geometric patterns of various shapes and sizes that have a harmonious relationship of space, line and color. His concern with the "rhythm of space and color" has led him into industrial design. He has often been commissioned to decorate hotels, hospitals, office buildings and cruise-ships in which he now specializes. He is as renowned in this field as he is for his painting.

## Invasion of Privacy

Most artists enjoy recording people's everyday activities. Takis Katsoulidis, the noted graphic artist, does just that in his current show of large acrylic paintings and lithographs at the Skoufa Gallery.

Genre painting is not new to this artist. It has been a favorite subject for numerous lithographs which often depicted country life and customs. His main theme at this exhibition is women portrayed at home, in the bedroom, bath, lounging on the terrace. With a transparent freshness of observation he invades their privacy, recording the familiar everyday routine of dressing, bathing, combing hair. A painting which



Takis Katsoulidis

shows the artist himself watching his model dressing through a mirror is particularly effective. On a terrace, leaning against the railing in a nightdress and with a view of the city behind her, the artist's model is enveloped in the cool rose-mauve tones of a summer evening. This is an especially lovely and sensitive work called *The Athenian*.

Katsoulidis' art lies somewhere between realism and expressionism. His color at times has an ethereal quality; soft pastel shades that change in hue and intensity as they travel over the surface of the canvas. Often it is brilliantly vivid, creating provocative shadows and interesting textures.

As many as fifteen different colored inks have been used to depict the gay and carefree mood of a fine lithograph called *A Day at the Beach*. In the painting *Two Generations*, a diptych, he shows through each of two identical open doors a figure sitting on the terrace in juxtaposition to the other, a young girl facing indoors and an elderly woman facing out. As in *The Athenian* and other paintings, Katsoulidis repeats this process of looking at the outside from within. In this way he records many interior and exterior details.

This month, Katsoulidis' graphic talent will be on show at New York's Museum of Natural History, where the exhibition "Peonies of Greece" from the collection of the Goulandris Museum of Natural History will be accompanied by his superb portfolio of twelve colored lithographs of peonies executed especially for this exhibit from the drawings of Niki Goulandris.

## Spontaneous Scenes

Since Dürer in the 17th century, watercolor has been a popular medium for many artists. It was a quick way to record on site preliminary sketches for future works, or to render detailed scientific

studies of plants. Later, Turner brought a special aura and passion to the medium. For the Impressionists, it was an ideal way to depict quickly the "instant impression."

Koula Maragopoulou is showing at present her own instant impressions in watercolor at the gallery Nées Morphés. Landscapes, outdoor genre scenes and portraits are the subject matter of this exhibit and of her prolific career as a whole. Her love of nature comes from the haunting topography of her native Messinia and from her teacher, the famous expressionist George Bouzianis, who was the first Greek artist to win a Guggenheim award (1956).

Villages jutting out precariously from a mountainside, flowing streams, and various landscape views, all painted on site, are depicted with lyrical enthusiasm and rendered with her own expressionistic perception of nature. Her forms are blurred through the variety of somber color tones which express eloquently the loneliness and desolation, and, at the same time, the serenity of these remote villages. A romantic melancholy is evoked throughout many of these watercolors.

A change of mood is set with children



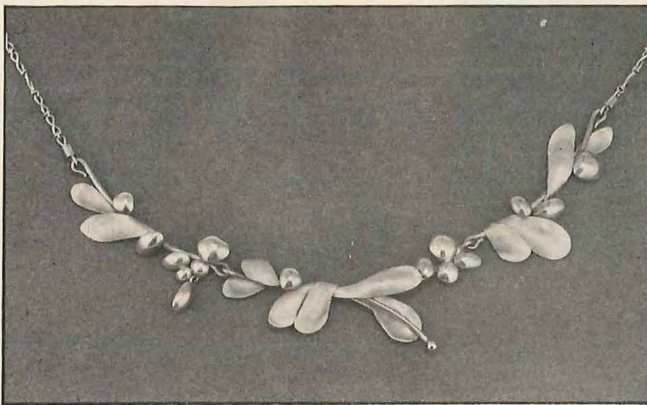
Koula Maragopoulou

playing in the park, people sitting or strolling in the very gay genre scenes that are alive with motion and color, a fiesta of bright, bold colors. These spontaneous scenes, recorded with quick strokes that animate the composition, transfer the artist's own enjoyment of her work directly to the viewer.

Koula Maragopoulou is exhibiting portraits for the first time: mostly of women, full of character, captured in sensitive moods and with expressions of grave intensity. Here, a simple brushstroke conveys a complexity of feeling. On exhibit are also several still-lives with fruit, and one seascape, a sensitive watercolor of a boat-building scene, *The Karnayio*, painted in the mauves, yellows and deep reds of a beautiful sunset.

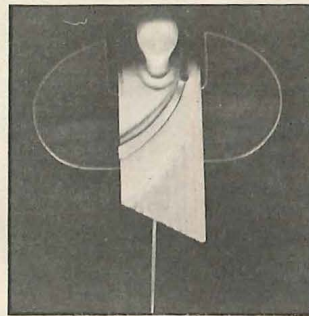
Mary Machas

Are diamonds a girl's best friend? Not if you take a look at the inventive jewelry created from such materials as gold, titanium, brass, bone and sea shells.



Gold and precious stones are the materials which Leonidas and Lina Diamantopoulou Fanourakis favor. The Fanourakis' work can be found at

**Anemos, The Art Gallery** and their two shops. The necklace shown above is made of 18, 22 and 24K gold. Price 94,000 drs.



Despina Pantazopoulou works primarily with ebony, ivory and silver. The pin shown here is made of ivory, silver and wood. Price 8500 drs. Ms. Pantazopoulou can be contacted at AFI.

One can buy a handmade porcelain necklace with silver chain, pictured here, from the private workshop of Carolina Iliou, tel. 692-0135, Anemos or **Voulagris** for 3000 drs.

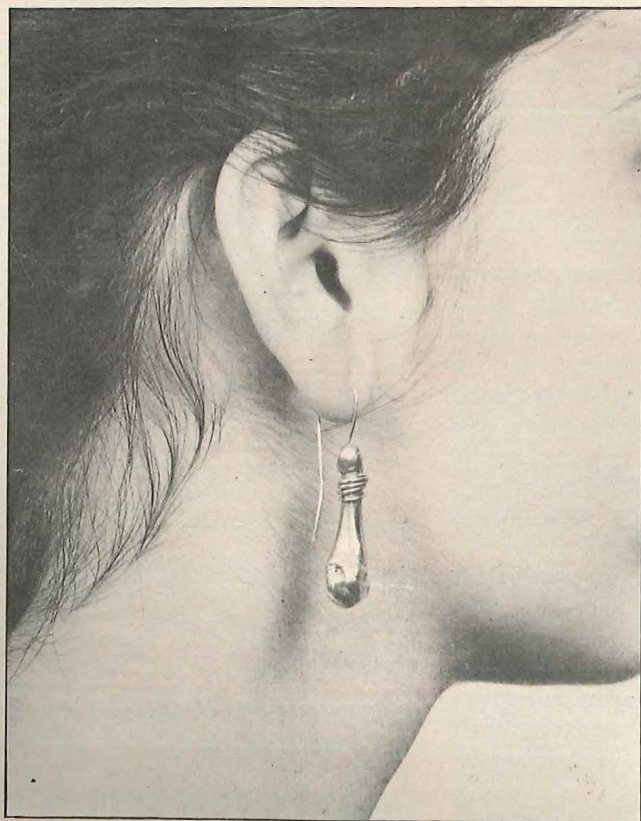


The jewelry of Corinna Politi is notable for its unusual combinations of stone and metal. The brass earring pictured above is 3500 drs. Ms. Politi exhibits at AFI, **Anemos, I Skala, Skoufa** and **Loulaki**.



The jewelry of Eleni Economidou is exhibited at Anemos, **Akrokeramon** and **Zygos**. Priced at 9000

drs., this necklace is made out of copper, bronze, alpaca, silver, precious and semi-precious stones.



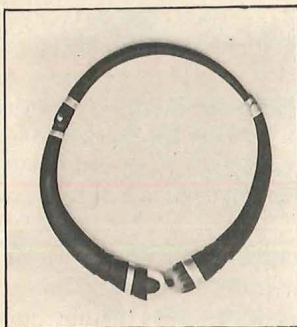
Animal bones provide Niki Kanagini with the ideas for her sculptured jewelry. The bronze ear-

ring with gold post is priced at 12,000 drs. Ms. Kanagini's work can be found at Skoufa.



The primitive style achieved by Kevin Andrews is a result of the materials and technique he uses. The price of the rings (made from brass, bronze and copper) are, starting

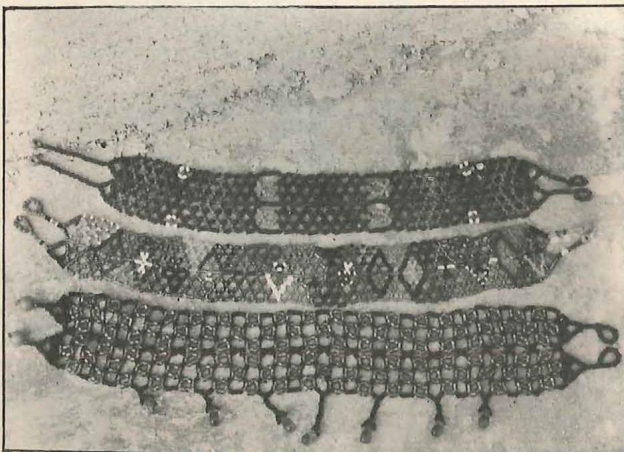
from the foreground and working clockwise: 3000 drs., 2000 drs., 1500 drs. and 1500 drs. Mr. Andrews' work can be found at AFI, Anemos, and Z-M.



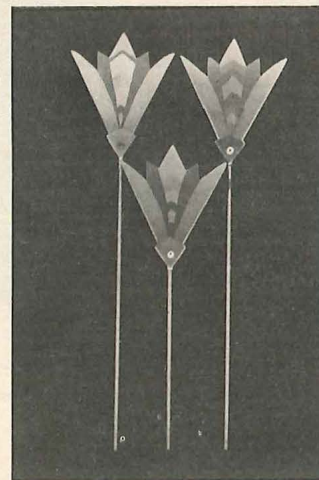
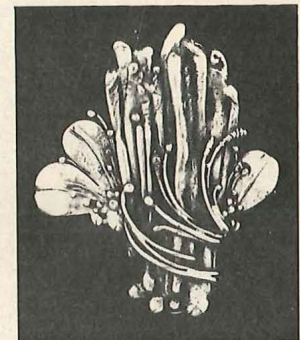
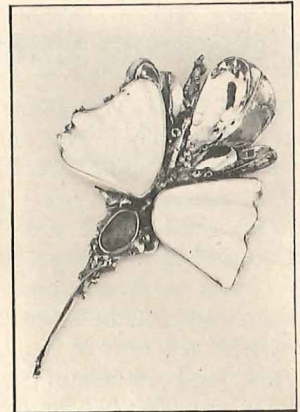
George Polyzos spends his days gathering the bones of goats, sheep, etc. in order to create some very original jewelry. An example is this necklace made from a black horn. Price 20000 drs. Polyzos also uses ebony and metals.

Eva Childaki usually makes dolls and marionettes, but she became interested in jewelry when a friend taught her how to make necklaces out of beads. Pictured are three

necklaces priced at 3000 drs. each. Her work is available exclusively at **AFI**, where she will be giving a workshop this fall. 5000 drs. for 10 lessons.



Takis Kavallieratos and Stella Konstantoyianni-Kavallieratou began creating jewelry for fun 15 years ago. Today they are two of the most respected jewelry designers in Greece. Mr. Kavallieratos designed the plant-like pin chiefly out of aluminum, silver, bronze, and copper. Price 28.000 dr The pin below was designed by Ms. Konstantoyianni using copper, silver, 14, 18 and 20K gold, stone and shells. Price 60.000 drs. Their jewelry can be found in their two shops, called **Atelier K**, and Z-M.



Daphne Krinos combines such traditional metals as gold and silver with the non-traditional metals of titanium, niobium and tantalum to achieve some interesting results. The three pins shown here, at 5000 drs. each, are made of titanium with small amounts of silver and gold, and can be ordered at AFI.

#### Galleries

AFI, Tripodon 25, Plaka. Tel. 324-7146.  
 Akrokeramon, Mitropoleos 111, Thessaloniki.  
 Anemos, Kiriazi 26, Kifissia. Tel. 808-2344.  
 P. Fanourakis, 2 Evangelistrias, Athens. Tel. 324-6642;  
 N. Foka Square, Irakleion, Crete.  
 Tel. 282-708.

I Skala, Mykonos.  
 Loulaki, Hydra.  
 The Art Gallery, Fira, Santorini.  
 Skoufa, Skoufa 4, Kolonaki. Tel. 360-3541.  
 Z-M, Aristotelous 3, Thessaloniki. Tel. (031) 270-636.  
 Zygos, Iofondos 33, Athens. Tel. 722-9219.  
 Atelier K, Dimokritou 25A, Kolonaki. Tel. 364-5531;  
 Makriyianni 14, Paleo Faliro. Tel. 982-0202.  
 Voulgaris, Mykonos.

Elaine Priovolos

## A Growing Empire

Fashion designer Mihail Polatof prefers to dress casually. "The moment you have to think about yourself you get tired of materials and just grab whatever is in front of you," he says.

Considering he designs four collections a year and dresses some of the most elegant women in the world, it's not surprising he gets tired of glamor.

Athenian-born Polatof ("no one uses my first name") started his own business

in 1978 after studying theatrical design in Italy. From there it was a quick jump into fashion, especially when several friends suggested he should open a shop in Athens.

He did, and from that small beginning he now employs about 1,500 people around the world. Already there are Polatof boutiques in Houston, Dallas, Zurich, as well as Athens, and one will open in New York in September. He's just back after a whirlwind tour of the U.S. giving shows with the aim of eventually opening shops in San Francisco,

Los Angeles, Philadelphia, Chicago, Palm Beach and Miami. Europe won't be untouched either. He has plans for openings in Geneva, Munich, Paris, Gstaad, St. Moritz and London.

Polatof says his designs are inspired by the colors, the sun and the women of Greece. "Greek women," he says, "have a very big personality. They know how to dress for the occasion. If they have to be elegant they will be." He likes to dress American women "because they are adventurous and they have good bodies - good legs and hands," he says.

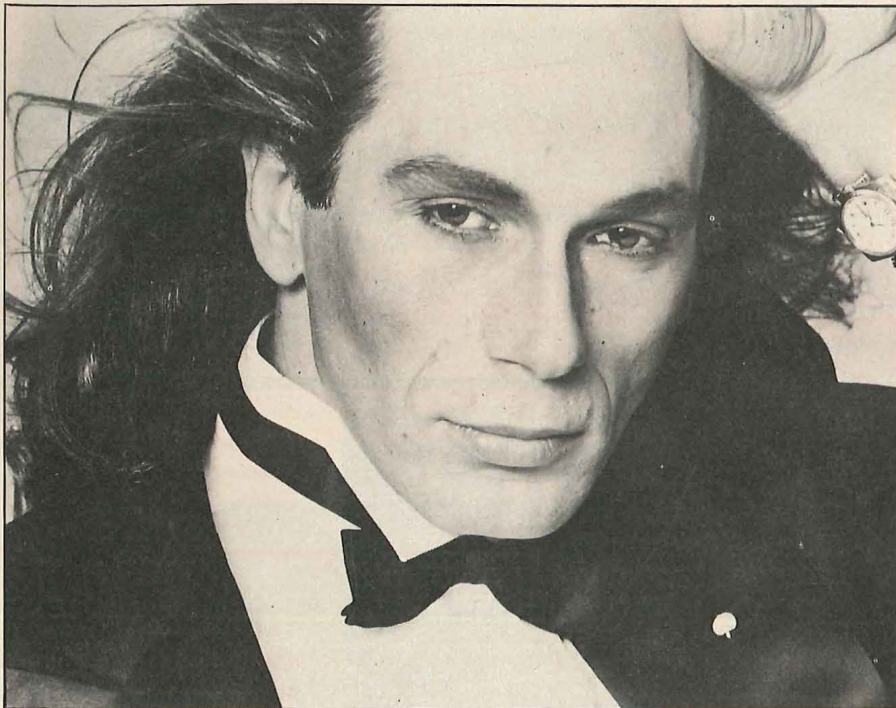
He caused a sensation in Athens in 1982 when he designed the costumes for Greek singer Jenny Drivala when she starred in *Lucia di Lammermoor*. He intends to start designing for men soon, and will also work on a show collection.

Work is almost an obsession for him. "I relax with my work - it's almost a 24-hours a day occupation for me. I keep a book by my bed for when I dream about clothes."

His clothes, he says, are for all age groups. They are sometimes elegant, sometimes flamboyant, and certainly individual. His trademarks are piping and embroidery.

Polatof spends six months of the year on the road, looking for fabrics, giving shows, attending press receptions and generally keeping tabs on his growing empire.

His pet hate is the Greek press, who, he feels, should devote as much time and space to Greek designers as they do to foreign ones. The press does it again.



Polatof

## Have Kitchen Will...

You think *your* electricity bill is high? The last one Rosalie Ross had was for 18,000 drachmas. Mind you, she's not just boiling water for a cup of coffee and the eggs every morning. She cooks for up to 40 people at a time. If you've seen those ads for a home catering service, Rosalie is the woman behind the Travelling Kitchen.

I can tell you right now she does a very delicious orange Bavarian cream, which I scoffed down with a cup of Earl Grey tea while getting a guided tour of the apartment kitchen she works in.

The catering business is beginning to take off in Athens. Carnival was very big and after a bit of a quiet time during

Lent, summer looks to be filled with parties of all kinds catered by Rosalie Ross.

She was born in Nottingham, England, and after a checkered career ("most people have a checkered career if they end up in Greece") went to Andros for a holiday in 1978. She fell in love with the country, went back to her job at Thompson Regional Newspapers and told everyone she was going to quit and go back to the land of sunshine. Ho ho, they all said.

Never one to be swayed from a course of action, Rosalie put an ad in *The Lady* offering au pair services and three weeks later she was here. After au pairing, she did a stint in the travel business and taught English. The Travelling Kitchen started at the beginning of this year.

She loves to cook, says her mum is a



Rosalie Ross

good cook too, and calls her grandmother amazing. "She opened a salt beef and beer parlor and oversalted the beef. Cooking's obviously in the family."

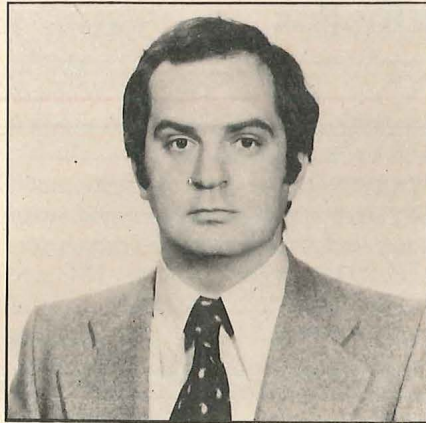
Rosalie, 41, has been cooking seriously for about 15 years. "In the beginning I had a few failures. I've scraped separated sauces into the waste bin and started again. Now I feel I've got it all at my fingertips."

She's always trying new recipes though, and isn't embarrassed to be caught with a recipe book around. Her menu suggestions are extremely tempting and the Ross enthusiasm when she describes them makes you want to rummage through her refrigerator looking for leftovers.

Rosalie says she prepares food for people to the standard they'd like to be able to do themselves. "I can't act or paint, but I can cook. That's my contribution. It's very rewarding to hear compliments."

She's very aware of the responsibility her job entails. "It's a big thing for someone to trust you to supply food for their invited guests." To help her do it well she's made some heavy investments for the Travelling Kitchen. She's bought a pasta-making machine, a freezer, a food processor, crockery, cutlery and she might even have to buy a microwave oven if the executive lunch side of things takes off.

What does the cook make for herself at the end of a hard day? "Perhaps a nice little herb omelette with a Ryvita and a glass of dry white wine."



George Efthyvoulidis

### Credit Oriented

One letter I'm not expecting this year is from the President of American Express inviting me to become a platinum card holder. But that's not surprising. I don't run up annual charges of \$10,000 on my humble regular Amex card. If you do, you might be one of the lucky few invited to go platinum - platinum being more valuable than gold these days.

Meanwhile, Egyptian-born George Efthyvoulidis, 35-year-old general manager of American Express for Greece and Cyprus, says, "people here are credit oriented. What's missing is the introduction to the piece of plastic being a tool of credit and a buying instrument - it replaces money."

The man is precise. He'd been with the company for "three years, four months, three days and two hours" when we spoke. Before that he was with sever-

al large travel companies after arriving from Cairo in 1968 and his first job here as a bellboy at the Astir Palace. He lasted for six months and realized bellboying wasn't the career for him.

According to family history, he should have followed in the steps of his father and grandfather, both doctors. But he quit studying medicine in his fourth year because he didn't like it.

American Express, with about 17 million cardholders around the world, began in 1841 when Henry Wells teamed up with James Fargo and started the fabled Pony Express. It's galloped along an increasingly sophisticated road since, with the company now offering travel and financial services, mail handling facilities, as well as its famous card.

The incidence of fraud is an ever-present possibility with them, of course, and George talked about four recent arrests on Santorini where the offenders were picked up very smartly after they'd tried to use cards which didn't belong to them. The inevitable jail sentences (Amex always prosecutes) depend on the amount of money involved and the degree of premeditation.

George, married to Aristeia for the past two years, speaks English, French, Greek, Italian and Arabic and relaxes by getting into books by Harold Robbins or Irving Wallace. He also likes to fish and follows the sun for his holidays.

Business travel takes him out of Greece about 15 times a year. And yes, he does c-h-a-r-g-e it.

Helen Robinson

"academic excellence"

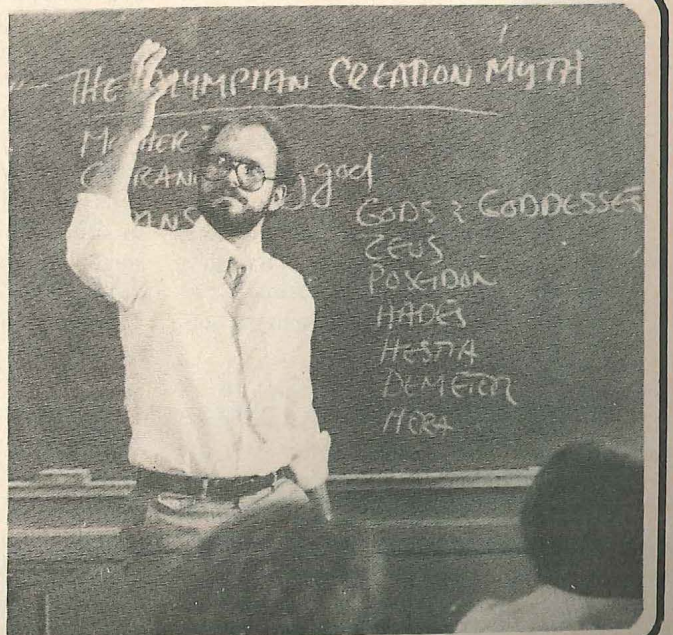
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## Greek Unorthodox

My wise, old Scottish stepfather once advised me to avoid three topics in print and at the dinner table: sex, politics, and religion.

Had I ever been able to follow this maxim, I'd have done a lot more eating and a lot less writing.

But since we all know that *anything* interesting falls into one, or more, of these three forbidden categories, perhaps you'll forgive me if I occasionally get into something controversial in this space. (I'm not one to sit silent over my *haggis*.)

In a group of my peers in my other hometown, namely Atlanta, I'd say some eight out of ten would call themselves church- or synagogue- or temple- or ashram-goers. Even the odd two out would probably admit to showing up at least once or twice a year, somewhere, for communion of some sort.

On the other hand, no one I know here in Athens goes to church. Indeed, if they ever drop to their knees at the foot of their beds in life's blackest moments, they're not telling *me* about it. And I know some of these characters pretty well. My friends have walked away from the Church.

Now this may say something about the group of heathens I rub shoulders with, and it may say something about the Greek Orthodox Church, but the estrangement-from-God-and-religion I observe in my nearest and dearest here is a fact that hasn't escaped my notice. And, having given the matter a little thought, I've come to some conclusions you probably formulated ages ago: 1) foreigners in Greece feel all but totally cut off from the Greek church and 2) many educated Greeks in the 20- to 40-age bracket have had it up to here with what Adamantios Korais called "the monkish barbarians," and are pointedly not participating in the religion of their fathers. Since most of my acquaintances fall into one of these two groups, it's no wonder most of us are sleeping-in Sunday mornings.

A week or so back, though, I determined to investigate another alternative, namely church-in-English, and so found myself up and out one bright spring Sunday in a delightfully deserted downtown Athens.

I was bound for 10:30 services at St. Paul's Anglican & Episcopal Church. (9:00 and 11:30 services were out as I have to be in a certain frame of mind –

read state of grace? – to take communion, and it had been a long time since I'd been to church.)

In any event, there I was in the small, lofty sanctuary – Gothic, alien and out of place on Filellinon Street – which was consecrated on Palm Sunday, 1843 and dedicated, very appropriately, to another foreign visitor and itinerant writer who passed through Athens some time back – one Saul of Tarsus.

As a somewhat more "laid back" Protestant – a Presbyterian, in fact – the Episcopal service has always seemed a little cool and austere to me. It was no different on this particular Sunday. But neither was there any doubt in my mind, as the diverse little congregation came to the hymn *To Be A Pilgrim*, that this cooler, so British service was striking closer to home than the services at Ambelokipi's Aghia Triada or Ano Mera's Church of the Virgin.

The Rev. Peake was addressing me in my own idiom, and the Doxology, if sung to a slightly different tune, was made up of the old familiar words. No one hissed at me if I missed a beat in the service. No one flew into a fury because I'd crossed my knees in church. I felt amazingly at ease.

For I must admit I have great difficulty with the forms of Orthodoxy and too, with the limited expectations the faithful here, in many instances, have of their priests. I am accustomed to other forms of religious expression, and I am used to expecting, of a priest or minister, that he profess a vocation, that he actively aspire to goodness. It's too much to ask of *any* person, but I ask it.

When I went to the Cycladic island that was to become my home for several years, I must admit that I was less outraged by the corruption I observed in the priesthood than I was by the complacency of the believers. A man of the cloth might commit the most unholy acts, albeit on his own time, but no one in the community batted an eye. I was married in the Greek Orthodox Church, I attended services, but this general lack of expectations bothered me for years until I determined that it was my *own* expectations that were amiss, my own blind spot hampering my progress, spiritually, in Greece.

The Orthodox villager did not expect his priest, as a fallible human being, to display perfection. He knew, as I should have known, that perfection is possible

to a very limited number of beings in our cosmos, perhaps only three, if one happens to be a Christian. The villager, the priest, and Elizabeth were *not* these three.

That the priest knows the liturgy, that he sings well, that he does his duty on Sundays and Saints' Days, and presides over the rites of passage in his community, suffices. He may be a blatant social deviant, or he may be robbing the village blind: he's only expected to *reveal* Christ's word, not *embody* it.

Once I got that little concept down, I was freed to cast a more benevolent eye on Orthodoxy. The messages of the Greek Church and other Christian churches don't seem so terribly much at odds to the man on the street in 1984, or to me for that matter. The questions of dogma that sundered the Church at the time of The Great Schism seem less important to many of us today than do the trivial little matters of crossing, kneeling etc.

For it's true that never do I feel my foreignness more than when the whole busload of commuters crosses themselves repeatedly as we pass the myriad churches on Kifissias Avenue. Nor can I view the faithful Corfiots, lying prone in the street so that the shadow of the mummy of St. Spyridon might pass over them, without feeling that I'm a believer too, but from another planet.

But too, I know I *ought* to be able to transcend my narrowness and "worship in a foreign language."

I suppose I want us all to pray to a "less specific deity," to one who really couldn't be bothered with the petty differences in expression and the havoc they've wrought. I'm asking for a sudden blinding enactment of religious Esperanto, worldwide. But, until that day, I have to admit, I'll be more comfortable at St. Paul's...

When I went down to City Hall to apply for my *taftotita*, or Greek identity card, and was asked to fill in that wretched little blank reserved for religious preference, I wrote, simply, "Christian." I was required to be more specific. Did I mean Orthodox, Protestant or Catholic? No, I meant Christian, and I stuck to my guns, the whole exasperated *Taftotita* Department notwithstanding. If I went today, I'd simply write "Greek Unorthodox" just to see what they'd say.

Seriously, I do hope the Fellowship of Sts. Alban and Sergius, which aims to promote true understanding between *all* Christians, achieve their aim before we all – at home or away from it – accept religious alienation as inevitable.

Sunday morning is too precious a time to waste on sleep.

## The Panama Connection

What could such distant countries as Panama and Greece have in common? Hellenes who like to cook and enjoy food, no matter which country they happen to live in at the moment.

In Panama, the lusty chilies and tropical tubers, such as cassava (manioc) and taro (called malanga by Cypriots) add zest and texture to stews that become much more complex than Greek soups. *Empanadas*, small turnovers stuffed with all manner of fillings, are tasty counterparts of *pitakia*, enjoyed as in Greece as appetizers or snacks. Rice combined with specialty meats is popular in both countries. Fresh, delicious fruits top off most meals. But when it comes to desserts, Panamanians can outdo even the Hellenes, who flaunt both their fondness for sweets and their gift for preparing them.

Maria Tagaropoulos Kanellopoulos, born in Panama of Greek parents, pointed out these striking comparisons. She adapts quickly to local ingredients when visiting in Athens and shares luscious recipes for a spicy *Sancocho Panameno* (Panamanian Stew), *Arroz con Mondongo* (Rice with Tripe) and the brandied *Sopa Borracha* for you to try for friends and family.

I'd like to hear about your Hellenized adaptations wherever you may live. Write to me in care of *The Athenian*. *Kali orexi!*

### Hellenized Panamanian Stew

Spicy *Sancocho Panameno* has a tropical flavor with many tropical roots and chilies. In Greece, substitute potatoes for cassava and taro and zucchini for calabash to make a truly hearty stew for a large group.

- 3 1/4 lb stewing chicken, segmented
- 2 large onions, chopped
- 2 green fresh or canned chilies
- 2-3 sprigs fresh coriander or parsley
- 2 tsps dried oregano
- 2 cloves garlic, minced
- 2 lb white potatoes
- 1 lb tomatoes
- 2 green peppers, chopped
- salt
- 3 ears fresh or frozen corn
- 1 lb zucchini, cut into chunks
- 6 lemon wedges

Wash the chicken and put into a soup pot or casserole with 10 cups water. Bring to boil and skim off all foam on the surface.

Lower heat, cover pot and cook chicken 30 minutes. Add the onions, chilies, coriander or parsley, half of the oregano, garlic, potatoes and tomatoes, green peppers and salt to taste; simmer 25 minutes. Meanwhile, cut the corn in finger-length segments (the easiest way is to position the knife blade where you want to cut the corn and tap the knife with the side of a wooden board). Add the corn segments and zucchini. Simmer until all vegetables and chicken are tender, about 15 minutes, and add remaining oregano. The stew should be soupy with lots of broth. Serve in soup bowls with broth and ingredients divided into each bowl, garnished with lemon wedges. Serves 6.

### Rice with Tripe

Tripe is called *patsas* in Greece and is available in meat markets. Ask the butcher if the outer skin has been removed and the tripe partially cooked.

- 1 1/2 lb honeycomb tripe
- 1 tsp salt
- 2 tbsp milk
- 3 tbsp vegetable or olive oil
- 1 medium onion, chopped
- 2 cloves garlic, minced
- 2 green chilies, chopped
- 1/4 tsp red pepper
- 1/2 tsp dried thyme
- 1 1/4 cups white rice
- 2 cups cooked chickpeas or pigeon peas
- 1 cup fresh or canned tomatoes
- 4 pimientos (for garnish)

Wash tripe thoroughly. To blanch, put tripe in a pan and pour boiling water over it; add the salt and soak for 30 minutes. Drain and remove the outer skin, if not already removed. Chop tripe into small squares and put back into the pan; cover with cold water, add the milk and a few specks of salt. Boil until tender, about 45 minutes to 1 hour; drain and reserve. In a larger pan, heat half the oil and sauté the onion, garlic and chilies. Sprinkle in the red pepper and thyme. Add the rice and fry over low heat for 2 minutes. Stir in the chickpeas or pigeon peas, tomatoes and about 2 cups water or enough to almost cover the food. Cover pan and simmer 20 to 25 minutes until rice is tender and all liquid has been absorbed. Stir in the reserved tripe and remaining oil. Mound rice with tripe in a warm serving platter and garnish with pimientos. Serve with crisp green or avocado salad. Serves 5-6.

### Tipsy Wedding Cake

*Sopa Borracha*, literally "tipsy soup" in Spanish, surely is the cousin of Greek syrup cakes but with much more spirit! Use any favorite sponge cake for the base, or try this dependable version (which may be made in advance and frozen until ready to serve).

#### Syrup:

- 3 cups sugar
- 3 sticks whole cinnamon
- 4 whole cloves
- peel lemon
- 1 cup raisins or currants
- 1 cup pitted prunes or dried apricots
- 1/4 cup brandy or cognac
- 1/4 cup rum
- 1/4 cup muscatel wine

#### Cake:

- 4 eggs, at room temperature
- 3/4 cup sugar
- 1 cup cake flour
- 1 tsp baking powder
- 1/4 tsp salt
- 1 tsp vanilla extract
- 2 tbsp water

To make the syrup: Combine 3 cups sugar with 4 cups water, stir over medium heat until dissolved. Add the cinnamon, cloves, lemon peel and cook until slightly thickened, about 10 minutes; remove spices and peel. In a small bowl, combine the raisins and prunes or apricots and sprinkle them with some of the brandy, rum and muscatel. Marinate 10 minutes, then stir soaked raisins and prunes with remaining liquors into the syrup.

To prepare the cake, beat the eggs until frothy; gradually add the sugar. Continue beating until thick and lemon colored. Meanwhile, sift together the flour, baking powder and salt. In a cup, combine the vanilla and water. While eggs are beating, line a 9x12-inch pan or jelly roll pan with waxed paper and keep handy. To the batter, gradually add the vanilla-water mixture. Remove the beater and continue by hand. Fold in the flour mixture. Turn batter onto the waxed paper in the pan and smooth the top with a spatula. Bake in moderately hot oven 205° C (400° F) for 13 minutes or until cake springs back to your finger's touch and surface is chestnut colored. Invert cake directly onto a cake rack or clean towel. While warm, peel off and discard the waxed paper. Cool. Cut cake into very small squares or diamond shapes. When ready to serve, ladle some syrup on the bottom of the dessert dish or platter. Set cake sections on the syrup and pour syrup over the top. Garnish with raisins and other brandied fruits. Serve cold. Serves a large group.

# Katey's Corner

Katey Angelis

Once again those stark chopped-back soldiers of mulberry trees that march resolutely down so many streets in Athens have completed their yearly miracle. What would life be like here if each spring they did not break forth and produce their cooling umbrella (more appropriately, perhaps, "para-sol") of branches and leaves to protect us during the hot summer months? And how quickly the miracle is accomplished. You wait for a bus one day under the uncluttered sticks and the very next you find that it is absolutely bursting with green. If such a tree did not exist, it would have to be invented!

★ ★ ★

**George Skafidas, a conductor trained** in the United States, has organized a professional/amateur symphony orchestra so that musicians might have additional opportunities to play and perform. His wife, **Cynthia Bromka Skafidas**, is a concert pianist and so the two upcoming performances of this new group will feature Mozart's Concerto Rondo and the Haffner Symphony. Serious musicians are welcomed and enquiries about joining should be directed to Mr. Skafidas at 671-7710. The orchestra has planned performances for May 5th at Ursuline School (behind the Psychico A-B) and May 9 at Platon School in Stavros/Ag. Paraskevi – both at 8:00 p.m. Such endeavors should certainly be encouraged in Athens, so go along and give yourself a musical treat and lend a little support.

★ ★ ★

**Tasis-Hellenic School in Kefalari had a most impressive International Day** in April, the **American Community Schools** is planning an International Fun Festival for May 19 (46 different kinds of food), and **Campion School** will have an International Fund Day on May 26 at the Ekali Campus (a special feature on this day will be performances by the HAMS singers). You might think that these days would turn out pretty much alike, but the quite incredible ingenuity of the students and organizers always produces surprises. Put each one on your calendar – you will be glad you did.

★ ★ ★

**Campion School is where you can find good music and dancing during May.** Many of you may know that the school suffered a fire in its auditorium but, undaunted, the students will be presenting the well-known musical *West Side Story* on May 3, 4 and 5 at 7:30 p.m. Less well known, but sure to be fun is *Toad of*

*Toad Hall* which will be in the auditorium at 7:30 p.m. on May 23. You don't know what that is? Well, there is one way to find out...

★ ★ ★

**An Athenian fixture who will be missed is Vanna Filippides**, public relations manager at the Athenaeum Inter-Continental Hotel, who left recently to join her children in the United States. For over three years Vanna has been the Hotel's "face" onto the community – lending it warmth, flair and personality.

Vanna is the daughter and granddaughter of two of Greece's most famous actresses. Her mother is Miran-



Vanna G. Filippides at home in Athens...

da Myrat, and her grandmother the legendary Kyveli. She herself studied both acting and ballet before marrying George S. Filippides. She moved abroad with her husband, who was general manager in a number of Hilton Hotels throughout his long and successful career, finishing in Iran. After his death in 1974, Vanna and the three children remained in Tehran where she joined Hyatt International as public relations director for their three Iran properties. Because of the political situation there, she returned to Greece in 1979, joining the Inter-Continental in 1981. Following a scintillating goodbye party at the Club Labyrinthos Disco, Vanna left for Los Angeles to welcome a new grandchild.

The new public relations manager for the Athenaeum is **Cathy Vanderpool** a former editor and co-publisher of *the Athenian*. Cathy comes to the job with a strong background in editing and writing, deep roots and knowledge of Greece, thanks to her many years here and her Ph. D. in classical art and archaeology. She is married to the pho-

tographer Gene Vanderpool, who was born and raised in Greece, and they have two children.

★ ★ ★

**Activities at the German School** this spring include some excellent music. For 20 years in Germany there have been annual contests for young musicians under the heading of Youth Makes Music. This year, for the first time, **Dr. Fiebig** of the Athens German School, organized this contest for students from the German schools in Istanbul, Rome and Thessaloniki. There were groups of students from each of the schools, prizes awarded, and plans made to conduct the next Youth Makes Music contest in Rome in 1985. There will be an opportunity for Athenians to hear the fine symphony orchestra of the Athens German School on May 11 at 8:00 p.m. and on May 12 at 6:00 p.m. Take advantage of this rare opportunity to hear these talented musicians.

★ ★ ★

**The Dutch community has an annual tradition** that is really special. Each spring many of the ladies, under chairperson Ineke Hitzerd van Kuyk, assemble to cook for the reystable (Indonesian dinner). Practically the entire community – over 300 families under the direction of **Paul Alders** – comes along for this festive evening where the food is delicious, the dancing enthusiastic, and the conviviality unique. This year, as the Dutch community is celebrating its tenth anniversary with a gala dinner, they included a fine lottery to raise money for the future event. If you are Dutch, or have lived in Holland and would like to contact members of this fine group, call Ineke at 808-3260 or Margot at 813-5458. The ladies will find coffee mornings, children's parties and occasional sight-seeing trips planned throughout the year.

★ ★ ★

**The American Club in Kastri has a live-wire auxiliary volunteer group** of members now cooking up some really fun activities. Special theme dinners (the next one is a Lebanese night with entertainment on May 26) promise tasty cuisine from other countries in the newly-redecorated **Americana Room**, live music from time to time, and plans centering on the tennis courts or around the pool – which opens June 1 – are all in the offing for members and their guests. Open to all is the games night on May 11 from 8:00 p.m. to 1:00 a.m.; proceeds



benefit both the club and the American Youth Center. Everybody gets in the act and has a good time; come try your luck. A special for the ladies is a spring and summer fashion show luncheon set for May 23 that will present the fabulous fashions of Hari Boutique in Kifissia – a wonderful way to get spruced up. For more information on how you, too, can be a part of this “new wave,” phone Liz at 801-6220 or Maureen at 807-0069 – or call the American Club direct at 801-3971/5.

★ ★ ★

**The American Farm School in Thessaloniki** has through the years gained some wonderful friends and supporters. As well it might. This 108-year old institution has gone steadily about its business all these years turning young farm boys and girls into confident, knowledgeable and productive adults. With a real hands-on program, the young people learn by doing – a one-day-old-chick program, a raise-your-own-pig program, a complete dairy farm, working acres of wheat crop (lack of rain last year was mighty hard on this project), the eggs you buy from the store and those succulent turkeys you eat come Thanksgiving and Christmas. The students have a spirit like you have never seen, guided by the enthusiasm of its director, **Bruce Lansdale**, and his wife **Tad**, as well as a staff whose aim in life is to produce qualified future farmers. But back to supporters: **Gerasimos Vassilopoulos**, of the A-B su-



On March 23rd they were a group of friends, happily doing what they did very well – presenting a British Music Hall Evening for an enthusiastic audience at the International Club in Kefalari. Present was Rev. Jeremy Peake, vicar of St. Paul's Anglican Church, to receive the benefit of the concert on behalf of the S.O.S. Support Line. Less than two weeks later, the group was once again gathered with Jeremy Peake officiating at a Memorial Service to mourn the senseless assassination of one of their number, Ken Whitty, Assistant Director of the British Council. Shown on the first occasion, the performers are (from left to right) Susan Whitty, Mary Gifford, Lyn Parker, Tim Cullen, Tina Cullen, Mick Jacklin, Anita Likouris and Mr. Whitty. Maestro Jim Brown is at the piano.

permarkets where many of you shop, chose a unique form of support. He provided a full week's groceries for the 230 students – right down to the salt and pepper for the tables! The tins came from the shelves, and cash was given for the fruits and vegetables. As these are hard-working, busy, active, growing kids, they eat a lot, but the total was cheerfully given. Thanks, Mr. V! If you are planning a trip to Thessaloniki and would like to visit the School, you are always welcome – just call (031) 411-522

before you go. Have a look around and then sit down and have a meal with the kids – you will come away a supporter.

★ ★ ★

**The Irish are famous for knowing how to have a good time**, and the shamrock party on March 17 was the place to be for a fine demonstration of the art. In case you missed that rollicking occasion at the Athens Center, you will have another opportunity. In cooperation with the Embassy of Ireland, there will be an Irish Night at Pierce College Auditorium in Aghia Paraskevi on May 19 at 8:00 p.m. **Peter O'Leary**, well known Irish tenor and dramatist, will be reading some of Yeats's poems, there will be music and also films on Ireland. The public is welcome, so warm up your brogue and go along.

★ ★ ★

**It is good news that the long-awaited** on-site museum at Nemea will be open for visitors at the beginning of June. At the opening ceremony, the minister of culture and science, **Melina Mercouri** will cut the ribbon and accept the key. This day will culminate ten years of excavations under the auspices of the University of California at Berkeley which have been conducted by the American School of Classical Studies. Prof. **Stephen Miller**, director of the school, has pointed out that Nemea and Olympia share the bond of being Pan-Hellenic athletic centers, and for this reason the opening of the museum has been timed as nearly as possible to coincide with the Olympic Games in Los Angeles. Plan to include this beautiful site in your next trip through the Peloponnesos.



What an exciting tenth anniversary we had! Even though our speakers look serious about it all, the evening was sparkling, the guests were both numerous and glamorous and the ambience was undoubtedly spectacular. Almost 1500 supporters and friends of "The Athenian" were on hand to congratulate Sloane and Drossoula Elliott on the past ten years and to wish the entire enterprise well for the future. Many thanks go to Dimitris Pierides for so beautifully setting the stage by loaning his Museum in Glyfada, and thanks go also to those private collectors who loaned their paintings so the unique exhibition could be held of "Vassiliou's Athens" commemorating the 150th Anniversary of Athens as the capital of Greece. Speakers of the evening included poet and publisher Nikos Karydis; American Farm School of Thessaloniki Director Bruce S. Lansdale; Editor of "The Athenian" Sloane Elliott; and the famous Athenian painter Spyros Vassiliou.

## A Noisy Sport

Have you ever been to a bowling alley? It's so noisy, you can hear pins drop. Bowling pins, that is.

Thousands of bowlers in this country, and millions throughout the world, enjoy this sport which first appeared in the United States around 1820. Some historians, however, trace bowling as far back as 7,000 years ago.

It is one of the most popular indoor games in the world.

Here are a few basic tips to help you get better acquainted with the sport.

The playing area. From the foul line to the No. 1 pin is exactly 60 feet. The bowling lane is 42 inches wide. Nearly all modern lanes are marked to help the bowler plan his delivery, and a lighted chart above the pins often suggests where to aim the second ball to pick up a spare.

**The approach.** Most top bowlers use the four-step approach to delivery. The bowler stands erect about four paces from where he will release the ball (he'll sacrifice points if he violates the foul line), with shoulders parallel to the line. His left foot should be at the center of the approach or slightly to the right of center, with the ball cradled in his left hand. In the first step, the right foot moves forward and at the same time both hands push the ball away from the body, slightly to the right. Shoulders remain parallel to the foul line.

On the second step, the ball moves downward and the left hand leaves the ball, which is moving towards the backswing. The arm remains close to the body. The bowler's left foot is forward and his left arm swings out to balancing position.

At the start of the fourth step, the right foot pushes the bowler forward and then leaves the floor to provide balance. Bending his left knee, he slides forward on the ball of his left foot as the ball begins its natural forward motion. Timing is important. A good bowler will stop his slide at the exact moment he releases the ball.

The follow-through is of crucial importance. Without it, a bowler cannot develop a good delivery. His fingers should give a natural "lift" to the ball, with the follow-through continuing until his arm reaches eye level or higher.

**Balls rolled.** There are three basic deliveries. The straight ball is recom-

mended for beginners. It is aimed directly at the 1-3 pocket, and does not hook or curve. The palm of the hand is directly under the ball at release. The hook ball is thrown with a twist of the wrist to the left. The thumb comes out of its grip hole first, and the fingers apply the spin with a sharp lift. At the point of delivery, the hand should be extended as in shaking hands. The hook ball, used by most of the top bowlers, breaks sharply to the left just before reaching the pins. It improves chances for a strike by creating a better "mix" of the pins. The curve ball is thrown like a hook, but with less wrist action. It travels to the pins in a wider arc than the hook. It is the most difficult to control of all the basic deliveries.



Incidentally, a three-finger ball is preferred by most bowlers. Regulation balls come in weights of 10 to 16 pounds. Bowlers control the ball best when it can be held without undue strain on either thumb or fingers.

**Making spares.** A bowler can roll 190 without a single strike. That's why veterans often tell beginners to make the spare and let the strikes take care of themselves. Generally speaking, to pick up the spares, the bowler shoots from the opposite side of the approach (from the left if the pins are standing on the right of the headpin and vice versa when the pins remain on the left).

Each game consists of 10 frames and each box on the score sheet represents one frame. Two balls are bowled each frame unless the first ball is a strike. If the bowler gets all pins down with two balls, he has a spare. If he fails to get all the pins, he records as his score for that frame the number of pins he did knock down. If he gets a strike, his score for that frame is 10 plus the number of pins he knocks down with his next two balls.

If he gets a spare, his score is 10 plus the number of pins he knocks down with his next ball. The score is carried over from frame to frame. Thus, a perfect game would be 12 consecutive strikes – by bowling's progressive scoring system, 300 points.

Bowling is a sport for everyone. It is suitable for men, women and children, regardless of age or physical condition. The only measure of success is skill acquired through practice; innate athletic talent is not required.

And unless you really want to get a lot out of it as a sport, you don't need equipment. Bowling balls and shoes are provided by all bowling lanes in Greece.

Ready to go bowling now? There are some excellent lanes in the Athens area.

One of the best is in Kifissia, The Bowling Center, in the basement of Shopping Land, Kolokotroni and Leviodou Streets. The 24 lanes are open from 10 a.m. to 2 a.m. daily. Best bet is to go when the lanes are not crowded, during the day and after midnight. But if you have to wait, there is a snack bar on the premises.

Competitions are held every Monday and Wednesday evenings, so avoid those nights unless you plan on joining one of the teams. Expect to pay 90-140 drachmas each for a game of 10 frames plus a small charge for shoe rental. For more information call the center at 808-4662.

Near Pangrati are the lanes at the Holiday Inn, on Mihalakopoulou Street. The 12 Brunswick lanes are open 10 a.m. to 2 a.m. and there is a snack bar available. Rates are between 120-140 drachmas a game, including shoes. Call 721-7010.

Blanos Bowling Centers are at two locations in Glyfada, at Vas. Georgiou 81 and Dousmani 3, and at Vouliagmenis 239. The first is open 10 a.m. to 2 a.m. while the newer lanes are open 6 p.m. to 2 a.m. The prices are 120 drachmas per game before 6 p.m. and 140 drachmas a game after 6 p.m. At Vas. Georgiou the number is 893-2322 and at Vouliagmenis, 971-4036.

For those in Piraeus, there is an excellent lane at the Bowling Center of Piraeus, top of Castella, Profitis Ilias, also open 10 a.m. to 2 a.m. For more information call 412-0271.

Blanos has two more lanes near downtown Athens. One at 121 Kifissias in Ambelokipi (tel. 692-0095) and at 143 Patisision (tel. 865-3578).

One more thing. Make sure you let the ball go after taking your strides. I've seen more than once amateur bowlers sliding down the lanes with the ball. One of them even got a strike that way.

### three magic powders

The first two, bicarbonate of soda and baking powder, we discussed in March and April. The third, cream of tartar, although an important ingredient of baking powders, is no longer used so much now that angel food cakes are not so popular as they used to be – when is the last time you baked one?

It is still a vital ingredient, however, in some recipes for cake frostings and when using egg whites. Without cream of tartar sponge cakes would be cream-colored instead of pure white and some other types of dough would be heavy.

The main source of cream of tartar, believe it or not, is actually a by-product of wine fermentation! As grape juice ferments it leaves a crust of crystals, *argol*, on the fermenting tanks. It becomes cream of tartar when processed and it is also used for medicinal products.

### let's bake a cake!

Have you ever noticed how many pages in a general cookbook are devoted to cake recipes – not to mention the hundreds of books written exclusively about this most popular dessert? We won't give another recipe here, but now that we know more about the leavening agents without which cakes would be man-hole covers, let us find out a bit more about cake baking and be as cautious as the author of an old cookbook who, when giving the recipe for cooking rabbit, admonishes, "first catch a hare..."

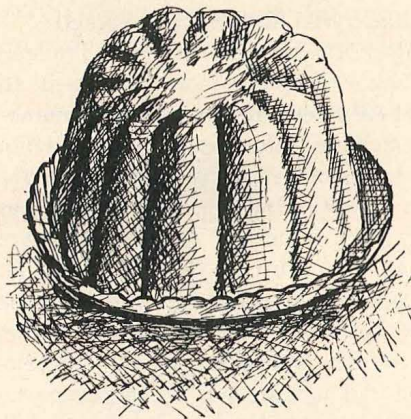
Your success in cake baking begins long before the batter is in the oven. Of course no recipe can be better than the quality of its ingredients. Assemble them and the equipment you will need before mixing the cake. Turn the oven on in time so that the cake batter can be placed in the oven immediately after it is poured into the pans.

The right temperature is extremely important and since all ovens vary it is best to first check your oven with a thermometer to be sure that it is heating according to the degrees on the dial. When using glass pans lower the temperature given in the recipe by 25 degrees fahrenheit. Finally, be sure the oven racks pull out smoothly. A sudden jar when removing the cake can result in a crater rivaling Mount Vesuvius!

Except in hot weather, all ingredients should be at room temperature (the ideal is 75° F) which means that refriger-

ated items such as milk, shortening and eggs must be taken out beforehand. Since eggs separate better when cold, this should be done immediately, if necessary.

Egg whites beat to a greater volume at room temperature and with a *wire whip* rather than a rotary or electric beater. Egg whites also beat faster and hold up better if a pinch of salt and part of the sugar from the recipe is beaten in. Always use fresh eggs – chalky white, smooth and shiny are old – medium size



are best, and never use more yolks than called for by the recipe. Although whole eggs make a richer cake, egg whites only can be used by doubling the number. This results in a more delicate flavor and a finer crust.

Most butter cake recipes instruct that the sugar be creamed thoroughly with the shortening before adding the eggs one by one. The results are just as satisfactory by creaming them all together provided the mixture is beaten long enough – which is the real reason for the more complicated method in the first place!

After creaming the sugar, shortening and eggs to a pale yellow fluffy texture, add the flavoring. The reason for adding it now is that the eggs and shortening both absorb and retain flavors more readily than the other ingredients and they will not be lost later in the baking.

Flour should always be sifted once before measuring because it always packs down in the bag and its compactness results in a heavier cake.

Always sift the flour again three times with the other dry ingredients and if you are not using special cake flour deduct 2

tblsp from the amount specified in the recipe. This will ensure a lighter cake. When adding the flour mixture alternately with milk or other liquids to the creamed ingredients, always start and finish with the flour. This is to keep the batter from curdling, which causes a texture like a sponge.

Whenever adding raisins, nuts, dates or other dried fruits to the batter dust them lightly with flour by shaking them in a bag. This will keep them from settling to the bottom of the pan. If they have to be chopped, freeze them first and then run them through a blender.

Part of your preliminary preparations should be choosing the correct pan and readying it by greasing lightly and then dusting with flour. Using paper liners (prepared in the same way) is necessary only with heavy cakes such as fruit cakes. If possible use unsalted butter – it gives a finer flavor and more delicate crust. A round pan is equal to three-fourths the size of a square pan the same diameter.

The authors of *Joy of Cooking* offer a convenient way of measuring odd-shaped molds – fill with water, measure, and then make enough batter to equal two-thirds of the measured amount. They also suggest making a large pan smaller by making a wall of foil and putting dry beans or something similar on the other side. These and the batter will hold the foil in place.

Avoid "domed" cakes by *spreading batter slightly higher around the edges of a pan* than in the middle because in rising the cake will tend to level off. And when you start building your own special layer cake always reverse the bottom layer so as to have a level foundation.

Except for very rich and/or chocolate cakes, the batter is done when it *just starts to pull away* from the sides of the pan. Most cooks overbake, leaving the cake too dry. Cakes should be removed from the oven immediately and placed for five minutes *in the pan* to cool out of drafts (they also cause craters), but left too long in the pan the condensed steam will cause soggy bottoms. Removed too quickly the cake will crack. So like Harold Lloyd hanging on the clock, bad timing could be your downfall!

Even the best cooks have some failures. One well-known chef tried out a new recipe that simply would not get done in the middle even after twice the normal baking time. Having no dessert substitute, he served it as a "baked pudding." Everyone loved it and asked for seconds!

## Million Dollar Baby

If you thought the U.S. Embassy has been a fortress-like compound, visit it now and see all the new "million dollar" safeguards. There is no way a visitor can touch any of the staff... Photographer Nick Kondos reminds us that it's been two years since helicopters have been forbidden to fly over the Acropolis - since current repairs were undertaken. Nick says it will be at least another two years before the work is finished, so he laments, that he cannot replenish his stock of slides of the Sacred Rock from the air. Theory is that vibrations from helicopter propellers might cause damage...

For the first time in the history of the Athens Festival (and, yes, it is once again the Athens Festival, with The Prometheus View of the Arts forgotten) it will not open with a performance by the National Opera (Lyriki Skini)... Which somehow reminds us of bouzouki. The champ bouzouki fan has got to be Christos Lazarides, of the Lambrakis publishing empire. He's been steady at the clubs practically every night for over two decades, and still going strong... Wonder if Vassilis Petratos, who is in charge of Olympic Airways in North America, knows that a namesake was jailed in Athens for rigging Pro-Po tickets... The irrepressible Julia Loomis, who is determined to walk all over Greece (she's already covered the Mani area, Ioannina and has now started on the islands), reports that there is prog-

ress on her autobiography. And, she adds, she is going to name all those names...

Quite a flap stirred up over Jules Dassin getting a cool million drachmas as a fee to direct one production of the National Theater, which just happens to fall under the sphere of the Minister of Culture, spouse Melina Mercouri. Last similar flap on fees was when Cypriot Michael Cacoyannis (who staged the Broadway hit *Zorba* with Anthony Quinn) was hired by Cypriot John Modenos to stage a new production of *La Traviata* for the debut of Jenny Drivala at the Lyriki Skini three years ago.

Reports are rife that Pierre Trudeau, along with his three sons, will yacht about the Greek archipelago this summer, immediately after his official resignation as prime minister of Canada takes effect on June 30... If you haven't booked your party for Posidonia '84 by the time you read this, you may find it virtually impossible to book it... Did you know that more women in Greece smoke than men? The recent survey that revealed this did not include if this makes the ladies more nervous than men. And did you know that over 10,000 Greeks visit the USSR every year as tourists (via Aeroflot), with an increasing number seeking free medical treatment? That over 65,000 Greeks enjoy a holiday in Cyprus every year? And that practically every one of them carries bananas back to Athens with them?...

Did you know that Nick Rizakis, peripatetic marketing-sales manager of the Astir hotel chain, started his professional life in 1965 as a busboy at the Athens Hilton where his father was a chef?... If you check the various yachts available for charter, you'll find a *Christina* rated at \$6,500 a day. But it's not that of late Ari Onassis, which was gifted to the Greek Government. Renamed the *Argo*, the "original" *Christina* is utilized exclusively by President Karamanlis... Incidentally the other *Christina* is not the most expensive yacht for charter this year. The *Spalmatori* is priced a mere \$7,080 a day, *not* including fuel.

Maki Zouganelli, of the Remezzo, reports that the "real sophisticate" gets a new cigarette lighter whenever the current man gets to have an unsteady hand... Would you believe that in computerland U.S.A., companies selling various models now advise special finger exercises for users?... We find it some-

what of a shock when listening to Greek radio we hear country and western music with lyrics in Greek... Among current visitors to Athens is Dorothy Ross, former ace Broadway publicist, who has been living on the Costa del Sol for over two decades. She enjoyed a reunion with Danny Gorney, whom she used to dangle on her knees years ago. Dorothy proudly tells one and all she is 71 years young and still going strong...

It's a sheer pleasure to listen to the pianistics of Takis Haritos at the Act One. His improvisations are worth a listen, and another and another... Headquartered at the Club 17 recently was Dimitri Costa, former marketing manager for Olympic Airways in New York, while visiting his in-laws here... The stellar production of Sheridan's 18th century comedy *School for Scandal* at the Livanos Amphitheatre at Athens College drew a stellar premiere audience, sprinkled with Greek politicians. It was Bruce Clark, of the Reuters news staff, who observed that undoubtedly the "lesson" of the play went right over the head of the politicians in the audience, as well as, he added, the journalists in attendance.

Watts or kilowatts? My informant mixed them up last month in the item on the U.S. Air Force radio station. The technician who's been working there for 25 years called the office last month to straighten us out: the station has never operated on 100 kilowatts. The maximum it's been allowed is one kilowatt. But they've never even reached this limit. Their most powerful beam is 850 watts. Oh well. Win some, lose some.

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## Acne cures emphasize gentle cleansing and softening of the skin

Approximately 360,000 new cases of acne are treated every year, a moderate estimate which doesn't account for the countless numbers who seek to solve their problem with over the counter preparations. Together with psoriasis, eczema and warts, acne remains at the top of the list of difficult conditions to be treated dermatologically, often resistant to treatment and following no recognizable pattern of clinical symptoms.

Besides the clearly defined appearance of juvenile acne which manifests the well known characteristics of greasy skin, open pores, blackheads, whiteheads, inflamed lesions and lasting scars, there still remains the puzzling dilemma of why acne can persist beyond adolescence into maturity, often flaring up well into middle age for both men and women.

Teenage acne primarily arises from hormonal variations and imbalances which occur at puberty and affects those areas where oil secreting glands are most profuse: the face, chest and central back region. It is a disorder involving the entire physical structure of the gland and includes the adjacent hair follicle of which the gland is a part.

Acne vulgaris (common acne) is caused by a greater production than normal of sebum (a secretion of fatty acids), lipids, wax and cellular matter from the sebaceous gland which can occur either from an over-production of hormones or from an abnormal glandular sensitivity to normal amounts of hormone present. Both cases seem to be influenced by a genetic predisposition.

Acne develops from a proliferation of bacteria trapped in the clogged pores. They cause the destruction and decomposition of sebum into free fatty acids, which pass through the walls of the follicle into the deeper living layers of the skin. A hard lump first appears which inevitably results in the formation of a small puss-filled lesion or "pustule." When this occurs in several adjacent follicles a cyst will result.

Scarring often appears due to the damage of the surrounding tissue during pustule formation. This is why it is imperative that blackheads and spots are never squeezed. Digging your fingers in around a spot will only hasten the release

of decomposed material from the follicle into the surrounding tissue. Not only will this exacerbate the condition but resulting scar tissue will permanently remain.

Why acne should affect some people and not others still remains a mystery but the correct symptomatic and topical treatment is generally successful, although it requires patience. In recent years we have seen an explosion of acne and problem skin preparations on the market. Ironically, though, the very products sought and bought by the acne sufferer all too often intensify and increase the problem they hope to alleviate.



The use of harsh cleansing agents which scrub and scour already inflamed conditions, combined with strong alcohol based astringents traumatize and shock the skin, often causing secondary complications. Mostly they dehydrate the already thickened surface layer causing a further build-up of pore clogging horny cells.

While continually drying out the upper tissues and checking the skin's natural lubrication, the confused sebaceous glands pour out still more sebum in an attempt to normalize a very abnormal surface condition. Thus obsessive cleansing tends to spark a vicious circle whose only remedy lies in treating the injured inflamed tissues gently to restore them to full health.

Current treatment either involves topical application of active substances or the oral administration of antibiotics or hormonal preparations. One such product commonly in use is *oxytetracycline*, an antibiotic given in small prescribed doses to reduce the number of acne bacteria present. It eventually inhibits the change of sebum to free fatty

acids and also reduces the accumulation of hardened cells forming within the sebaceous duct. However, the drug should not be taken by pregnant women as it can effect foetal development.

The topical application of benzoyl peroxide prohibits the occurrence of inflammation by reducing the release of free fatty acids. It can cause irritation, itching and peeling of the surface cells, however. This is a recognized accompaniment of dermatological therapy for acne and should not be overlooked when embarking on medical treatment.

Recently the use of Vitamin A acid, or retinoic acid, has gained a reputation in the successful treatment of acne. In Britain, a new drug – Roaccutane – derived from Vitamin A is exciting optimism as a cure for acne and psoriasis.

It seems to have a direct effect on the sebaceous glands and reduces the secretions of sebum. Simultaneously it decreases inflammation and the effects of bacterial activity. Test trials conducted in Britain found that 90% of severe acne sufferers benefited within 16 weeks. However, four months treatment can cost in the region of 400 pounds, or 59,200 drachmas, and is still only available from specialized clinics. As with other acne drugs, Roaccutane can cause foetal abnormalities if taken in large quantities.

Tremendous headway has been made lately with the use of alternative therapy measures including homeopathy, megavitamin therapy and even Bio-feedback techniques. In all cases Vitamin B complex is recommended with the emphasis on B1, B2, B3 and B6 along with Vitamin C (essential for healthy skin) in combination with zinc and Vitamin A and E to aid the proper healing of scar tissue.

All specialists agree that changes in the emotional state and any increase in stress or anxiety will precipitate an acute attack or prolong a chronic condition. But equally all agree that although the miracle cure we all seek has yet to be found, the proper professional treatment along with the cooperation and patience of the client in the gentle but systematic softening and cleansing of the skin goes a long way in promoting a cure.

Virginia Anderson

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*Director Jenny Colebourne Cert. L.S.C.D. Dip. WYC*

Ms. Colebourne is a former performing arts lecturer at the Middlesex Polytechnique where she taught courses in yoga and modern dance. She is also a former lecturer in modern dance for the Inner London Education Authority and former lecturer in Body Control at the London School of Contemporary Dance.

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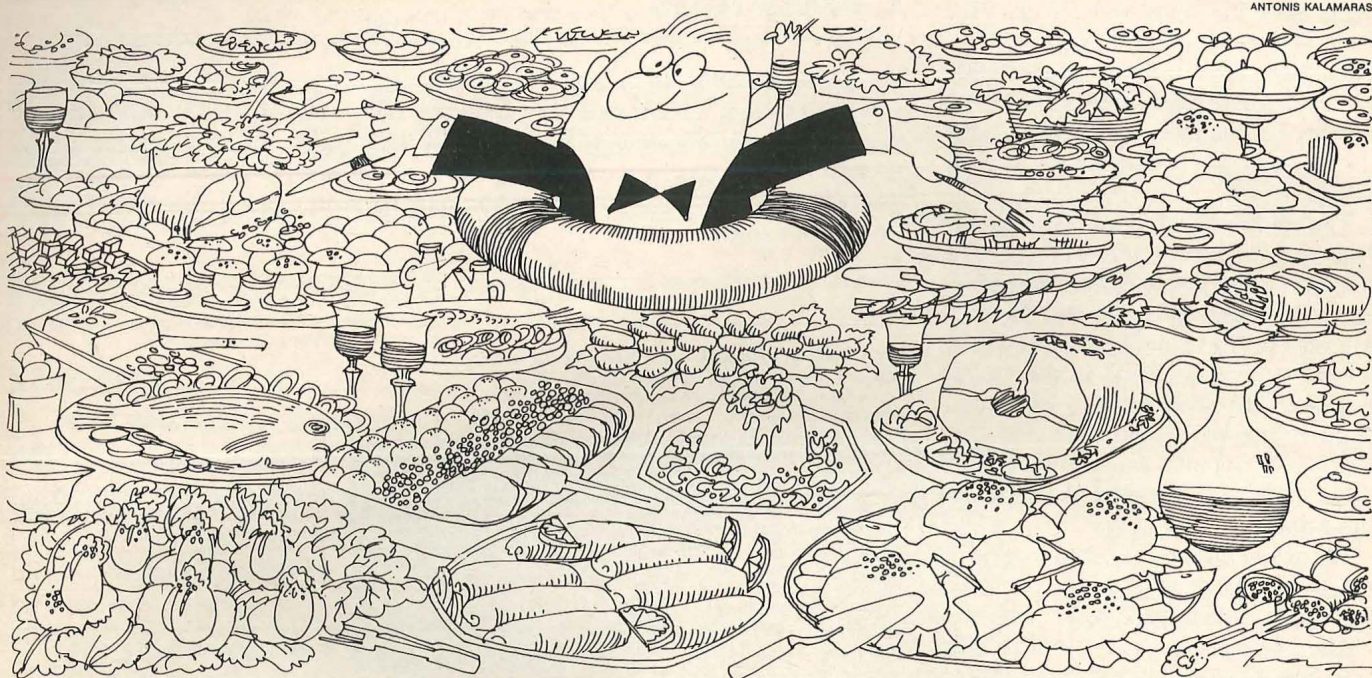
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## Aegean Cruising

Alec Kitroeff vanished on an Aegean cruise early last month. We are therefore reprinting what must be a similar experience published first in the May 1979 issue of "The Athenian" and later in his book "Greeks That Never Were." No doubt, "Postscript" will be on time next month, dispatched from the nursing home where Mr. Kitroeff is recuperating.

One of the most popular cruises available in this part of the world is the seven-day cruise departing from Piraeus and taking in a number of Aegean islands and Turkey. It is performed by more than a dozen finely-appointed cruise ships operated by various shipping companies but the itinerary is more or less the same for all, and there is not much that differs among them in the way of shipboard entertainment, good food and impeccable service – or the gruelling pace, that starts as soon as you set foot on board. If you have the stamina of a cart-horse, the nimblefootedness of a mountain goat, the drinking capacity of W. C. Fields, and if you can go for a week without sleep, you can take it in your stride. But ordinary mortals are more likely to crawl off the ship at the end of the seven days and head for the nearest rest home.

The revelry begins as soon as the vessel has slipped its moorings in Piraeus and heads south for Santorini, the first port of call. The Captain's Welcoming Cocktail Party is followed by a dinner with a menu that looks like the index of the *Larousse Gastronomique*. This is followed by dancing in the main ballroom, and more dancing into the early hours of

the morning in the discotheque, where the hostess, usually a fine, bouncy specimen of twenty-year-old British pulchritude, infects everybody with her sheer *joie de vivre* and gets the slackers on to the dance floor. A buffet supper in the discotheque is laid out to assuage any early morning pangs of hunger that may arise in the meantime.

Early next morning, the ship puts in at Santorini where you are advised to wear 'sensible shoes' for the shore excursion. You are then hoisted on to a stalwart mule that gallops up some five-hundred terraced and cobbled steps to the township at the top. You can use the mules for the downward journey as well, but most cruise passengers prefer to negotiate the descent in their sensible shoes and dodge the mules as they go careering down, to pick up more passengers from the landing stage.

Back on board for another irresistible menu in the dining room or a buffet lunch by the swimming pool, and next thing you know, the ship is alongside at Iraklion, in Crete, and off you go again on another shore excursion. This time it's Knossos and the wonders of an umpteen-year-old civilization, but not an Alka Seltzer in sight. Then the museum with the treasures the obdurate Cretans have successfully prevented from going abroad, after which you return to the ship, change hurriedly for more cocktails and a Greek Taverna dinner in the dining room, with plenty of retsina and with plastic vines hanging from the deckhead. This is followed by another late-night session in the night-

club-discotheque with the peaches-and-cream daughter of Albion.

You have hardly gone to bed when it is time to be up again, and ready for the excursion to Lindos. Without your knowledge, the ship has surreptitiously steamed straight across the Aegean to Rhodes during the night. The journey to Lindos is a fifty-kilometer coach ride through the beautiful Rhodian countryside and the climb to the temple at Lindos is partly by mule and partly on foot. The time I did it, I was in the company of a middle-aged gentleman from the Bronx who stopped half way to mop his brow and ask me plaintively: "This is a vacation?"

After some scrambling among the ruins in one's sensible shoes, it's down again to the coach and back to the ship for lunch. The *soufflé Grand Marnier* has hardly settled in your stomach before you're off again for the afternoon excursion to the town of Rhodes. Back on board again for a folk-dancing show by Rhodian damsels in national costume, another Lucullan dinner and yet another session in the nightclub with Britain's answer to Ginger Rogers.

Next morning, the sensible shoes are donned once more for the excursion to Ephesus, the ship having stolen the march on you again by steaming overnight to Kushadasi on the coast of Asia Minor. Another coach ride and another walk through magnificent ruins, and back on board for another superb lunch in the dining room or a buffet lunch by the swimming pool. This is followed by bingo, or trap shooting, or a bridge

tournament, and then a hilarious evening in the main lounge with a Fancy Hat Parade in which passengers have decorated their heads with bits of gay bunting, tinsel and old hand-bags. Finally, another session in the discotheque with the girl from the Hammersmith Palais de Danse.

The following morning you are in Istanbul for more sightseeing. The coachers whisk you round the Blue Mosque, the Hagia Sofia and the Topkapi Museum in fifteen minutes flat, and then leave you for two hours in the Grand Bazaar in the hope that you will spend you hard-earned dollars on camel saddles, leather pouffs, amber rosaries and other items that you need like a hole in the head.

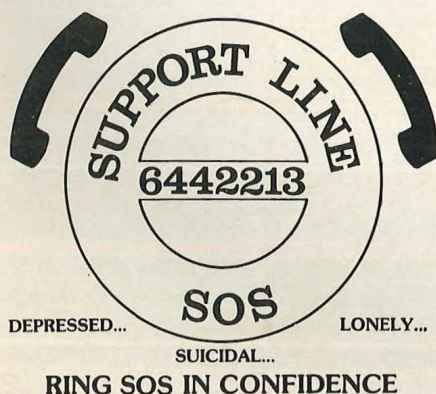
Off again, this time for Patmos, and at the Cruise Manager's earnest urgings, you agree to take part in the Amateur Night, planned for that evening, with your rendition of 'On with the Motley' from 'I Pagliacci.'

But after the Gala Buffet in the dining room at which the ship's Chef has placed his entire culinary skill on display, you feel that any attempt to burst forth into song would create unspeakable hazards for the front row of your audience, so you remove yourself unobtrusively to the night club and seek solace, and a club soda, with Twinkletoes.

The following day is entirely taken up with the excursions to the monastery at Patmos and to the ruins of Delos, ending up with a stroll through the town of Mykonos, with its picture-book windmills and wandering hippies.

Then comes the Captain's Farewell Dinner, and you skip the discotheque-night club this time for a long session with the ship's doctor. He recommends a suitable nursing home to which you can repair and recuperate from a wonderful week that will remain indelibly carved on your memory, your waistline and on your sensible shoes, for the rest of your life.

Alec Kitroeff



## Classifieds

**Cost: 700 drachmas all inclusive for a minimum of 15 words, 15 drachmas each additional word. All ads must be prepaid by cash, check or money order. Bring your body (and your money) to our offices, 20 Dedalou, Plaka. Deadline is the 15th of each month for the following issue. If you wish, you may call the ad in, (Tel. 322-3052, 322-2802) but payment must be made prior to deadline, or the ad will not appear.**

### PERSONALS

**U.S. CITIZENS - REPUBLICANS ABROAD (GREECE)** urges you to get busy, get registered, and then VOTE! Not everyone on this globe of ours can vote, but YOU can. For information and assistance telephone the Voting Officer of the U.S. Consulate at 646-1211, one of our volunteers at 721-6521, 722-8841, 681-5747, or come along to our GREAT CHILI COOK OFF on Wednesday, May 9th, at 8:00 .m Great fun, great chili and great friends - just telephone 894-9891, 802-8184, or 681-5747 for information. Also to obtain your ballot for voting for representatives to the Republican National Convention, telephone those same phone numbers. The more votes the better - stand up and be COUNTED! Deadline May 9th.

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# guide

Where to go... what to do

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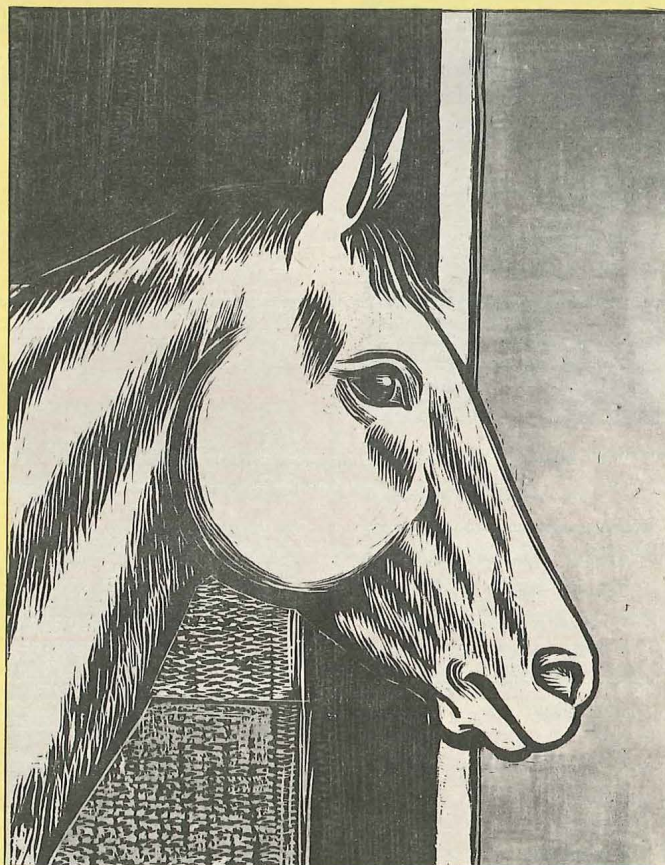
## focus

### art

As part of the Spanish cultural festival taking place in Athens this month, a show of **20th century Spanish paintings** is opening on May 16 at the National Art Gallery (Pinakothiki). The show will include painters Salvador Dali, Joan Miró, Antoni Tapies, Manolo Millares, Antonio Saura, Louis Gordilla, Jose Guerrero, Equipo Cronica, Manolo Quejudo, Guillermo Perez Villata, Miguel Angel Campano, José Manuel Broto, and Alfonso Albacete. Most of the canvases are huge and many of the painters represent Spain's rich tradition in abstract art.

An interesting show of previously unseen sculpture by **Nicholas Hadziki-riakos-Ghikas** is taking place at the Trito Mati Gallery, Xenokratous 33, from May 14-June 30. All of the works belong to the artist.

**Water Sounds**, an exhibit of sculpture by G. Zongolopoulos, will be on display at the Goethe Institute from May 16-June 15. Zongolopoulos, who designed the fountain at Omonia Square, first studied art at the Athens School of Fine Arts and then went to Paris where he completed his education. He has won international prizes for his work and has exhibited at the Venice Biennale in 1956 and 1964.



Woodcarvings of horses by artist Eleni Economidos will be on display at the Zygos gallery through May 12. Ms. Economides studied at the Athens Fine Arts School and has won numerous awards for her work.

**Japan - An Introduction** is the title of a multimedia show at the Athenaeum Inter-Continental Gallery. Painter Takis Alexiou has produced a series of paintings and drawings based on his visit to Japan which will be exhibited at the gallery along with his book of art on the subject from May 4 until the end of the month. Along with the exhibit there will be a talk on Japan and Alexiou's work by painter Nikos Hadziki-riakos-Ghikas, a piano and voice concert of traditional Japanese music, a

dance performance, and an origami exhibit. For further information, call the Inter-Continental, Tel. 902-3666.

### music

Several noteworthy concerts by Spanish artists are taking place this month at the Athens Conservatory as part of the Spanish Cultural Festival. One of Spain's best-known classical pianists, **Antonio Baciero**, is performing on May 10. On May 21, **Antonio Ruiz Berjano**, noted Spanish guitarist, is giving a concert. Call the Spanish

Embassy, Tel. 721-4552, for more information.

On May 8, at the British Council, John Duarte will conduct a **guitar master class**. Duarte is a composer, teacher and guitarist. He organizes the Cannington Summer School for Guitar each year, where international students and teachers assemble, and he has published over 150 guitar compositions.

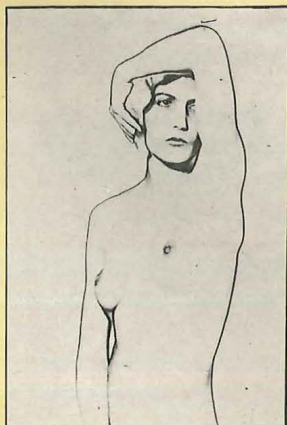
A **piano concert** of original compositions and improvisations by Francis James Brown with poetry by Katerina Angelaki-Rooke will be performed at the Hellenic American Union on Wednesday, May 23, at 8 p.m. Mr. Brown's compositions were inspired by the five poems from *Ta Onta kai ta Pragmata*, which will be read, and by paintings by Mrs. Angelaki-Rooke, entitled *Oil on Paper: Seven Images of Yiannis Spyropoulos*. Mr. Brown will also perform other works based on songs by popular Greek composers.

**Pianist Alfonso Montecino** and **mezzo soprano Siri Garson Montecino** will perform at the Hellenic American Union on May 15 at 8 p.m. Their program will include Handel's "Chi, sprezzando il somo bene." Scarlatti's "Se Florindo e fedele," Grieg's "Mens jeg venter Tak for dit Rad," and Montecino's "Four Songs" for voice and piano. They



Richard Markham and David Nettle (music)

will also perform Copland's "Variation" and Villa-Lobos "Four Pieces" as well as Ginastera's "Sonata." Mr. Montecino studied at the Julliard School of Music and at Princeton and Columbia Universities. He is professor of piano at Indiana University and a composer of chamber music, symphonies and piano works. Siri Garson Montecino was born in Norway and studied in New York with Karen Branzel of the Metropolitan Opera House.



Photography exhibit by Man-Ray at the French Institute through mid-May.

Texas pianist **Edward Eikner** will perform at the Hellenic American Union on May 29 at 8 p.m. Eikner has performed with the Atlanta Symphony and with the Houston Symphony and has received numerous national and international prizes for his performances.

**theater**

**The Players'** last performance of the season will be on May 9-12 at the British Council. Their production will include two one-act plays, *The Maids*, French dramatist Jean Genet's first work, and *The Man of Destiny* by George Bernard Shaw. Performances are at 8 p.m. For ticket information, call the British Council, Tel. 363-3211.

In the hallowed London tradition of a Theater Supper Club, the Athens Hilton and British Airways have collaborated to present performances of William Douglas Home's comedy **A Friend Indeed**

following dinner on three consecutive evenings. The outstanding cast includes Derek Nimmo, Moira Lister and Geoffrey Palmer. Taking place at the Hilton Ballroom, which has been converted into a fully appointed playhouse, dinner will be at 8 p.m. and curtain time at 10 p.m. on May 16, 17 and 18. The price per person, including dinner and show, is 2500 drs.

**film**

A **Spanish film festival** is being held at the Alkyonis Cinema in Patissia from May 3-9. Seven films will be shown: Saura's *Carmen*, Miro's *Crimen de Cuenca*, Berlanga's *La Escopeta Nacional*, Betancor's *Cronica del Alba*, Ungria's *Conquista del Albania*, Aldomodovar's *Entre Tinieblas*, and Chavarri's *Las Bicicletas son para el Verano*. The festival represents the best in Spanish cinema and includes some of the newest directors in Spain. Most of the films have English subtitles. For Greek speaking listeners, headphones with a dubbed translation of each movie will be provided.

An evening of film from the **early days of cinema** will be held at the Athens Centre, Archimedou 48 in Pangrati, on Saturday, May 19, at 8:30 p.m. Three films will be presented:

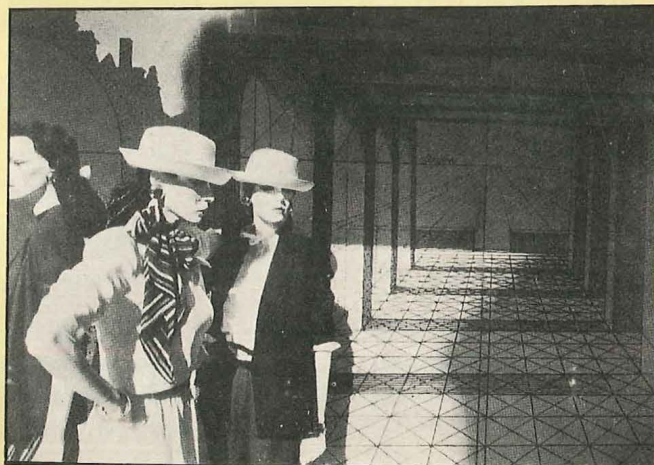
*The Little Matchgirl* by Jean Renoir, *The Eiffel Tower* by Rene Clair, and *The Andalusian Dog* by Louis Bunuel and Salvador Dali. Film critic Evangelos Tsorongas will give a brief introduction to the films.



Edward Eikner (music)

**education**

The **Athens Centre** is offering several interesting summer study programs this year. The first, as part of the Centre's language program, is an advanced Greek course and a translator's seminar. Both courses can be taken separately or together and run in three sessions: June, July, and September. Advanced Greek is an intensive three-hours-a-day, five-days-a-week course. The translating seminar will take place four days a week for two hours a day and will include lectures and exercises in translating



Carlos Schwartz (photography)

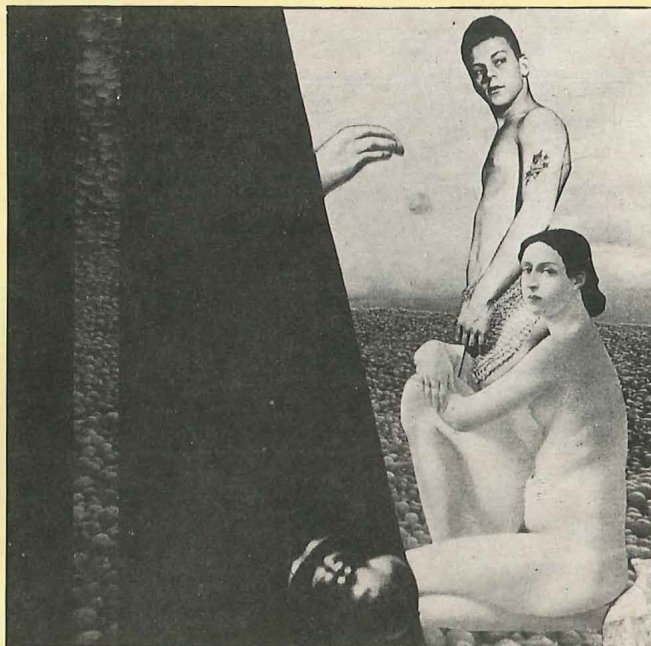


John Duarte (music)

from Greek to English and from English to Greek. The Centre is also offering another interesting summer course for adults: Classical and Byzantine Greece, which runs from June 20 to July 30. The course includes on site lectures on art, history, archaeology and literature in Crete, Attica, Santorini, Delphi and Olympia as well as an optional week in Istanbul. For more information, call the Centre, Tel. 701-5242.

The **American Community Schools** are preparing two summer study programs, one for elementary and high school students and one geared toward adults interested in pursuing a Master of Education degree. Courses in drama, music, arts, crafts, photography, cooking, dance, karate, gymnastics and other sports are available to children from grades 6-12. Other courses for high school students include academic reinforcement courses such as algebra, SAT preparations, other math courses, typing and more.

ACS's other summer program, coordinated by the **University of Arkansas**, is designed for professional educators. It is possible to earn a Master of Education degree at the University of Arkansas Graduate Resident Center in Athens (at ACS). Con-



Mass media collage by artist/photographer Kostas Triantafilos on exhibit at the Gallery F in Kolonaki from May 3-23. The artist has taken magazine cut outs and worked them into colorful collages.

tact ACS for more information about the program, Tel. 659-3200.

on May 20 and will run through most of June.

### photography

As part of the Spanish Festival this month, several photography exhibits are being held around Athens. The first, at the National Research Center on Vas. Konstantinou Ave. (near the Pinakothiki), will include a selection of **259 photographs by Spanish photographers** who represent the entire spectrum of the art in Spain. The photographs appeared in another show in Madrid last year. The exhibit opens on May 7 and will run through the end of the month.

### lectures

Several Spanish cultural figures will be **lecturing on Spanish arts and humanities** at the National Research Center this month. The lectures will include: Professor Fernandez Nieto on contemporary Spanish theater, May 4; philosopher and writer Julian Marias on Ortega y Gasset, turn-of-the century Spanish metaphysics philosopher on May 16; art critic Manuel Bonet on contemporary Spanish painting, May 18; and Professor Javier Xarrie on art restoration in Spain on May 23. Call the Spanish Embassy, Tel. 721-4885, for details.

The second show, also part of the Spanish Festival, is being held at the Gallery F in Kolonaki. **Five Spanish photographers**, including Pablo Dejevoix, First Secretary of the Spanish Embassy, who recently had an exhibit at the same gallery, will be shown. Each artist's work depends heavily on dark room technique and photographic "tricks" in order to display abstract images. The show opens



Katerina Angelaki-Rooke (music)

George Bernard Shaw's

## MAN OF DESTINY

**THE PLAYERS** present **2 ONE-ACT-PLAYS** at the **BRITISH COUNCIL** · kolonaki square  
**MAY 8th 9th 10th 11th and 12th · 8:00 pm**

Jean Genet's

## THE MAIDS



Francis James Brown (music)

notes

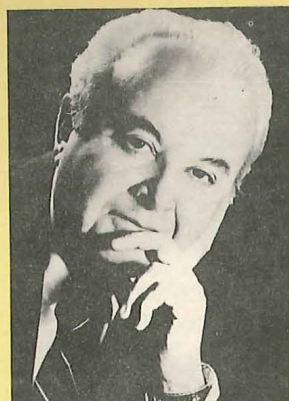
Commemorating the 1984 Olympics, a **presidential coin collection** honoring five outstanding U.S. presidents is available. The U.S. Mint is issuing a one-cent coin commemorating Abraham Lincoln; a five-cent coin, Thomas Jefferson; a 10-cent coin, Franklin Delano Roosevelt; a 25-cent coin, George Washington, and a 50-cent coin, John F. Kennedy. The set can be purchased in Athens through Manos Pavlides, Tel. 922-0750.

The British Council is holding an exhibit of **medical books** from May 4-10. Another text book exhibition is taking place at the Hellenic American Union on Massalias St. on May 25, 26. English as a Foreign Language course books are being displayed.

An exhibit on **Cyprus - Yesterday and Today** is being held at the Exhibit and Lecture Center on Mihail Boda St. 28 until May 15. It will include handicrafts and paintings by Cypriot artists. Call the center, Tel. 883-5911 for more information.



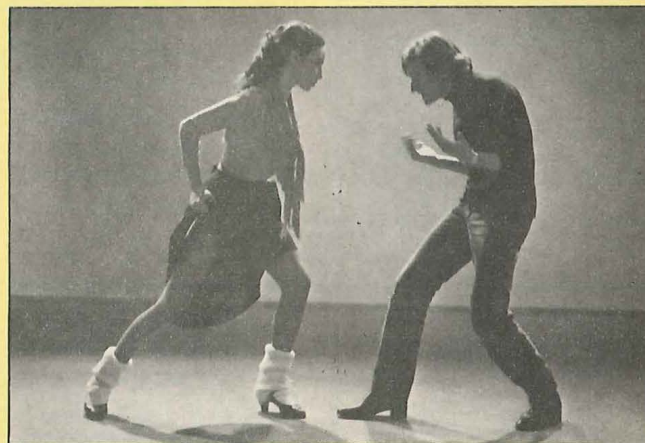
Takis Alexiou (art)



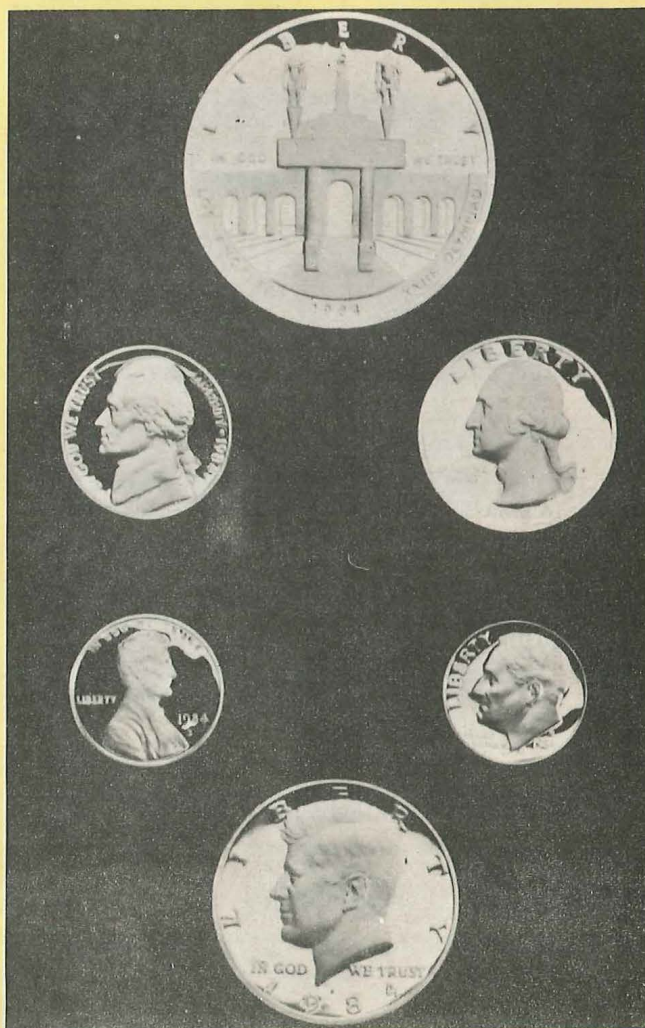
Alfonso Montecino (music)



Siri Garson Montecino (music)



Saura's "Carmen" (film)



1984 Olympic coin collection (notes)

## Athens Festival Preview

Following is a preview of the Athens Festival, taking place at the Herodus Atticus Theater, Epidavros, and Lykavittos from June – September. All events are subject to change.

### Herodus Atticus:

June 19-22	National Ballet Company of Marseilles with Natalia Makarova.
June 25	Athens State Orchestra
June 26, 27	Utrecht Symphony Orchestra, conducted by Dimitris Agrafiotis and Hubert Soudant.
June 30 - July 1	"Proskinio" theater troupe in Kazantzakis' <i>Kouros</i> .
July 2	Athens State Orchestra
July 4-8	Netherlands Dance Theater with performances choreographed by Jiri Kylian
July 9	Athens State Orchestra
July 11, 12	Japanese Theater troupe "Toho" in Euripides' <i>Medea</i> .
July 14	ERT Symphony Orchestra
July 16	Athens State Orchestra
July 19-21	Karolos Koun's Theatro Techni (Art Theater) in a performance of Aeschylus' <i>Prometheus Bound</i> .
July 23, 24	Concert by Nana Mouschouri
July 28, 29	State Theater of Northern Greece performs <i>The Suppliants</i> by Aeschylus
July 30-31	London Royal Philharmonic Orchestra conducted by Vladimir Ashkenazy with soloist Yiannis Vakarelis
August 4, 5	"Amphi-Theater" in Euripides' <i>Iphigenia at Aulis</i> .
August 6	Aquitaine Orchestra of Bordeaux conducted by Roberto Benzi with pianist Dimitris Sgouros.
August 7	Concert by Nikos Mamangakis and ballet performance by the Gyor Ballet of Hungary
August 9-12	Paris Ballet Opera in a performance of <i>Raimonda</i> with Rudolph Nureyev
August 3	Aquitaine Orchestra of Bordeaux conducted by Dimitris Horafas with soloist Kyprianos Katsaris.
August 16-19	National Theater of Greece in Euripides' <i>Hippolytus</i> .
August 23-25	National Theater of Greece in Aristophanes' <i>The Clouds</i> .
August 27, 28	Geventhaus Orchestra conducted by Kurt Mazur with soloist Annerose Schmidt
August 31,	
September 1	Greek Popular Theater in a production of <i>King Lear</i> .
September 3	Thessaloniki State Orchestra
September 5-8	Royal Winnipeg Ballet Company
September 12, 15	Zurich Opera in a production of Bizet's <i>Carmen</i> .
September 13	Zurich Opera in a performance of Honegger's <i>Joan of Arc</i> .
September 14, 16	Zurich Opera in a performance of Mozart's <i>Idomeneo</i> .
September 26-28	Lyriki Skini in a production of Verdi's <i>The Masked Ball</i> .

### Epidavros

June 23, 24	Cyprus Theater Company in a performance of Euripides' <i>Medea</i> .
June 30	Greek National Theater in a production of Euripides <i>Hippolytus</i> .
July 7, 8	Greek National Theater performs <i>Antigone</i> by Sophocles.
July 14	Greek National Theater performs <i>The Clouds</i> by Aristophanes.
July 21, 22	Sophocles' <i>Antigone</i> , Greek National Theater Company.
July 28	Euripides' <i>Hippolytus</i> .
August 4, 5	Theatro Techni in a performance of Sophocles' <i>Electra</i> .
August 11, 12	Theatro Techni performs Aristophanes' <i>The Knights</i> .
August 18, 19	Aeschylus' <i>The Persians</i> performed by The Empirikon Theater Company.
August 25, 26	State Theater of Northern Greece performs Sophocles' <i>The Women of Trachis</i> and Euripides' <i>Alcestis</i> .
September 1, 2	Amphi-Theatro performs Aristophanes' <i>Peace</i> .

# this month

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

## NAME DAYS IN MAY

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).

May 3 Timothy  
 May 5 Irene, Irini (Rena)  
 May 21 Constantine (Costas, Dinos), Helen (Eleni, Nitsa)

## DATES TO REMEMBER

May 13 Mother's Day, USA, Canada  
 May 28 Memorial Day, USA

## PUBLIC HOLIDAYS

May 1 May Day

## GALLERIES

**AFI**, Tripodon 25, Plaka. Tel. 324-7146. As part of the Spanish cultural festival this month, AFI is holding an exhibit of Spanish miniature tapestries and textiles. Dates were unavailable at press time, but the show should last most of the month. Call for details.

**ATHENS ART GALLERY**, Glykonos 4, Kolonaki. Tel. 721-3938. From May 4 through the end of the month, the sculpture of Yiannis Parmakelis will be shown.

**ATHENAEUM INTER-CONTINENTAL**, Syngrou Ave. Tel. 902-3666. Takis Alexiou will display pastels of Japan from May 4-23. *See Focus*.

**JEAN BERNIER**, Marasli 51, Tel. 723-5657. Photographs by American photographer Robert Mapthorp will be on display from the beginning of May through June.

**DADA**, Antinoros 31, Tel. 724-2377. May 2-18, Nana Tokatle will exhibit oil paintings; Kaitke Nika will exhibit collages during the same period; from May 21 - June 8 Hellen Kesta will exhibit photographs.

**ENCONOPOULOS**, Dinokratos 53, Kolonaki. Tel. 722-3888. Program not available at press time.

**DIOGENES**, Nikis 33, Tel. 323-1978. Greek-American painter Peter Bogdanos will exhibit works from May 3-22.

**GALLERY 3**, Foklildou 3, Tel. 362-8230. From May 3-13, the paintings and happenings of Youla Gazetopoulou will be shown; from May 14 - June 20, Opy Zouni will exhibit her paintings.

**HYDROHOOS**, Anapiron Polemou 16, Tel. 722-3684. Through May 16, a show of watercolors by Italian painter Carlo Karoso entitled *Strange Meetings* will be on display. The 35 paintings and etchings in the exhibit were inspired by the poetry of Yiannis Ritsos.

**KOURD**, Skoufa 7, Tel. 361-3113. Program not available at press time.

**KREONIDES**, Iperidou 7, Tel. 322-4261. Thanos Asikis will show his oil paintings from May 2-18; Nikos Kozanitis' work will also be on display through May 18; from May 22 - June 6, the gallery is holding an exhibit of the works of Elsa Magazian and Teresa Kerasidou.

**MEDUSA**, Xenokratos 7, Kolonaki. Tel. 724-4552. Collages by Kostas Kouliantenos will be shown through June 2.

**NEES MORPHES**, Valaoritou 9A, Tel. 361-6165. From May 2-16, paintings by Phaedon Patrikalakis will be shown; painter Celia Vaskopoulou will display her works from May 17 - June 2.

**ORA**, Xenofondos 7, Tel. 323-0698. Kyriakos Katsourakis and Thanassis Makris will both hold exhibits from May 7-25.

**OMEGA**, Vas. Pavlou 30-32, Paleo Psychico, Tel. 671-7266. Program not available at press time.

**NATIONAL GALLERY**, (Pinakothiki) Vas. Konstantinou, Tel. 723-5937. Beginning May 16, the National Gallery will exhibit works by Spanish artists Salvador Dali, Joan Miró Jose Guerrero and more; from May 8 an exhibit of 17th and 18th century paintings from Naples will be shown; from May 14, two shows of German art and architecture will be on display. *See Focus*.

**POLYPLANO**, Lykavittou 16, Tel. 362-9822. Oil paintings by Georgia Lambert will be shown from mid-May to the beginning of June.

**SKOUFA**, Skoufa 4, Tel. 360-3541. Filipas Flessas will exhibit oil paintings from May 3-20.

**SYLLOGI**, Vas. Sofias 4, Tel. 724-5136. The first show of painter Pavlos Karazokiris will run from May 3-20.

**THOLOS**, Filelinou 20, Tel. 323-7950. An interesting show of ceramic miniatures by Bulgarian artist Venetta Simeonova will be on display through May 16.

**TO TRITO MATI**, Xenokratos 33, Tel. 722-9733. Previously unseen sculpture and reliefs by artist Hadzikyriakos-Ghikas will be on display from May 14 - June 30. *See Focus*.

**ZALOKOSTA 7**, Zalokosta and Kriezotou Sts., Tel. 361-2277. Young abstract painter Christos Theophilis will exhibit his work from May 2-30.

**ZOUMBOULAKIS**, Kolonaki Sq., Tel. 360-8278. Manolis Kottis works will be on display from May 17 to the end of the month.

**ZYGOS**, Iofondos 33 (near Caravel), Tel. 722-9219. Through May 12 the wood etchings of Eleni Economidou will be on display. From May 16, the gallery is celebrating the publication of the Third Zygos Annual catalog. A group exhibit of artists who have displayed their works throughout the past year will be shown.

## EXHIBITS

**259 SPANISH PHOTOGRAPHS** will be on exhibit from May 21 at the National Research Center, Vas. Konstantinos. *See Focus*.

**DRAWINGS BY JULIO GONZALEZ**, a well-known Spanish sculptor, will be displayed at the Spanish Institute from May 11 to the end of the month.

**PHOTOGRAPHY EXHIBIT** of five Spanish contemporary photographers will be shown at the F Gallery, Foklildou St., from May 20 through the middle of June. *See Focus*.

**NEW ACQUISITIONS**, of the Ian Vorres Museum will be on exhibit from May 7-20 at the Athens College Theater, Psychico.

**MARX AND ENGELS** - documents about their lives and work - will be on exhibit at the central building of the University of Athens from May 10-25. The exhibit was organized by the Goethe Institute and the University of Athens.

**WATER SOUNDS**, a sculpture exhibit by G. Zongolopoulos, will be held at the Goethe Institute from May 15-June 16. *See Focus*.

**AMERICAN TEXT BOOKS** for English as a foreign language classes will be exhibited on May 25 and 26 at the Hellenic American Union, Massalias 22.

**ATHENAEUM INTER-CONTINENTAL** arts festival will be held from the last week of May to the first week of June. The hotel is sponsoring a show of works from Athens' finest art galleries. Call the hotel, Tel. 902-3666, for more information.

**MEDICAL BOOKS** will be on display at the British Council from May 4-10.

## INSTITUTE SCREENINGS

### SPANISH EMBASSY

Seven Spanish films will be shown at the Alkyonis Cinema in Patissia from May 3-9 as part of the Spanish Festival this month. *See Focus*.

### ATHENS COLLEGE THEATER

*Byron, A Life's Journey*, produced by the BBC and directed by Frank Cox will be shown on May 10 at 8 p.m.

### BRITISH COUNCIL

*A Man For All Seasons*, based on the play by Robert Bolt concerning the life of Sir Thomas More, will be shown on May 3 at 8 p.m.

*The Liturgy of St. John Chrysostom*, a video film, will be shown on May 4 at 8 p.m. Professor S. Agourides will comment on the show.

**Two new films and their makers**, *Spartathlon* by John Leatham, Mike Callaghan, and Francis Carabott and *Dust Dance* by Helen Voudouri, will be shown on May 7 at 8 p.m.

## LECTURES AND SEMINARS

**HELLENIC AMERICAN CHAMBER OF COMMERCE**, Valaoritou 17, Tel. 361-8385. Representatives from Achaia Clauss, Merrill Lynch, Mediterranean Marine Consultants, and Ygeia Hospital will lecture at a luncheon by the Chamber on May 10 at the Ledra Marriott Hotel; on May 16, the Chamber is sponsoring a seminar at the Hilton on foreign exchange risks; on May 17, an international Law 89 meeting will take place.

**RT. HON. EARL JELICOE**, president of the overseas trade board, will speak at the British Hellenic Chamber of Commerce luncheon on May 8 at the Royal Olympic Hotel.

**CONTEMPORARY SPANISH THEATER**, a lecture by Spanish professor Fernandez Nieto, will be given as part of the Spanish Festival this month at the National Research Center on Vas. Konstantinou (near the National Gallery). May 4.

**PHILOSOPHER** Julian Marias will lecture on turn-of-the-century Spanish philosopher Ortega y Gasset at the National Research Center on Vas. Konstantinos Ave. on May 16.

**SPANISH CONTEMPORARY PAINTING** is the topic of a lecture by art critic Juan Manuel Bonet at the National Research Center, Vas. Konstantinos Ave. On May 18.

**PROFESSOR JAVIER XARRIE** of the University of Barcelona will lecture on art restoration in Spain at the National Research Center on Vas. Konstantinos Ave. on May 23.

**GERMAN NOVELIST** Herman Hesse is the topic of a lecture on May 10 by Nikoforos Kapranos at the center for lectures and exhibits, Mihali Boda St. 28, Athens.

**JOHN LEATHAM** will give an illustrated talk on James Skene, a Scottish artist and journalist who lived in Greece from 1838-45. May 14 at 8 p.m. at the British Council.

## MUSIC, DANCE, DRAMA

**BRAHMS EVENING**, with pianist Yolanda Severi, violinist Yiannis Zanis and cornet player Antonis Kourouklis, will be held at the Hellenic American Union on May 2 at 8 p.m.

**PIANIST**, Costas Niotis will perform works by Beethoven, Brahms, Shostakovich, Bach and Gershwin at the Hellenic American Union on May 4 at 8 p.m.

**TENOR** Lawrence O'Neill and pianist Elena Assimakopoulou will perform works by Puccini, Verdi, and Scarlatti, as well as Gospel and popular Greek songs at the Hellenic American Union on May 8 at 8 p.m.

**SIRI GARSON MONTECINO**, mezzo-soprano, and Alfonso Montecino, pianist, will perform works by Handel, Scarlatti, Montecino, Albaniz, Copland, Villa-Lobos, and Ginastera on May 15 at the Hellenic American Union. *See Focus*.

**POETRY** by Katerina Angelaki-Rooke will be performed to the music of pianist Francis James Brown at the Hellenic American Union on May 23 at 8 p.m. *See Focus*.

**PIANIST**, Edward Eikner will perform at the Hellenic American Union on May 29. *See Focus*.

**THE CLEMENTIN TRIPO**, with violinist Konstantin Gockel, cellist Manuel Gerstner and pianist Deborah Richards, will perform modern compositions at the Goethe Institute on May 7 at 8:30.

**LYRIC SOPRANO**, Chrissellene Petropoulos will perform with renowned pianist Dimitris Sgouros on May 5 at the Athens College Theater.

**THE PLAYERS** are giving their last show of the season, Jean Genet's *The Maids* and G.B. Shaw's *Man of Destiny*, from May 9-12 at the British Council. *See Focus*.

**WEST SIDE STORY** is being performed by the Campion School senior school students from May 3-5 at 7:30 p.m. at the Ekali campus.

**SPANISH PIANIST** Antonio Baciero will be appearing at the Athens Conservatory on May 10. *See Focus*.

**SPANISH GUITARIST** Antonio Ruiz Berjano will give a concert at the Athens Conservatory on May 21. *See Focus*.

**GRUPO ROMANI**, a Spanish trio, will perform classical music at the Athens Conservatory on May 28. *See Focus*.

**JOHN DUARTE**, guitar composer, will conduct a master class on May 8 at 8 p.m. at the British Council. *See Focus*.

**SOPRANO** Ileana Constantinou of the National Opera Company will give a concert at the British Council on May 17 at 8 p.m. Accompanying her on the piano will be Dr. John Trevitt and on the cello Dimitris Gouzios.

**CANADIAN TENOR** Paul St. Pierre will perform at the British Council on May 22 at 8 p.m. Angela Papageorgakopoulou will accompany him on the piano.

**PIANO DUO** Richard Markham and David Nettle will perform at the British Council on May 24 at 8 p.m. *See Focus*.

**CELLO CONCERT** by the Trio Tachiatis will be given at the Athens Conservatory on May 15.

**CELLIST** V. Fidetzis will perform at the Athens Conservatory on May 24 as part of the Spanish Festival.

**AT THE CENTRE AL ANDAR** as part of the Spanish Festival a group of modern dancers will perform on May 23. The Centre is at Har. Trikoupi 170 A.

## CLUBS AND ORGANIZATIONS

**AMERICAN CLUB**, Kastri, Tel. 801-2988. Program not available at press time.

**AWOG** (American Women's Organization of Greece), Tel. 801-3971. Program not available at press time.

**CANADIAN WOMEN'S ORGANIZATION**, Tel. 865-2780. Program not available at press time.

**CROSS CULTURAL CLUB**, Tel. 652-2144. Annual general meeting on May 14 at 8:30 p.m. at Amarylidos St. 17, Paleo Psychico.

**INTERNATIONAL CLUB OF KIFISSIA**, Tel. 801-2587/801-3396. The club has a library, lectures, concerts and happy hour every Friday. All events at the Semiramis Hotel. Call Greta Germanos for details.

**ATHENS COSMOPOLITAN LIONS CLUB**, Tel. 360-1311. May 14, men's only dinner meeting at the Royal Olympic Hotel with guest speaker; May 28, ladies' night, dinner meeting.

**MULTI-NATIONAL WOMEN'S LIBERATION ORGANISATION**, Mavromihalis 69, Tel. 281-4823. Program not available at press time.

**PROPELLER CLUB**, Tel. 522-0623. June 12 luncheon at the Hilton with guest speaker Dr. John Brademas, President of New York University.

**ROTARY CLUB**, Tel. 362-3150. Every Tuesday at the King George Hotel the club sponsors guest lectures. Call for details.

**REPUBLICANS ABROAD**, Tel. 681-5747. May 9, chili cook-off.

**HELIANTHOS YOGA UNION**, Tel. 671-1667. Lectures and seminars conducted in Greek and English.

## SUMMER STUDIES

**ATHENS CENTRE**, 48 Archimidou St., Pangrati, Tel. 701-5242. From May 7 - June 1 the centre offers intensive Greek lessons at beginner and intermediate levels. The courses meet five days per week, three hours per day. The centre is offering two interesting summer study programs. The first, an advanced Greek course and a translator's seminar, will be offered in June, July, and September. See Focus.

The centre also offers a course on Classical and Byzantine Greece for four weeks, beginning June 20. See Focus.

**IONIC CENTER**, Strat. Syndesmou 12, Kolonaki. Tel. 364-4448, offers courses all summer long on the island of Chios. See Focus.

**DEREE COLLEGE**, Aghia Paraskevi, Tel. 659-3250 offers courses in liberal arts, economics, philosophy, literature, computers, math, history and more, all summer long. Call the college for details on tuition and schedules.

**AMERICAN COMMUNITY SCHOOLS**, Aghia Paraskevi St. 129, Halandri, is offering two summer educational programs, one for elementary and high school students and one for post-graduates interested in a Master of Education degree. See Focus.

**THE BRITISH COUNCIL**, at Kolonaki Sq., organizes a wide variety of courses in science, medicine, the humanities and education. Details can be found through the education assistant. Tel. 363-3211. From July, the Council is offering a seminar entitled *Technology and Rural Women - An International Perspective*.

## 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, 8:30-2:30. Closed Sat.

**AMERICAN LIBRARY (USICA)**, Hellenic American Union, Massalia 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 a.m.-2 p.m. and Mon-Thurs, 5:30-8:30 p.m.

**ATHENS COLLEGE LIBRARY**, Psychico Tel. 671-4628, ext. 60. Open Mon-Fri, 8:30 am-4 pm, closed Sat. 25,000 books in English and Greek; English periodicals.

**BRITISH COUNCIL LIBRARY**, Kolonaki Sq., Tel. 363-3211. Lending Library open Mon-Fri, 9:30-1:30 and eve. 5:30-8; Reference Library open Mon-Fri, 9:30-1:30 and Mon., Thurs. eve. 5:30-8.

**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 8:30-2 pm, Sat. closed.

British Council Library hours: lending and reference library will be open from 9:30 am to 1:30 pm. during June and July.

**FRENCH INSTITUTE**, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Mon-Fri, 10-1, 5-7:45. Sat. closed.

**THE GENNADIUS**, American School of Classical Studies, Soudias 61, Tel. 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon-Fri, 9 am-5 pm, Sat, 9 am-2 pm.

**GOETHE INSTITUTE**, Omirou 12-14, Tel. 360-8111. Mon-Sat, 9 am-1 pm. Books, periodicals, references, records and cassettes in German. Mon-Fri, 9:30 am-2 pm and 5-8 pm.

**MULTI-NATIONAL WOMEN'S LIBERATION GROUP**, Romanou Melodou 4, Lykavittos. Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel. 281-4823, 683-2959, before 3 pm.

**NATIONAL LIBRARY**, Panepistimiou St, Tel. 361-4413. Open Mon-Fri 9 am-2 pm. Manuscripts, books, periodicals in several languages. For reference use only.

**NATIONAL RESEARCH CENTER**, Vas. Konstantinou 48, Tel. 722-9811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request Mon-Fri, 7:30 am-2:30 pm; 4-8:45 pm; Sat. closed.

**PARLIAMENT LIBRARY**, Vas. Sofias, Tel. 323-5030, Mon-Sat, 8:30 am-1 pm. The Benaki Annex is located in the National Historical Museum.

## MUSEUMS & SITES

**ACROPOLIS**, open 7:30 a.m.-7:15 p.m., 150 drs., Sunday open 8 a.m.-4:45 p.m., free entrance. Price also includes museum.

**ACROPOLIS MUSEUM**, same hours as Acropolis, except closed Tuesday. Tel: 323-6665. Sculpture, vases, terracottas, and bronzes from Acropolis excavations.

**ANCIENT AGORA**, 7:30 a.m.-7:30 p.m., 100 drs. entrance, half price for students. Sunday open 8 a.m.-5 p.m., free entrance.

**AGORA MUSEUM**, Tel: 311-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient agora. Also houses finds from Agora excavations.

**ARCHAEOLOGICAL MUSEUM OF PIRAEUS**, Filellinon 38, Piraeus. Tel: 542-1598. Holds fine collection of Greek and Roman sculpture.

**BENAKI MUSEUM**, Koumbari 1 (corner of Vass. Sofias). Tel: 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles and costumes as well as examples of Islamic, Coptic, and Chinese art. Open 8:30 a.m.-2 p.m. Closed Tuesdays. 70 drs. entrance on weekdays, free Sundays.

**BYZANTINE MUSEUM**, Vass. Sofias 22. Tel: 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9-3, closed Mondays. Holidays and Sundays open 9-2. 100 drs. entrance, free on Sundays.

**CENTER FOR FOLK ART AND TRADITION**, Iperidou 18, Plaka. Tel: 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9-1 and 5-8. Closed Sunday afternoons and Monday all day. Free entrance.

**D. PIERIDES MUSEUM OF MODERN ART**, private collection of Cypriot and Greek Modern Art, 29 King George Avenue, Glyfada; open Mon and Wed., 6-10 pm; Tel. 865-3890.

**GOULANDRIS NATURAL HISTORY MUSEUM**, Levidou 13, Kifissia. Tel: 801-5870. Open 9 a.m.-1 p.m., 5 p.m.-8 p.m. Sat. - Thurs. Closed Friday. Entrance 30 drs.

**GOUNARO MUSEUM**, G. Gounaropoulos 6, Ano Ilissia. Tel: 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best-known artists.

**JEWISH MUSEUM**, Melidoni 5. Tel: 325-2823. Houses art and artifacts from centuries-old Jewish communities in Greece. Open Mon., Wed., Fri., Sun. 10-1 p.m. Free entrance.

**MUSEUM OF THE CITY OF ATHENS**, Klafthmonos Sq., Plaka. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens. Open 9 a.m.-1 p.m. Mon., Wed., Fri.

**MUSEUM OF GREEK FOLK ART**, Kydathineon 17, Plaka, (near Nikis St.). Tel: 321-3018. Art and artifacts mainly from 18th and 19th centuries. Open 10 a.m.-2 p.m. Closed Mondays.

**NATIONAL ARCHAEOLOGICAL MUSEUM**, Patission & Tossitsa Sts. Tel: 821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collection of ancient Greek art. Open weekdays (except Mon.) 9 a.m.-3:15 p.m., Sun. 9 a.m.-2 p.m. 150 drs. entrance.

**NATIONAL HISTORICAL MUSEUM**, Stadiou, Kolokotroni Square. Tel: 323-7617. Open 9 a.m.-2 p.m. weekdays (except Mon.), and 9 a.m.-1 p.m. on weekends. 50 drs. entrance, free Thurs.

**NATIONAL GALLERY OF ART**, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel: 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters.

## CITY HIGHLIGHTS

**STREET MARKETS** - If you don't visit the outdoor fruit and vegetable markets while in Greece, you are missing the essence. Below is a list of days and areas:

**MONDAYS:** Patission (Hansen Str.), Kato Kifissia (K. Tsaldari Str.), Halandri (Phaneromenis Str.), Neo Pshychiko (Xanthou Str.).

**TUESDAYS:** Kypseli (Lesvou Str.), Galatsi (El. Venizelou Str.), Nea Philadelphia (Redestou Str.), Halandri (Mesoghion Str.), Nea Filothei (Theol. Iodannidou Str.), Nea Kifissia (Ploutarchou Str.), Pangrati (Laskou Str.).

**WEDNESDAYS:** Nea Smyrni (Omiron Str.), Ano Nea Smyrni (Stenimachou Str.), Peristeri (El. Venizelou Str.), Ghizy (Lomvardou Str.), Kifissia (Zirini Str.), Pefki (El. Venizelou Str.), Ano Patissia (Lalemou Str.).

**THURSDAYS:** Acharnon (Zymvrakaki Str.), Glyfada (Ag. Gerasimou Str.), Voula (Ag. Ioannou Str.), Nea Ionia (E. Amalias Str.), Immitos (Aopendou Str.), Ano Ilissia (Galinis Str.).

**FRIDAYS:** Kolonaki (Xenokratous Str.), Kallithea (Dimos-

thenous Str.), Neo Faliro (Nereidon Str.), Amphihea (K. Paleologou Str.), Ano Aghia Paraskevi (Opp. Dimitriou Str.), Paleo Psychiko (Emb. Naou Str.), Nea Elvetia (Konstantinoupoles Str.), Ilissia (Dimitressa Str.), Ano Kypseli (Karterias & Amfilitris Str.), Neo Iraklion (Philon Str.).

**SATURDAYS:** Ampelokipi (D. Plakentias Str.), Exarchia (Kalidromiou Str.), Aghia Paraskevi Ellinikou (Ippokratous Str.), Maroussi (25 Martiou Str.), Attiki Square (Alkamenous Str.), Ilioupoli (Protopapa Str.).

**CHANGING OF THE GUARD**, outside the Parliament building every Sunday, 11 a.m., the evzones (troops who guard the parliament) are dressed in ceremonial outfits, suitable for photography.

**MONASTIRAKI**, Athens Flea Market near the railway station; although Sunday is the most popular time, 'never on -', if you choose to walk independently as opposed to being propelled... much too crowded. The market is open throughout the week, when you can shop more easily for paintings, carpets, leather goods, etc. You used to be able to bargain; not so easy now.

**PIRAEUS FLEA MARKET**, at the end of the line (Piraeus); just as crowded, but it only happens on Sunday am, and is all over at 1 p.m., curious items, but intriguing. Worth the trip, and bargaining is possible.

**LYKAVITTO**, an easy pathway winds up to the summit, which is crowned by a chapel consecrated to St. George. Beautiful view of the city and surroundings. A luxury class restaurant and snack bar.

**PHILOPAPPOU**, another nice walk in parkland that also houses the Stratou and Pynx theaters. Amazing view.

**SQUARES** - If you want to experience real Athenian life - when in Greece, do as, etc. - have a coffee in one of the squares, and people-watch.

## SHOPPING HOURS

**General trade stores:** Mon., Wed., Sat. 8-2:30; Tues., Thurs., Fri. 8-1:30 and 5-8.

**Supermarkets, cheese shops, and specialized food and coffee shops:** Mon., Wed., Sat. 8-3; Tues., Thurs., Fri. 8-2 and 5:30-8:30.

**Butchers and fish markets:** Mon., Wed., Sat. 7:30-2; Tues., Thurs., Fri. 7:30-2:30 and 5:30-8:30.

**Barbers and hairdressers:** Mon., Wed. 8:15-2; Tues., Thurs., Fri. 8:15-1:30 and 4:30-8:30; Sat. 8:15-5.

**Bakeries:** Mon., Wed., Sat. 7:30-3; Tues., Thurs., Fri. 7:30-2:30 and 5:30-8:30.

**Pharmacies:** Mon., Wed. 8-2:30; Tues., Thurs., Fri. 8-2 and 5-8.

**Dry Cleaners:** Mon., Wed. 8-4; Tues., Thurs., Fri. 8-2 and 5-8:30.

## MUSEUMS & SITES OUTSIDE ATHENS

### PELOPONNES

**ANCIENT CORINTH**, museum and site, Tel.: (0741) 31207. Ruins of one of most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from pre-historic through late Roman period. Open weekdays and Sat. 9-3:30, Sun. 10-4:30.

**MYCENAE**, ruins of the most important Mycenaean city, on top of a citadel. Open daily 9-5, Sun. and holidays 10-5.

**EPIDAUROS**, museum and Sanctuary of Asklepeios. Tel.: (0753) 22009. Sanctuary was dedicated to healer god Asklepeios. Main visible ruins date to late classical period. Well preserved ancient theater seats 15,000 people; used throughout summer for festival events, is famous for excellent acoustics. Museum contains finds from the site, including fine examples of architectural sculptures. Open daily 9-5, Sun. and holidays 10-2.

**MYSTRAS**, fascinating ruins of a Byzantine city, located in the foothills of Mt. Taygetos, near Sparta. It is said that Constantine XII Paleologos, the last Byzantine emperor, was crowned in the cathedral here. Museum is located in one of cathedral's buildings and contains mostly architectural fragments. Open 9-3:30 weekdays, 10-4:30 Sun. and holidays.

**OLYMPIA**, the "Sacred grove of Altiis" was dedicated to Zeus and was considered the most important sanctuary in Greece. Olympic games were held here every four years. Museum contains outstanding works of ancient sculpture, including the pediment sculpture from the Temple of Zeus, a statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios.

### CENTRAL GREECE

**DELPHI**, site of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 a.m. to 5:30 p.m. on weekdays. 11 a.m.-5 p.m. on Tuesdays and 10 a.m.-4:30 p.m. on Sun. and holidays. The museum, Tel.: (0265) 82313, houses finds from the excavations. Open daily 8 a.m.-5 p.m., Tues. 11 a.m.-3 p.m., and Sun. and holidays 10 a.m.-4:30 p.m.

**OSSIOS LOUKAS MONASTERY**, between Levadia and Delphi, was built in the 11th century A.D. Outstanding mosaics.

## BODY AND MIND SHOPS

**YOGA FOR ADULTS AND CHILDREN**, program with seminars and yoga courses (beginners, intermediate, advanced) at the Satyanandashram, Kypseli Eptanisos 12 and Pendeli at Igoumenou Degleri 5. Special importance given to the creation of yoga courses for children from age 7 to 12 with emphasis on breathing and posture techniques, relaxation, technique for the development of memory and concentration, and strengthening of self-assurance, self-control and chanting. For further information. Tel. 883-7050 or 884-2994.

**JENNY COLEBOURNE BODY CONTROL CENTER**, a program of physical fitness exercises tailored to individual needs; yoga also offered. Clients range from age 9 to 60, all stages of fitness and fatness from the professional dancer to the housewife with backache. There are never more than six people working out at one time and Jenny keeps her eagle eye on all of them. Classes last from one to one and a half hours depending on your fitness. Each session includes exercising on special equipment, posture improving exercise also designed to build stamina and improve flexibility and breath, weight work and a display of exercises which may also be done at home. Tel. 723-1397 for information. Dimoharous 18, Kolonaki.

**DANCE WORKSHOP**, Vas. Sofias 4, the workshop offers dance and keep fit exercises, with special guest dance instructors in their new larger studio. For information Tel. 364-5417.

**HELIANTHOS YOGA UNION**, Marathonodromo 29, Paleo Psychiko, Tel. 681-1462, 671-1627, yoga exercise classes and courses; meditations, lectures and seminars. Call for information.

**KAY WILLIAM HOLDEN Stage School**, 3rd September Street 91 (across from OTE, Victoria Square). Classes: keep fit, jazz, modern, ballet, tap, Spanish, mime. Open program. Call 883-1649. Open daily.

**BELLY DANCE LESSONS** from former teacher of the Dance Workshop offers lessons in her home. Tel. 323-1289 for further information.

**INGRID DE VRIENDT**, Beauty consultant, facials, skin care advice and consultation, 6 Grivo Giorgou (next to the Hilton), Tel. 721-8815.

**ANDERSON'S BEAUTY CENTRE**, treatments for face and body, diet and skin consultation (See advertisement this issue), 17 Alkimahou St., Hilton Area, Athens, Tel. 721-0789.

**PROPOLIS**, Health Food Store, 3 Fidiou St., (parallel to and between Acadimias and Panepistimiou) off Harilaou Tricoupi St., books on vegetarian cooking, food additives and vitamin needs, in Greek, English and French; honey, clover, wheat germ, long-grained brown rice, fresh whole wheat bread, organically grown beans and lentils, etc. For further information, Tel. 361-4604.

**CENTER FOR PHYSICAL AND SPIRITUAL RENEWAL**, runs a health food store on its premises in Maroussi and a branch at 168 Kifissias Ave. (between exits A and B, Psychico. Open 8am-9pm at the Center, and reg. shop hours at Kifissias St branch; organically grown vegetables, dried herbs, natural soaps; snack bar serving food and juices. The Center is located at Evkalypton 12, Maroussi. Tel. 802-0219.

## SPORTS

### BADMINTON

**The Halandri Badminton Club**, Halandri. For further information call 652-6421 or 682-9200.

### BASKETBALL

For information call the **Basketball Federation**, Averof 30, tel. 824-4125 or 822-4131.

**Panellinio Athletics Association**, Evelpidon and Mavromateon Sts., after 3 p.m., tel. 823-3720 or 823-3733.

### BOWLING

The following bowling alleys are open to the public in Athens with prices for games between 120 and 140 drs., usually including shoe rental.

**Blanos Bowling**, Vas. Yorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs. before 6 p.m. and 140 drs. after 6 p.m.

**Bowling Center Piraeus**, top of Castella, Profitis Ilias, Piraeus, tel. 412-0271, open 10 a.m. to 2 a.m.

**Holiday Inn**, Bowling Alley, Mihalakopoulou St., tel. 721-7010. A 12 lane Brunswick alley with snack bar. Open from 10 to 2 a.m. daily and from 10 to 3 a.m. on the weekends.

**Bowling Center Kifissia**, snack bar and bowling alley, Kolo-kotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class; Wednesday at 6:30 p.m. for 'A' class. Prices between 90 and 140 drs. depending on the time and day, shoe rental 10 drs. extra.

### BOXING

**Panellinio Athletics Association**, Evelpidon and Mavromateon Sts., tel. 823-3720, 823-3733. Lessons offered three times a week.

### BRIDGE

General information from the Hellenic Bridge Federation, 6 Evripidou St., 4th floor, tel. 321-4090. Also gives free lessons in the winter.

Tournaments are held at:

**Athens Duplicate Bridge Club**, 32 Akadimias St., 7th floor. Every Monday and Tuesday at 9 p.m. Tel. 363-4283.

**Filothei Tennis Club**, Kaliga & Dafni Sts., tel. 681-2557. Tournaments every Monday at 8:30 p.m.

**Panellinio Athletics Association**, 26 Mavromateon St., tel. 823-3773, 823-3720. Tournaments every Saturday at 10 a.m.

### CYCLING

Detailed programs and further information are available from the **Greek Cycling Federation**, 28 Bouboulinas St., tel. 883-1414.

### CHESS

For general information and details on lessons, contact the **Greek Chess Federation**, 79-81 Sokratous St., 7th floor, tel. 522-2069, 522-4712.

Lessons are available at:

**Ambelokipi Chess Club**, 6 Kolhitos, tel. 643-3584.

**National Bank of Greece Chess Club**, 9 Neofytou Douka St., Kolonaki, tel. 723-0270.

### FENCING

General information from the **Greek Organization of Fencing**, 57 Akadimias St., 6th floor, tel. 720-9582.

**Athens Club**, Panepistimiou St., tel. 324-2611.

**Athens Fencing Club**, 11 Doxapatri St., tel. 363-3777.

**Athens Club of Fencers**, 13 Poulou St., Ambelokipi, tel. 642-7548.

### FIELD: TRACK

Information on events, participation, etc., from **SEGAS**, 137 Syngrou Ave., tel. 934-4126.

**Panellinio Athletics Association** has daily exercises. Apply to their offices (see above).

### GOLF

**The Glyfada Golf Course and Club** near the eastern International Airport bus terminal, tel. 894-6820, 894-6875. Open from 8 a.m. to sunset.

### HIKING

**Ipehrios Zoi** (Outdoor Life), 9 Vassilis. Sophias, tel. 361-5779, is a non-profit mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes and a rucksack.

### GYMNASTICS

Contact **SEGAS** for information, 137 Syngrou Ave., tel. 934-4126.

### HORSE RACING

There are races every Mon., Wed., and Sat. at 2:30 p.m. at the **Faliron Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

### HORSEBACK RIDING

For general information contact the **SEGAS Horseback Riding Committee**, Syngrou 137, tel. 231-2628.

**Athens Riding Club**, Gerakas, Attikis, tel. 661-1088. Has two open air and one indoor track. Non-members are accepted for a minimum of ten lessons. Greek and English language instructors. Open 8-11 a.m. and 3-6 p.m. (afternoon hours vary according to season.)

**Hellenic Riding Club**, 19 Paradissou St., Maroussi, Tel. 682-6128. Has three open-air and one indoor track. Non-members admitted. Open 7-10:30 a.m. and 3-6 p.m. (hours vary according to season.)

**Tatoi Riding Club**, Tatoi and Dekelia Sts., near airport, tel. 808-3008. One track for racing events and three smaller ones for riding and jumping lessons. Non-members admitted. Open 8-11 a.m. and 7-8 p.m.; Lessons cost 500 drs. per hour or 12 lessons for 5,000 drs.

### ICE SKATING

**Athens Skating Club**, 20 Sokratous St., Vari, tel. 895-9356. Offers lessons. Open daily from 10 a.m.-2 p.m. and 4 p.m.-12 and weekends from 10-2 a.m. Skating cost includes rental, 300 drs for adults and 200 drs. for children.

### JUDO

For general information contact **SEGAS**, 137 Syngrou Ave., tel. 934-4126.

Lessons are given at the **Panellinio Stadium**, Leforos Alexandras.

**Panellinio Athletics Association**, Evelpidon and Mavromateon Sts., tel. 823-3733. Gives lessons three times a week.

### MOUNTAINEERING

**The Greek Alpine Club**, 2 Kapnikareas/Ermou Sts., tel. 323-1867. Outings are organized every weekend, open to members, trial members, and members of foreign alpine clubs. Climbing lessons are given every weekend at Varibopi, open to all.

### PARACHUTING

For information, call the **Parachuting Club**, Lekka 22 (near Syntagma), tel. 322-3170, between 6 and 7 p.m.

### ROLLERSKATING

**Blue Lake**, 166 Karamanli Ave. (Parnitha), tel. 246-0106. Swimming pool, rollerskating, playground and disco.

**Rollerskating and Bowling**, 81C Vass. Yorgiou and Dousmani, Glyfada Square, tel. 893-2322.

**Roller Skating Rink**, 399 Mesogeion Ave., Agia Paraskevi, tel. 659-0618.

### ROWING

For general information contact the **Rowing Federation**, 34 Voukourestiou (Syntagma), tel. 361-2109.

**Ereton Club**, Passalimani, tel. 452-1424.

**Naftikos Athlitikos Syndesmos**, Mikrolimano, tel. 417-4395.

**Olympiakos Club**, Passalimani, tel. 451-8525.

### SAILING

**Greek Sailing Center**, 3rd Marina, Glyfada, tel. 894-2115. Sailing lessons begin this month. 8000 drs. for 15 one hour lessons. Hours to be arranged between the instructor and the student.

**Hellenic Offshore Racing Club**, 4 Papadiamanti St., Mikrolimano, Piraeus, tel. 412-3357.

**Hellenic Yacht Club**, 18 Kar. Servias St., Mikrolimano, Piraeus, tel. 417-9730.

Information is also available from the **Sailing Federation**, 15A Xenofondos St. (near Syntagma), tel. 323-6813, 323-5560.

### SWIMMING

The organized EOT beaches below offer full facilities such as changing cabins, showers, restaurants, toilets, boats, children's playgrounds, sports courts, etc.

**Alimos Beach**, tel. 982-7064, 982-7345.

**Alipedou Voula Beach "A"**, tel. 895-3248.

**Alipedou Voula Beach "B"**, tel. 895-9590.

**Varkiza Beach**, tel. 897-2102.

**Vouliagmeni Beach**, tel. 896-0906/7.

**Porto Rafti Beach**, tel. 0299-72572.

The bus for Porto Rafti leaves from the junction of Patission and Mavromateon Street. Buses for the other beaches all leave from their terminus outside the Zappeion on Vass. Olgas Ave.

### Private Beaches

**Astir Palace Beach**, Vouliagmeni, tel. 896-2086. 100 drs. entrance fee, umbrellas, snack bar, clubhouse, restaurant available. 9 a.m. - 7 p.m.

**Astir**, Glyfada. Tel. 894-6461. Luxury club.

**Lagonissi**, tel. 0299-83911. At the Xenia Lagonissi Hotel bungalow resort on the road to Sounion.

### Swimming Pools

**Athens Hilton**, daily hours from 10 a.m. - 7 p.m. Non-members pay a fee for use of cabins. Membership fee which includes locker, showers, towels and chair cushions, 35,000 drs. for couples, 30,000 for single, and 17,500 drs. for children up to 15. There is a restaurant available for drinks and snacks and a Monday evening barbeque, beginning at 7 p.m.;

**Caravel**, roof garden swimming pool, gymnasium exercise. Entrance fee 500 drs. Open from 9 a.m. - 10:30 p.m. daily and from 9 - 3 p.m. weekends.

**Park Hotel**, Leforos Alexandras, rooftop swimming pool open from 15 May - 31 October. 10 a.m. - 6 p.m. No fee. Tel. 883-2711-19.

**VIP Club**, a top of the Apollon Towers, Panormou and Larissis Sts., Ambelokipi, membership fee full restaurant, bar, disco, dance floor. Tel. 692-0247.

### SOCCER

Matches are regularly played on Sunday afternoons at 3 p.m. Tickets are available at the entrance to the grounds, but it is wise to get them in advance from the **Greek Soccer Federation (EPO)**, Syngrou 137, tel. 934-3821, which will also supply further information on matches scheduled. Soccer season begins in September and ends in June.

### TENNIS

**National Tourist Organization Courts** are located on three beaches in the Athens area: Voula Beach, Alipedou A, tel. 895-3248, 895-9569; twelve courts at Vouliagmeni Beach, tel. 896-0906; and four courts at Varkiza Beach, tel. 897-2102, 897-2114.

**Aghios Kosmas**, tel. 981-21212, on Vouliagmenis Ave., near the airport.

**Vouli Tennis Club**, tel. 893-1145, Posidonas Ave., Glyfada.

**Panellinio Athletics Club**, Evelpidon and Mavromateon Sts.

**Paradissos Tennis Club**, Maroussi, tel. 681-1458.

**Kifissia Athletics Club**, tel. 801-3100.

**Summer Tennis Camp**, 1 July - 8 September, weekly period, groups of 10, children 8-14. Price 26,000 drs., all inclusive. Call Mr. and Mrs. Karafilides, tel. 651-7419 for information.

### VOLLEYBALL

**EOP**, Lembessi 11, Makriyanni, tel. 921-9961, 982-3840.

### WINDSURFING

Five lessons cost on average 4,000 drs.

**The Loberdou and Drosopoulou School**, Alipedou Voula Beach "B"

**The Vraouna Bay Hotel**, close to Porto Rafti gives lessons as well.

**The Loverdos School**, Skinia, Rizari.

One needs permission from the Port Authority in order to rent a windsurf. Rental fees range from 150 drs. per hour - 1,000 drs. for a professional Windsurf. The latter fee also includes some instruction.



A MATTER OF TASTE

Diane Kochilas

## Glyfada Ethnic

We covered two new Glyfada restaurants this month, both worth noting for their good "ethnic" food and their moderate prices.

The **Peking Chinese Restaurant**, an ex-pizzeria-turned-Chinese, at 6 Fedras and Karapanou St., has a large and varied menu of Cantonese dishes. The chef's specialties include old favorites like sweet and sour pork and pork with almonds and sweet corn.

We recommend anything sweet and sour – if your palate delights in *sauce diable*. The chef, originally from Hong Kong, always adds a twist of chili sauce, making the sweet and sour slightly fiery... The rice dishes are also very good, and the spring rolls are deep fried to a golden crisp and filled with either

shrimps or pork.

All the appetizers are good and served on a turning tray carved into each table. The restaurant is designed in classic Chinese – bright red with dangling pagodas inside and out. On any night **The Peking** is definitely a treat.

Open daily from 1p.m. Tel. 893-2628. Average price for a meal is about 700-900 drs. per person, with wine.

The second restaurant we covered is tucked away on a quiet street corner behind the Glyfada sports complex. **Rincon**, or "corner" in Spanish, is a *paella* lover's haven.

The restaurant is small, taverna size, with green check table clothes, wooden tables, and a very comfortable atmosphere. Taki, the owner, recommends his

sautéed mushrooms, and home brewed white wine from the Peloponnesos. The sangria wine is home brewed as well, slightly dry, and served with a pitcher of fruit.

We recommend the *paella*, which must be ordered in advance and which Taki makes with shellfish only. Other great Spanish (Catalonian) dishes include chicken with pine nuts and beef in a spicy sauce, both served with rice and vegetables.

The menu is limited to a handful of entrees, mostly Spanish, but there are some basic British dishes like roast beef, and a variety of appetizers and other meat dishes. As the owner himself says, "it was my dream to open a small restaurant with just a few really good dishes and a cozy atmosphere".

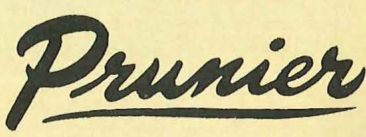
He's succeeded. **Rincon** is worth a definite try. Open every night except Tuesday and for lunch on weekends. An average meal for two, with wine, is in the 1000 drs. price range.



**DISCO CLUBS**  
Panepistimiou str. 10-Athens-tel: 364-2160  
Stork-Agios Cosmas-tel:982-9865  
Posidonos 4-Vouliagmeni-tel: 896-1508



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# restaurants and night life

## TAVERNA MENU GUIDE

Should you find yourself in a taverna where the menu is only in Greek this pronunciation guide may help you order. Many tavernas will permit you to visit the kitchen and point at whatever you desire.

### Appetizers

tza-dzi-kee	a yogurt, cucumber and garlic dip
mel-ee-zano-sa-la-ta	an eggplant dip (sometimes with a delicious smokey flavor)
dol-ma-thak-ee-a	rice or meat filled grape or cabbage leaves (sometimes served in an egg and lemon sauce)
lou-ka-ni-ko	grilled sausage
ti-ro-pi-ta-kia	fried bite sized cheese pies (usually feta in filo pastry)
ta-ra-mo-sa-la-ta	a fish roe dip

### Grills and Meat

bon-fi-lay or fi-le-to	beef tenderloin (filet steak)
bri-zo-la	small T-bone steak
bri-zo-la hi-ri-ni	pork chop
pai-thak-ee-a	lamb chops, usually very small
si-ko-ti	liver
bifte-te-ki	meatball (hamburger steak)
ar-ni psi-to	roast lamb
souv-la-ki	shishebab

### Main Dishes

mos-ka-ri psi-to	roast veal
mos-ka-ri ko-ki-ni-sto	beef or veal stew in tomato sauce
mos-ka-ri le-mo-na-to	beef or veal in lemon sauce
pa-steets-ee-o	square of macaroni and ground beef topped with a bechamel sauce
mou-sa-ka	square of eggplant (aubergine) and ground meat topped with a bechamel sauce

### Fish and Shellfish

ma-ri-thes	small fried fish (whitebait)
li-thri-ni	grey mullet served fried (tiga-ni-to) or grilled (ska-ras)
bar-bou-nia	red mullet served fried (ti-ga-ni-to) or grilled (ska-ras)
ka-la-ma-ra-kia	deep fried squid
oh-ktaa-po-thee	octopus (usually served cold with oil and vinegar or lemon)
ga-ri-thes	shrimp
ka-ra-vi-thes	crayfish
psa-ri vra-sto	boiled fish usually with soup
as-ta-ko	lobster

### Salads

ma-roo-li	lettuce, sometimes served with spring onions and fresh dill
do-ma-ta	tomato
hor-ta	cold boiled greens
a-gou-ri	cucumber
la-ha-no	cabbage

### Fruit

ach-la-thee	pear
por-to-ka-lee	orange
mi-lo	apple
fra-oo-les	strawberries
ke-ra-sia	cherries

### Ice Cream

pa-go-to	ice cream
so-ko-la-ta	chocolate
cre-ma	vanilla

### Dessert or Sweets

gly-ko	dessert or sweet
pas-ta	pastry or cake
kre-ma ka-ra-me-lay	baked caramel custard
Ka-lee Ores-ee	Good appetite

## TAVERNAS AND RESTAURANTS

The prices quoted for each taverna or restaurant are only indicative and are based on information given by those in charge. The "sample menu" includes an appetizer, a main course, a salad and a dessert. Wine extra. Prices are per person and are current as of April 1984.



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Specialty French and Greek Cuisine  
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日本料理

TEMPURA SUKIYAKI  
SUSHI SASHIMI

by Authentic Japanese Chef

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

### CENTRAL

**CORFU**, Kriezotou 6 (next to King's Palace Hotel), tel. 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily from 12 p.m.-1 a.m. Price 1000 drs.

**DELPHI**, Nikis 13, tel. 323-4869. Excellent lunchtime spot, very good food. Daily from 11 a.m.-11 p.m. Price 600 drs.

**EARTHLY DELIGHTS**, Panepistimiou 10 (in the arcade), tel. 362-9718. You create your own taste delight from a luncheon menu of updated Greek delicacies complemented by such worldwide favorites as chile, meat pie, crêpes, quiche, and curry. A good accompaniment is the wine from Santorini. Open daily from 12:30-6 p.m. Closed Sunday. Price 400-500 drs.

**LENGO**, 29 Nikis, tel. 323-1127. Charming bistro restaurant, outdoor garden dining alley; white tablecloths, white-jacketed waiters, good Greek cuisine. Open daily from 12 p.m.-1 a.m. Price 700 drs.

**STAGEDOOR**, Voukourestiou 14, tel. 363-5145. Cosmopolitan ambience, oyster and sandwich bar on the ground floor, superb seafood and Greek specialties. Price 1400 drs.

### HILTON/US EMBASSY AREA

**THE ANNEX**, Eginitou 6 (between the Hilton and the U.S. embassy), tel. 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 p.m. and 8 p.m.-2 a.m. Closed Sunday. Price 500-550 drs.

**BALTHAZAR**, Tsoha 27 and Vournazou, tel. 646-1215. A renovated mansion not far from the U.S. embassy. Large summer garden. Entirely personal, inventive approach to food. Daily from 8 p.m.-2 a.m. Closed Sunday. Price 1000 drs.

**FATSIOS**, Efroniou 5, Pangrati (south of the Hilton), tel. 721-7421. Good selection of well-prepared Greek and Oriental specialties. Daily from 12-5 p.m. Price 650 drs.

**MIKE'S SALOON**, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel), tel. 729-1689. Bar, snacks, and full-course meals. Daily from 12 p.m.-2 a.m. and Sundays from 6 p.m.-2 a.m. Price 600 drs.

**OTHELLO'S**, 45 Mihalakopoulou, Ilissia, tel. 729-1481. Specialty: beef Stroganoff. Open daily from 12 p.m.-2 a.m. Closed Sunday. Price 850 drs.

**PAPAKIA**, Iridanou 5 (behind the Hilton), tel. 721-2421. The specialty, as the name suggests, is duck. Daily from 8 p.m.-2 a.m. Price 1000 drs.

**ROUMELLI**, Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel. 692-2852. At lunchtime a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 p.m. - until late. Bakaliaros, bifteki special, snails, baked fish (gavros). Price 400 drs.

**THE PLOUGHMAN**, Iridanou 26, Ilissia (near the Holiday Inn), tel. 721-0244. Dartboard; English cooking and reasonable prices. Open daily from 12 p.m.-2 a.m., kitchen closed on Sundays. Price 650 drs.

**TABULA**, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel), tel. 779-3072. A varied menu of Greek and international specialties, plus a well stocked bar. Fresh fish daily. Nightly from 9 p.m.-1 a.m. Closed Sunday. Price 1000 drs.

### KOLONAKI

**DIONISSO**, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), tel. 722-6374. Atop one of the Athenian landmarks with a view of the entire city. Daily from 9 a.m.-11:45 p.m. Price 1400 drs.

**RUMOUR'S**

**HOUSE OF SPECIALTIES**

**RESTAURANT  
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Variety of Traditional and  
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Over 50 different  
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KOLONAKI  
TEL. 364-1977**

Open for lunch and dinner  
American Express Cards accepted

**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 from 12 p.m.-2 a.m. Sunday from 6:30 p.m.-2 a.m. Price 750 drs.

**ROUGA**, Kapsali 7, Kolonaki Square, tel. 722-7934. Set off on a small cul-de-sac (rouga means lane). Good selection of taverna fare. Well-deserved popularity; good food. Open nightly from 8 p.m.-2 a.m. Price 450 drs.

**FAIYUM**, 44 Kleomenous, Kolonaki, tel. 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabian main dishes. Price 750 drs.

**REMEZZO**, Haritos 6, Kolonaki, tel. 722-8950. A bar and lounge as well as a dining area. International cuisine. Piano and guitars. Open from October 15 through May 25. Nightly from 9 p.m.-2 a.m. Closed Sundays. Specialties: Filet of Sole Bermuda, Entrecôte, sauce Café de Paris, snails sautéed with fresh onions and parsley, Salad "I.I.", apple pie à la mode, profiteroles. Price 1200-1600 drs.

## HALANDRI/MAROUSI PSYCHICO/ENVIRONS

**ALATOPIPERO**, Konstantileos/Tsavella, Maroussi, tel. 802-0636. Youvassi (pork with garlic cooked in ladoharti) and chicken sti gastra. Daily, except Monday, from 8:15 p.m. - 2 a.m. and Saturday from 8:15 p.m. - 3 a.m. Price 400 drs.

**HATZAKOS**, Irodou Attikou 41, Maroussi (just below the KAT hospital), tel. 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry. Price 650-700 drs.

**KRITIKOS**, Pendelis Ave. / Frangoklissia, tel. 681-3136. Two fireplaces, short orders, dolmadakia, beyerdi (a Turkish dish), retsina from the barrel. Open daily, except Monday from 8 p.m. - 12 a.m. and Sunday from 12 p.m. - 12 a.m. Price 450 drs.

**KYRANITA**, 4 Ithakis, Halandri, tel. 682-5314. Greek cuisine, music. Daily from 6 p.m. - 2 a.m. Closed Sunday. Price 650 drs.

**NIKOLAS**, 28 Evangelistrias, Nea Erythra (left of the traffic lights), tel. 801-1292. Open nightly from 8 p.m. - 2 a.m. Price 550 drs.

**DIOSKOURI**, D. Vassiliou, Neo Psychico, tel. 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal grilled fish, cooked specialties (casseroles and stews). Price 750-800 drs.



*Landfall Restaurant: barman Nick preparing cocktails*

**ROUMBOS**, Aghiou Antonios, Vrilissia, tel. 659-3515. Closed Mondays. Specialties: pork with olives, beef au gratin, gardoumba (casseroled liver, heart, etc.) Price 400-450 drs.

**STEKI TOU ANDREA**, Messinias/Kithaironos, Frangoklissia, tel. 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8 p.m. - 2 a.m. and for lunch on Sunday from 12 - 5 p.m. Price 425 drs.

## KIFISSIA/NORTHERN SUBURBS

**APOSTOLIS**, 11 Gortinias, Kifissia, tel. 801-1989. Spinach and cheese pies, sweetbread pies, roebuck, filet of beef, oven-baked cutlets. Open on Sunday for lunch. Price 400 drs.

**AUBERGE**, Odos Tatoiou, tel. 801-3803. International and Greek cuisine. Price 1000 drs.

**BARBARA'S**, Ionias St., Kifissia, tel. 801-4260. Quiet, relaxed ambience in a converted modern house. Carefully thought-out menu. Unusually good veal dishes. An attractive bar and soft piano music. Closed Sunday. Price 1400 drs.

**CAPRICCIOSA** Pizza Restaurant, Kassaveti and Levidou 2, Kifissia, tel. 801-8960. Open daily from 10 a.m.-1:30 a.m. Price 900 drs.

**PEFKAKIA**, 4 Argonafon, Drossia, tel. 813-1273. Youvet-sakia, stifado and large choices of mezedes. Price 600 drs.

## CHANG'S HOUSE

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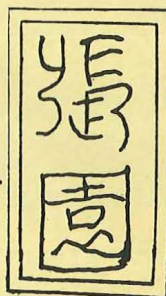
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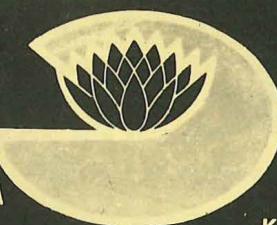
15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

Opposite Aghios Sostis Church 4th street down from Damon Hotel. (parallel to Leof. Syngrou Ave. 190-192, turn right)



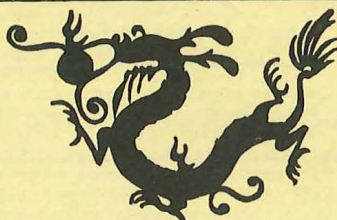
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Open every evening including Sunday from 7 p.m. to 1 a.m.  
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# restaurants and night life

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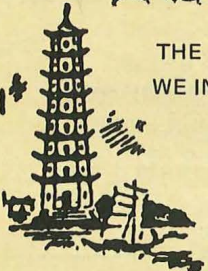


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**BLUE PINE**, Tsaldari 37, Kifissia, tel. 901-2969. Country Club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Piano. Closed Sunday. Price 1500 drs. and up.

**EKALI GRILL**, (part of the Ekali Club), Lofou 15, Ekali, tel. 813-2685, 813-3863. Piano. French and Greek specialties. Price 1000 drs.

**HATZAKOU**, 1 Plateia Plakas, Kifissia, tel. 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman. Price 650-700 drs.

**O NIKOS**, Skopelou 5, Kifissia, tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra. The specialty is kid with oil and oregano. Price 550 drs.

**PITSOUNIA**, 26 Halkidos, terminus of the Kato Kifissia bus, tel. 801-4283. Open for lunch and dinner. Bakaliaros skordalia, snails. Price 500 drs.

**SARANTIDI**, Plateia Elaion, Nea Kifissia, tel. 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday. Price 450-550 drs.

**EMBATI**, at the 18th kilometer of the National Road, Lamias, tel. 807-1468. Turn off at Varimbombi. International cuisine, special dishes and grills. Music begins at 10:30 p.m., program at 11. Closed on Sunday. Price 1700 drs.

**EPESTREFE**, Nea Kifissia (west of the National Road, follow the signs at the turn-off for Kifissia.), tel. 246-8166. A charming taverna atop a hill. Rustic and cozy. Dinner from 10 p.m. Closed Sunday. Music, piano and songs. Price 1500-2000 drs.

**KATSARINA**, 43 P. Tsaldari, Kifissia, tel. 801-5953. Specialties: fried cod with bread and garlic sauce, snails, savory pies and stuffed vine or cabbage leaves. Price 350 drs.

**LOTOFAGOS**, (Lotus Eater), 4 Aghias Lavras, Kifissia, behind the train station, tel. 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soup or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Very special "A" rating. Limited seating. Reservations a must. Price 950 drs.

**MOUSTAKAS**, H. Trikoui and Kritis, Kifissia, tel. 801-4584. Also open for lunch on Saturday and Sunday. Specialties: smoked pork chops, baked goat with oregano, shrimp salad. Wine from the barrel, Guitars. Price 650 drs.

### GLYFADA/VOULIAGMENI SEASIDE

**ANDONIS**, 22 Armenidos, Glyfada, tel. 894-7423. Shrimp ragout, wild boar, octopus charcoal grilled. Open for lunch and dinner. Price 650 drs.

**EVOI-EVAN**, behind the Zeus boat factory, 49 Grigori Lambraki, Ano Glyfada, tel. 893-2689. International cuisine, piano, and guitars. Specialties: chicken Kiev, cordon bleu, chicken with almonds. Closed May 15-September 15. Prices 1200-1800 drs.

**FRUTALIA**, Kelsou 5 (from Athens turn left at Vouliagmenis 63), tel. 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 p.m. Specialties: a variety of hors d'oeuvres, hare with onions (stifado), country lamb in filo pastry, pork with leeks. Price 600 drs.

**PHOLIA TON KYNIGON**, Dilofof (Vlahika), Vari, tel. 895-2445. Barbequed lamb, goat (kid), short orders, kid cooked in special country cover (gastra). Prices 620 drs.

**STA KAVOURAKIA**, 17 Posidonos, Kalamaki, tel. 981-0093. Nightly from 6 p.m.-2 a.m. Specialties: fish soup, shrimps, crabs and seafood.

**GLAFKOS**, 7 Diad. St., Glyfada, tel. 893-2390. Fresh fish. Roof garden. Open daily. Price 800 drs.

**CHURRASCO**, 16 Pandoras St., Glyfada, tel. 895-9107. Slick dining, outdoor terrace dining and bar. Specialty: steak tartare, fixed at the table. Price 1000 drs.

**DOVINOS**, 2 Plateia Fleming (second stop in Glyfada), tel. 894-4249. Various fish dishes, baked and grilled. 450 drs.

**KALYVA TOU BARBA THOMAS**, Vlahika Varys, tel. 895-9454. Baby lamb, contrefilet, suckling pig, souvlaki, kokoretsi. (Innards done on the spit), spleen, choice of appetizers. Open daily from 1 p.m. Price 500 drs.

**L'AMBIENCE**, 49 Friderikis Ave., Glyfada, tel. 894-5302. Price 1100-1300 drs.

**ANDONOPOULOS**, Friderikis 1, Glyfada, tel. 894-5636. An old and comfortable restaurant with an extensive seafood menu. Daily from 12 p.m.-12 a.m. Price 1500 drs.

**LAMBROS**, on the shore road, Posidonos 20, Vouliagmeni, tel. 896-0144. A variety of appetizers and usually a good assortment of fish. Daily from 10-1 a.m. Price 700 drs.

**PSAROPOULOS**, Kalamon 2, Glyfada, tel. 894-5677. One of the oldest seafood restaurants open year round. Karamanlis sometimes dines here. On the marina, good service, tasty dishes. Daily from 12-4 p.m. and 8 p.m.-12 a.m. Price 1000 drs.

**MOORINGS**, Marina, Vouliagmeni, tel. 896-1113. Nice, cool lunch spot. Open daily from 10-2 a.m. Price 1000-1200 drs.

**PANORAMA**, 4 Iliou Kavouri (opposite Hotel Apollo), tel. 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds. Price 850 drs.

### PALEO FALIRO/ALIMOS

**SEIRINES**, 76 Seiriron, Paleo Faliro, tel. 981-1427. Specialties: stuffed vine leaves, beef in lemon sauce, rabbit in red wine, cod. Also open for lunch on Sundays. Price 400 drs.

**PHLISVOS**, 33 Posidonos Ave., Paleo Faliro. Next to the sea. Grilled meat and fish. Boiled fish (soup). Price 600 drs.  
**IMBROS**, Selinis 21 and Iliou, Kavouri, tel. 895-1139. (Aghiou Nikolas area). Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine. Prices, fish - 650 drs., meat - 500 drs.

**GASKON TOMA**, 20 Posidonos, Paleo Faliro, tel. 982-1114. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free. Open every evening. Price 550 drs.

**KAPRI**, Posidonos, Paleo Faliron, tel. 981-6379. Open for lunch and dinner, 12-4:30 p.m. and 7:30 p.m.-1 a.m. Price 600 drs.

**MOURIA**, 101 Ahilleos, Paleo Faliron, tel. 981-3347. Specialty: young pigeons. Retsina from the barrel. Price 400 drs.

**PANDELIS**, 96 Naiadon, Paleo Faliron, tel. 982-5512. Constantinopolitan cuisine with various specialties. Daily from 12 p.m.-2 a.m. and Sunday from 12-5 p.m. Price 550 drs.

## PIRAEUS

**DOGA**, 45 Delyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (kokoretsi), pureed yellow peas with onions (fava). Price 450 drs.

**KALYVA**, No. 60 Vassilis Pavlou, tel. 412-2149. Colorful cartoon wall murals, dining balcony overlooking the sea and Microlimano. Established reputation for the excellent quality of their meats, with extras. Daily from 8 p.m.-2 a.m. Price 400 drs.

**LANDFALL CLUB**, 3 Makryianni, Zea Marina, tel. 452-5074. Open for lunch from May to October and for dinner all through the year. Seafood and Greek cuisine. Price 1000 drs.

**VASILENA**, Etolikou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly from 7-11:30 p.m. Closed Sunday. Price 700 drs.

**VLAHOS**, 28 Koletty, Freates, tel. 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as the "Garage" locally for its big front doors opening onto a large courtyard. Open daily from 8 p.m.-2 a.m. Price 400 drs.

**ZILLER'S**, Akti Countouriotou 1, tel. 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 p.m.-2 a.m. Price 1500 drs.

## MIKROLIMANO

**ZORBA**, tel. 412-5501. Specialty is the tray of mezedes, offers stuffed mussels, shrimp, octopus, and much more. 28 Akti Koumoundourou. Price 600 drs.

**KAPLANIS**, tel. 411-1623. Tray of scrumptious appetizers and then the lobster. Price 800 drs.

## PLAKA

**DAMIGOS**, where Kydatheneion meets Adrianou. Basement taverna offering quality meat, fresh vegetables, specialty skordalia with bakaliaro extremely reasonable, friendly service. Closed August.

**EDEN**, Flessa 3 (off Adrianou). A vegetarian restaurant housed in a beautiful meansion with fireplaces for winter and a roof-top garden in summer, offers imaginative menu: spinachburgers, rice with mushrooms and vegetables, special Eden salad. The atmosphere and low prices are the draw. Price 350 drs.

**FIVE BROTHERS**, Aiolou St., off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8 - 1 a.m. Price 400-485 drs.

**HERMION** cafe and restaurant, in a little alley off Kapnikareas, (near the Adrianou St. cafeteria square). Offers outside dining under colorful tents; a delightful, shaded spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), tan-jacketed waiters, friendly service. Open daily from 8 - 12 a.m. Price 700 drs.

**MCMILTON'S**, Adrianou 19 Plaka, tel. 324-9129. Air-conditioned restaurant and bar; hamburgers, steaks, a few unusual salads; has had higher hopes but will still satisfy your need for an American hamburger; outdoor dining on the sidewalk. Daily from 12 p.m. - 12 a.m. Price 1000 drs.

**PSARRA**, Erotokritou and Erechtheos Sts. tel. 325-0285. An old favorite; great for Sunday lunch. Swordfish souvlaki, taverna fare; special spot for locals and residents. Open from 12-5 p.m. and 7 p.m. - 2 a.m. daily. Price 320-350 drs.

**PICCOLINO TAVERNA**, Moni Asteriou between Hatzimichali and Kydatheneion, opposite church. The best pizza in town, the special with suzuki sausage, bacon, peppers, ham, cheese, etc. also offers full taverna fare with fresh shrimp, swordfish kebab. The outside tables are packed nightly and the host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9 - 12 a.m. Price 400-450 drs.

**THESPIAS**, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (melted cheese and herbs inside bitesized crispy pie); roof garden and outside garden opposite; quality service, reasonable prices. Open from 12 p.m. - 2 a.m. Price 600 drs.

**THE CELLAR**, Kydatheneion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices brings Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded papercloth tables; some choice island wines besides retsina. Open 8 p.m. - 2 a.m. daily. Price 525 drs.

## HOTELS

**AHTENS HILTON**, tel. 722-0201.

**Supper Club**, fresh gourmet food plus nouvelle cuisine items at reasonable prices, music by the Trio Kevorkian and Iris. Open daily from 8:30 p.m. - 1 a.m. (last order taken at 12:30 a.m.) Dinner - 1550 drs.; buffet lunch 1150 drs.

**Ta Nissia**, taverna, downstairs, music by the Trio Greco, international cuisine, 1500 drs. Dessert cart is special.

**ATHENAEUM INTERCONTINENTAL**, tel. 902-3666.

**Cafe Pergola**, Sunday brunch, jazz quartet, full breakfast also. Lunch and dinner menus, with special lunch-dinner buffet. Open daily from 6 a.m. - 2 a.m. Price 1000-1200 drs.

**The Taverna**, rich selection of Greek and Cypriot mezedes and full course meals, strolling guitarists. 1500 drs. per person.

**La Rotisserie**, French restaurant, hors d'oeuvres and seafood order at 11:30 p.m.: business lunch, including wine, 12-3 p.m. Closed Sunday. Serves dinner only on Saturday. For reservations call 902-3666, ext. 8776. Price 2000 drs.

**ASTIR PALACE HOTEL**, Vouliagmeni, tel. 896-0211.

**Grill Room**, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1 - 3:30 p.m. and from 8 p.m. - 1:30 a.m. Price 2100 drs.

**KING GEORGE HOTEL**, tel. 323-0651.

**Tudor Hall**, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12 - 3:30 p.m. and from 8 p.m. - 12 a.m. Price 1350 drs.

**LEDRA MARRIOTT HOTEL**, tel. 952-5211.

**Ledra Grill**, lunch daily except Saturday and Sunday, 12 - 3 p.m.; dinner daily except Monday, from 8 p.m. - 12 a.m. Sophisticated traditional gourmet restaurant serving a wide selection of international dishes and seasonal specialties; prime U.S. beef with three imported select cuts; sirloin, tenderloin filet, and prime rib; crêpes and salads prepared at the table. Price 1700 drs.

**Kona Kai**, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 p.m. - 12:30 a.m. 2000 drs. per person, expensive but well worth it. Teppanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

**Zephyros Coffee Shop**, open daily from 6:30 a.m. - 1:30 a.m.; breakfast from 6:30 a.m., served a la carte or buffet, specialty eggs a la minute; all day menu. 11 a.m. - 11 p.m.; salad bar, geared to businessmen lunches, wide selection of international local dishes; late night menu, 11 p.m. - 1:30 a.m.; Sunday brunch, 11 a.m. - 3:30 p.m., buffet serving hot and cold dishes; wine on the house, guitar music. Price 1000 drs.

**MERIDIEN HOTEL**, tel. 325-5301-9.

**Brasserie des Arts**, French cuisine, superb chef, tasteful portions, unique waiter service, Open for lunch, 1 - 3:30 p.m., and dinner, 8 p.m. - 1:30 a.m. Last order taken at 12:45 a.m. Price 1400 drs.

**The Athenian Bistro**, snacks and buffet with Greek specialties, daily from 7 - 2 a.m. Great for business conferences. 900 drs.

**CHANDRIS HOTEL**, tel. 941-4825.

**The Four Seasons**, Greek and international cuisine, a la carte, drinks, music by the Trio Amantes, 9 p.m. - 1 a.m., 1450 drs.

## STEAKHOUSES

**BEAFEATER STEAK HOUSE**, 9 K. Varnali, Halandri, tel. 683-2539. A Canadian corner in Athens; American and national specialties. Air conditioned. Open from 12 p.m. - 2 a.m. Price 850 drs.

**FLAME STEAK HOUSE**, Hadzigianni Mexi 9 (near the Hilton), tel. 723-8540. Specializes in good charcoal broiled steaks and chips. Bar open for cocktails. Nightly from 7 p.m. - 1 a.m. Price 1200 drs.

**PRINCE OF WALES**, steakhouse and pub, 14 Sinopes St., tel. 777-8008. Open every day from 12 p.m. - 2 a.m. Closed Sunday. Businessman's lunch menu (main dish, beer, wine, and dessert) 1500 drs.

**STAGECOACH**, Loukianou 6, Kolonaki, tel. 723-7902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily from 12 - 3:30 p.m. and 8 p.m. - 1 a.m. Closed Sunday. Price 1800 drs.

**STEAK ROOM**, Eginitou 6 (between the Hilton and US embassy), tel. 721-7445. Same premises as The Annex, but more luxurious. Full menu featuring charcoal broils. Includes a bar. Reservations advisable. Price 1200 drs.

## FRENCH

**JE REVIENS**, Xenokratou 49, Kolonaki, tel. 721-1174. Piano music. Open nightly from 9 p.m. - 2 a.m. Price 1200 - 1500 drs.

**LE CALVADOS**, Alkamanos 5 (Hilton area), tel. 722-6291. Open nightly from 8 p.m. - 1:30 a.m. Closed Sunday. Price 1000 drs.

# Ledra Marriott Hotel - Athens

PRESENTS

## Kona Kai

Athens' only Polynesian restaurant, complete with Japanese Teppanyaki tables and Bali Lounge. Featuring exotic Polynesian entrees, tidbits, cocktails and exhibition cooking. Open daily except Sunday, from 7 : 30 p.m.

## LEDRA GRILL

A traditional, classic restaurant on the mezzanine. Serving buffet lunch, featuring Greek, continental and American specialties with a variety of fresh salads and desserts, daily except weekends, from 12 noon to 3 p.m. A-la-carte dinner, featuring seasonal specialties, seafood and Prime U.S. Beef, daily except Monday from 8 p.m.

## Zephyros

An open restaurant on the mezzanine overlooking the lobby. Serving daily buffet and a-la-carte breakfast featuring eggs - a la - minute, from 6 : 30 a.m. to 11 a.m.

All day a-la-carte menu from 11 a.m. to 11 p.m., with special soup and salad «Light Lunch Buffet» during noon time and a sumptuous dinner buffet from 6 : 30 p.m.

A-la-carte «Late Night Menu», with special dishes for those who stay up late, from 11 p.m.

«Sparkling Sunday Brunch» buffet, with sparkling wine and «Mimosa» champagne cocktail always on - the - house, from 11 : 30 a.m. to 3 : 30 p.m.

FOR RESERVATIONS CALL  
952.5211  
115 Syngrou Ave.

# restaurants and night life

**RIVA**, Mihalakopoulou 114, tel. 770-6611. Stereo and piano music. A winter restaurant (open October to May) nightly from 8 p.m. - 1 a.m. Closed Sunday. Price 1500 drs.

**BELLE HELENE**, Politeas Square, Kifissia, tel. 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" (filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms), chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 a.m.-2 a.m. Price 900 drs.

**ERATO**, Varnali 7, Halandri (Dourou Square). Restaurant, bar. Open nightly from 7 p.m.-2 a.m., except Sunday when it opens for lunch at 12 noon. International cuisine (Greek and French). Price 1000 drs.

**ESCARGOT**, Ventiri 9 and Hadziyianni Mexi (near the Hilton), tel. 723-0349. Piano. Open daily from 7:30 p.m.-1 a.m. Specialties: frogs legs, snails, filet of sole stuffed with lobster, duck à l'orange, baby lamb in wine sauce with vegetables, filet of veal, with mushrooms and cream, steak with mushrooms and cream, entrecôte Café de Paris, homemade desserts, crêpes stuffed with almonds, ice cream, hot cake with almonds and crème anglaise. Price 1300-1500 drs.

**L'ABREVOIR**, Xenokratous 51, Kolonaki, tel. 722-9061. The oldest French restaurant in Athens. Reservations necessary in the evening. Open daily from 12:30-4:45 p.m. and 8 p.m.-1 a.m. Specialties: filet au poivre (pepper filet), coq au vin, entrecôte Café de Paris, snails, frogs legs. Price 1500 drs.

**L'ORANGERIE**, 55 Efroniou, (opposite the Caravel), tel. 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto mediterrannée, seafood, seasonal salads. Piano. Price 1500 drs.

**PRUNIER**, Ipsilantou 63, Kolonaki (across from the Hilton), tel. 722-7379. International cuisine. Full variety of seafood. Price 1000 drs.

## ITALIAN

**AL COVENTO**, Anapirou Polemou 4-6, Kolonaki, tel. 723-9163. Gourmet specialties, pasta and scaloppine. Nightly from 8 p.m.-1:30 a.m. Closed Sunday.

**AL TARTUFO**, Posidonos 65, Paleo Faliro, tel. 982-6560. Specialties: spaghetti, pizzas, scaloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 p.m.-2 a.m. Lunch Saturday and Sunday. Price 800-850 drs.

**LA BOUSSOLA**, Vas. Georgiou and Grigori Lambraki, Glyfada, tel. 894-2605. Italian cuisine and steak dishes. Daily from 12:30 p.m.-2 a.m., Saturday 12:30 p.m.-2:30 a.m. Closed Wednesday for lunch. Price 1200 drs.

**DA BRUNO**, 26 Andrianou, Kifissia, tel. 808-3912. Close to the station. Italian chef, genuine pizza. Specialties: penne da Bruno, spaghetti à la putaneska, scaloppine à la Veneziana, fileto modo mio. Price 1000 drs.

**DA WALTER**, Evzonon and Anapirou Polemou, Kolonaki, tel. 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise sauce mader, profiterolles. Nightly from 8 p.m.-1 a.m. Price 1000 drs.

**IL FUNGO**, Posidonos 68, Paleo Faliro, tel. 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scaloppina. Nightly from 8 p.m.-2 a.m., Sundays and holidays from 12:30 p.m.-3:30 p.m. Price 1050 drs.

**ARCOBALENO**, 14 Nap. Zerva, Glyfada Square, tel. 894-2564. Specialty: shrimp provincial. Price 800-900 drs.

**TOSCANA**, 16 Thisseos, Vouliagmeni, tel. 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Piano. Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert). Price 1200 drs.

**FONDANINA**, 31 Vas. Georgiou, tel. 983-0738. Price 600 drs.

## CHINESE

**PAGODA**, 2 Bousgou and Leoforos Alexandras 3, tel. 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawn, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Dessert includes lichees, fried bananas, fresh mango in season and sweets. Price 800 drs.

**THE RED DRAGON**, Zirini 12 and Kyriazi, Kifissia. (near the Zirinon Sports Center), tel. 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root. Complete dinner 800 drs. Deluxe dinner 900 drs.

**GOLDEN DRAGON**, 122 Syngrou Ave. and G. Olympiou 27-29, tel. 923-2315/923-2316. A variety of Taiwanese dishes. Open daily for lunch from 12:30 - 3:30 p.m. and from 7:30 p.m. - 12 a.m. Price 1000 drs.

## SPANISH

**COMILON**, Polyia 39, Ano Patissia, tel. 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American stereo music. Nightly from 8 p.m. Closed Monday. Price 700 drs.

## SEAFOOD

**BOUILLABAISSE**, Zisimopoulou 28, Amphitheia (behind the Planetarium, Syngrou Ave.). Bouillabaisse, fresh fish and a variety of shellfish. Open Sunday for lunch as well. Nightly from 7:30 p.m.-12 a.m. Prices from 1500 drs.

## LEBANESE

**MARALINAS**, Vrassida 11 (between the Hilton and Caravel Hotels), tel. 723-5425. Provides a home delivery service. Open daily for lunch and dinner from 12 p.m. Price 1200 drs.

## CYPRriot

**KIRKY**, 1 Pendelis, Kefalari, tel. 808-0338. International cuisine - Mexican, Chinese, Cypriot, French. Specialties: haloumi (fried Cypriot cheese), sifalies (Cypriot meatballs). Fireplace. Price 800 drs.

## KOREAN

**SEOUL**, 8 Evritanias, Ambelokipi (near the President Hotel), tel. 692-4669. Specialties: beef boukkoki (prepared at the table), yatse bokum (hors d'oeuvre), haimon jan go (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms). Prices 1000-1200 drs.

## BREAKFAST/BRUNCH/SWEET SHOPS

*Take off your shoes, curl up your toes: the tradition of a leisurely and delicious breakfast is becoming as much a thing of the past as letter writing, and in Athens, it may seem a Herculean feat. Though some of the places listed do not offer a full breakfast, they allow for that moment of precious respite from city bustle.*

**HIGH LIFE**, Akti Posidonos 43, Paleo Phaliron, a specialty sweet shop with Turkish delights: Taouk Gioksa, chicken breast mousse, traditionally ordered with Kaimak ice cream; Ekmeq, turkish sweet made from honey and flour; profiterolle; creme puffs topped with chocolate sauce. Take-out service.

**FAROUK HANBALL** patisserie, Messinias 4, Ambelokipi, tel. 692-5853. Lebanese sweet shop specializing in baklava with walnut and pistachio fillings. (550-600 drs. per kilo). Near the President Hotel. Open daily from 8:30 a.m. - 9 p.m.

**BRETANNIA**, Omonia Square, open before sunrise to wee hours; fried eggs, sizzling hot, steamed pink and served in two minutes; tubs of yogurt with honey, rolls, butter and honey; hot milk and strong cognac.

**AMERICAN COFFEE SHOP**, on Karayiorgi Servias (right off Syntagma Square) Athens' answer to the greasy spoon; remember those old diners that served up eggs, bacon and hamburgers at all hours with a minimum of atmosphere and at a minimum of cost? or BLT's-hold the mayo? Donuts with the holes? Open daily, 8:30 am-2am. Reasonable.

**DE PROFUNDIS**, 1 Angelikis Hatzimihalis St., Tel. 721-4959, 10:30am-2:30pm, 6pm-2am., cafejerie with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug. 1-20.

**TITANIA HOTEL** coffee shop, 52 Panepistimiou, in the obscure and dark recesses away from the sun of pedestrian-crowded Panepistimiou, you can enjoy a full breakfast; bacon, ham and sausages, with eggs, rolls, butter and marmalade.

**Y OREA ELLADA** (Beautiful Greece), the charming mezzanine cafe of the Center of Hellenic Tradition, 36 Pandrossou St., Monastiraki; coffee, drinks and snacks; sit among pottery handicrafts and antiques treasures and enjoy a view of the Acropolis. 9:30 am-7:30 pm daily, Sunday until 2:30 pm.

**MOVEN PICK CAFE**, Akadimias 14, tel. 361-6388.

## Ouzeries

**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, potatoes, salami. Daily from 11:30 a.m.-10:30 p.m. and Saturday from 11-30 a.m.-3:30 p.m. Closed Sunday.

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

**ORFANIDES**, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am-3 pm and 6-11 pm. Sunday from 10:30 a.m.-2 p.m.

## DISCO RESTAURANTS

**ACROTIRI**, Agnios Kosmas, Akrotiri, tel. 981-1124. Disco restaurant. Open daily from 9:30 p.m.-2 a.m. Saturdays 9:30 p.m.-3 a.m. Drinks 540 drs. Food 2000 drs.

**ECSTASY**, 96 Harilaou Tricoupi, Kefalari, tel. 801-3588. Automatic answering service for reservations. Opens 10 p.m. Closed Monday. No information on prices.

## DISCO GENERAL

**A.B.C.**, Patission 177, Plateia Amerikis, tel. 861-7922. Open nightly from 8 p.m.-2 a.m. Several, constantly changing video shows. Drinks 350 drs.

**BARBARELLA**, 253 Syngrou Ave., Nea Smyrni, tel. 942-5601/2. Under new management. 2520 different disco programs. Three dance floors, three bars. Open nightly from 9:30 p.m.-2 a.m. weekdays, open until 3 a.m. Saturdays. Barbarella show performed on Monday and Wednesday at 12:30 a.m. and 1:30 a.m. on Saturday. Drinks 400 drs.

**CAN CAN**, Kifissias and Petro Ralli, tel. 544-4440, 561-2321. Guest appearances by European performers from time to time. Open 6 p.m.-2 a.m.; show from 9:30-10 p.m. Closed Monday. Drinks: Tuesday, Wednesday, Thursday - 200 drs.; Friday and Sunday - 350 drs.; Saturday 400 drs.

**COLUMBIA DISCO**, Kolokotroni 35, Kefalari, tel. 808-1324/802-1702. Only open on Friday, Saturday and Sunday, 10 p.m.-2 a.m. Drinks 450 drs.

**DISCO "14"**, Kolonaki Square, tel. 724-5938. A popular place with the younger generation. Drinks only, good music. Open September-June 10. Nightly from 10 p.m.-2 a.m. Saturdays from 10 p.m.-3 a.m. Drinks at the bar 400 drs. Drinks at tables 450 drs.

**ESPERIDES**, Byzantiou 4, Glyfada Square, Glyfada, tel. 894-8179. Nightly from 9 p.m.-2 a.m. Saturdays 9 p.m.-3 a.m. Drinks 450 drs.

**FAME DISCO**, Levedi 3, Kolonaki, tel. 723-0507. Open nightly from 10 p.m.-2 a.m. Saturdays 10 p.m.-3 a.m. Drinks 400 drs.

**OLYMPIC VENUS**, Ag. Glykerias 7, Galatsi, tel. 291-9128. Modern decor and lighting. An extremely attractive circular bar. Friendly and efficient service.

**VIDEO**, Syngrou Ave. 255, tel. 942-7835. Good music, video cassettes. Open daily from 9 p.m.-2 a.m. Saturdays, from 9 p.m.-3 a.m. Drinks 500 drs.

**SATELLITE**, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322/9. Disco and New Wave. Open daily from 9 p.m.-2 a.m. Saturdays from 9 p.m.-3 a.m. Drinks weekdays 460 drs. Saturday and Sunday 600 drs.

**DIVINA**, Shopping Land, Kifissia, tel. 801-5884. Small, cozy, discjockey. 15 changes of music. Open daily from 10 p.m.-2 a.m. Except Monday. Drinks 400 drs.

## PUBS/CLUBS

**DEWAR'S CLUB**, Glykonos 7, Dexameni Square, Kolonaki, tel. 721-5412. Candlelit rooms with a bistro bar; fluffy omelettes, roast beef, some Greek cuisine; good rendezvous spot. Open nightly from 9 p.m. Drinks from 200 drs.

**"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. Specialties: filet, liver, pork chop in wine sauce, beef special with bacon and mushrooms, canellone (spinach or mushroom), chicken croquettes, artichoke salad with rougetof dressing. Open daily from 12:30-5 p.m. and 8:30 p.m.-1 a.m. Sunday evening 9 p.m.-1 a.m.

**MONT-PARNASSE**, Haritos 32, Kolonaki, tel. 729-0746. 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 from 7 p.m. - 2 a.m. Price 750-800 drs.

**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 am-2 am.

## PIANO/BAR/RESTAURANTS

**GALLERIES**, Amerikis 17, tel. 362-3910. Bar. Food is also served. No prices were given over the phone.

**LE BISTRO**, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322. French and Greek cuisine. Piano. Open Friday, Saturday and Sunday on the 5th floor with a panoramic view of Athens. Drinks 300 drs.

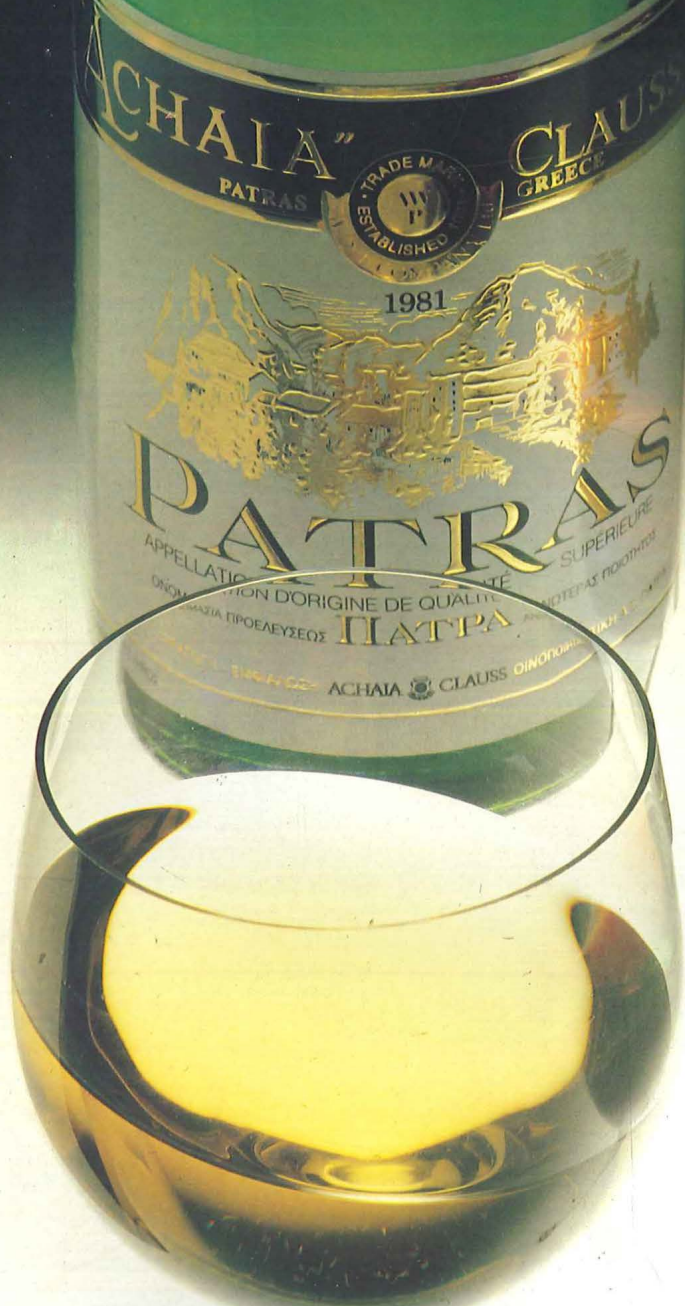
**ST. TROPEZ**, Vass. Pavlou 63, Tel. 411-9543; white lawn chairs and tables and a "carousel" corner bar but the talent lies in the owner, Yiannis, a born connoisseur of human nature and cocktail expert, who adds that "special touch" to the drink he's concocted and named after a guest. Daily from 11-2 a.m.

**TRAMPS**, 14 Akti Themistokleous, Freates, Tel. 413-3529. George, the handsome and energetic host, perfected his talents at Landfall and then opened a place with his brothers. Serves a cold plate of artichokes, pate, cheese and snacks as well as two hot plates. Fully stocked bar, great stereo sounds. Open daily from 12 p.m.-2 a.m.

**GRAND CHALET**, Kokkinara 38, Politeia, Kifissia, tel. 808-4837. International cuisine with Greek specialties. Piano and songs. Price 1300 drs.

**TAPAS** de Comilon, 267 Kifissia (behind Olympic Airways). Athens wine bar, cold plate.

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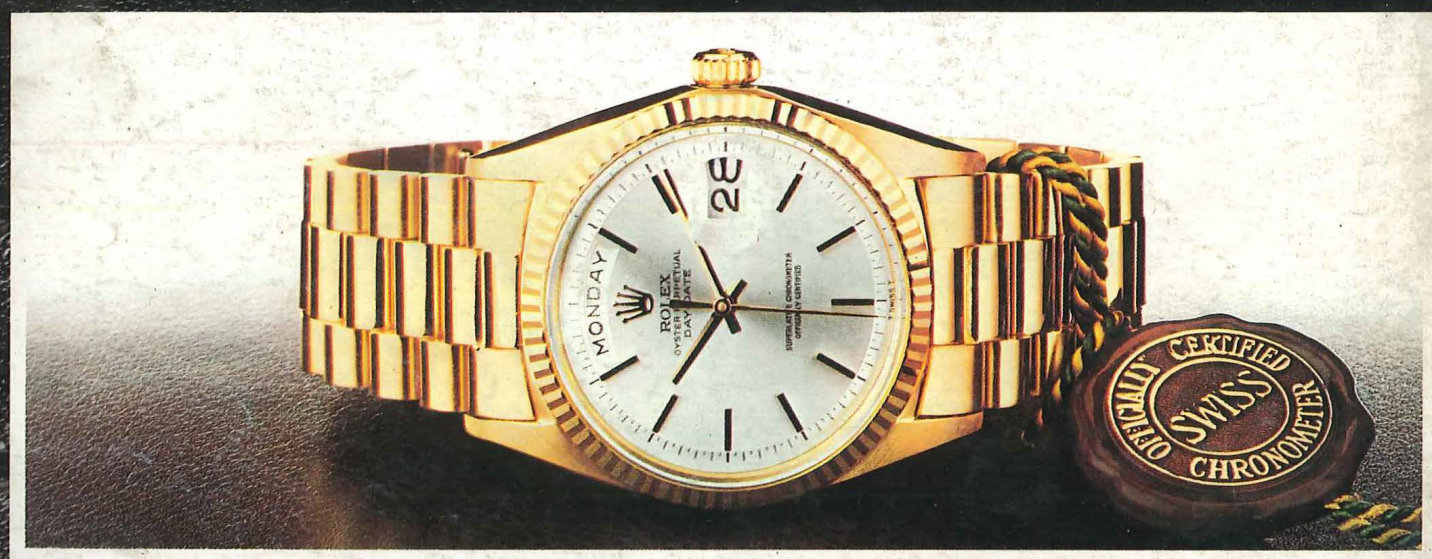
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