

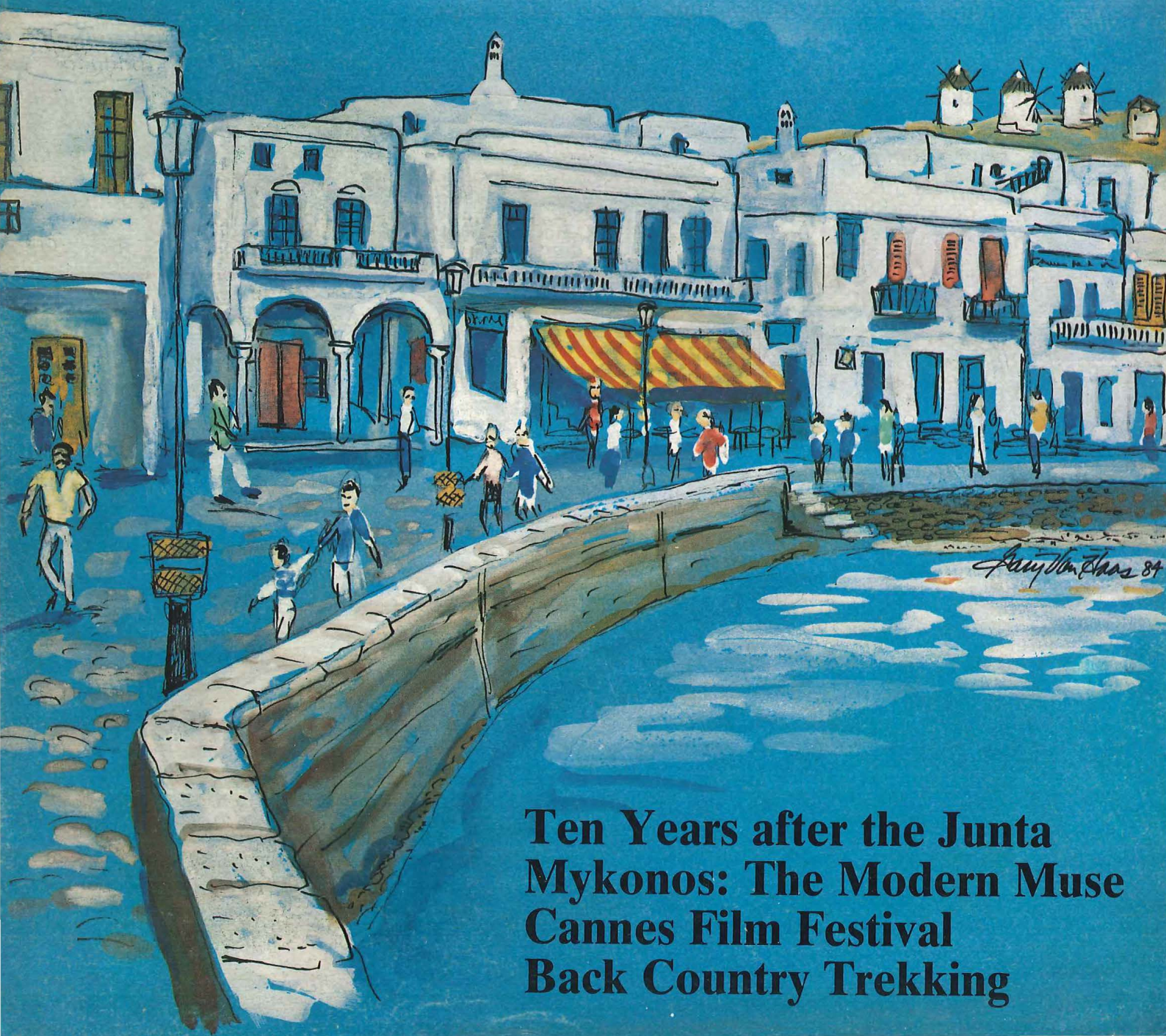
July 1984

THE

120 Drs.

ATHENIAN

Greece's English Language Monthly



**Ten Years after the Junta
Mykonos: The Modern Muse
Cannes Film Festival
Back Country Trekking**

mag

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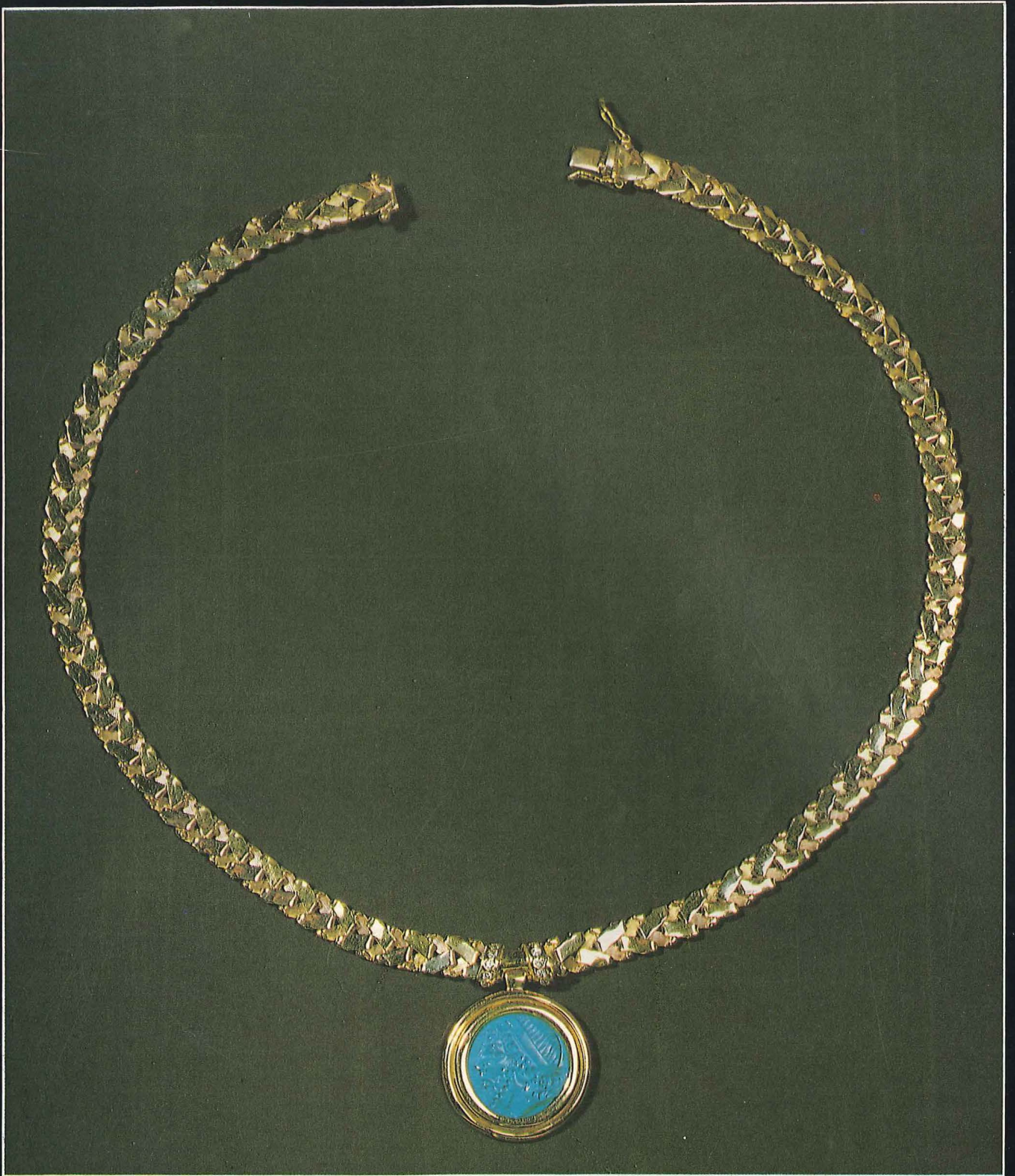
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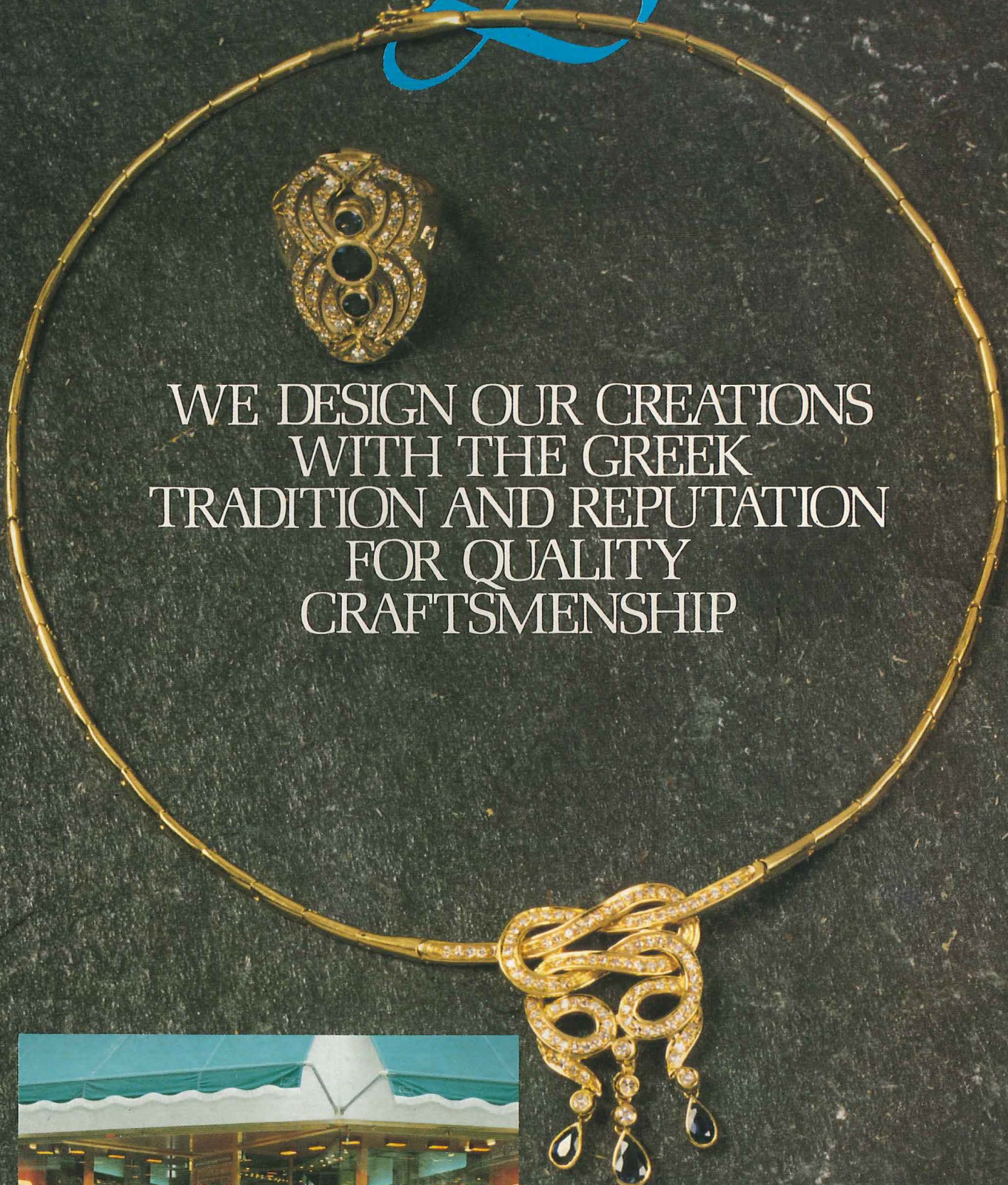
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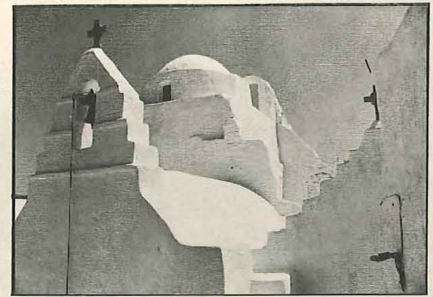
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FEATURES



This month marks the 10th anniversary of the Turkish invasion in Cyprus and the fall of the junta in Greece. In an exclusive report (page 16), Lee Stokes tries to get to the bottom of some of the unanswered questions that remain from that dramatic summer.



Mykonos, the archetypical Aegean island: its little-known history described by Sloane Elliott and Elizabeth Herring (page 27); a portfolio of Elizabeth Herring's private photographs (page 30); and B. Samantha Stenzel's biography of Mykonos' most famous resident, Petros the pelicans (page 32).

At the other extreme of Greek life, veteran backpacker Marc Dubin describes trekking in the remotest regions of the country (page 23), and anthropologist Sonia Greger writes a letter from the hamlet of Magoula in Crete (page 36).

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The cover is by Gary Van Haas

Begs to Differ

A friend provided me a copy of the March, 1984 issue of *The Athenian*, pointing out in particular: "The Greek American Lobby: Strength through Diversity." I wish to congratulate Ms. Diane Kochilas for the clarity of the article.

However, I am greatly disturbed by the numerous inaccurate statements of Mr. Andy Manatos. As one who has been in a leadership position in my community on the issue from the very beginning of the Cyprus crisis in 1974, I categorically disagree with nearly all the statements made by Mr. Manatos.

Mr. Manatos declares on page 20 that "... compared to a few years ago, the effort is much more professional now." In the next paragraph he asserts that: "The younger, more professional people in the community have no problem working together." These statements infer that the two organizations carrying the battle for a decade now, the American Hellenic Educational Progressive Association (AHEPA), and the American Hellenic Institute Public Affairs Committee (AHIPAC), are unprofessional. As an Ahepan and as a subscriber to AHIPAC, and as an American-born college graduate who belongs to the category of "professional people," I challenge Mr. Manatos' allegations. During the entire decade of personal association with these organizations, I have encountered nothing less than total professionalism.

Since 1974 the AHEPA and AHIPAC efforts have been concentrated on a single unified approach to the issues. In the very first issue of Mr. Manatos' involvement, confusion was generated. Whereas AHEPA and AHIPAC demanded that aid to Turkey be conditioned upon Turkish agreement to a Cyprus solution, Mr. Manatos advocated support of the 7:10 ratio of aid between Greece and Turkey, a foregone conclusion in Congress and the Administration. This was contrary to Mr. Manatos' own criticism on page 21 about the past that supposedly "everyone had their own agenda and the fight went on separately," and right on course with his divisive action as exhibited. The ultimate result was that Mr. Manatos' forces did not support Congressman Edward Feighan's Bill on conditions of aid to Turkey, and it failed. The greater danger, however, is that the confusion caused by Mr. Manatos' involvement has created a gap between the U.S. Congress and the American Hellenic Community.

Finally, Mr. Manatos makes two very harsh but totally inaccurate accusations against AHIPAC. He declares that:

"The American Hellenic Institute has gotten a new breath of life now, thanks to chairman Varvitsiotis. The organization had stopped working at optimum efficiency because there were real personality problems within." Mr. Varvitsiotis was AHIPAC chairman, for two years until September, 1983. Since then, Dr. Dean C. Lomis has been chairman, and the change was orderly. Mr. Varvitsiotis has remained on the Board of Directors and is a very important leader in the New York area.

In regard to "personality problems," if Mr. Manatos were correct, AHIPAC would not have been lauded by *Time* Magazine: "... one of the most effective lobbies in Washington today is that of Greek-Americans... most effective has been the American Hellenic Institute Public Affairs Committee."

Basil S. Savopoulos
Wilmington, Del.

Lambert's Perspective

Speak to me of art, Mary Machas, but for heaven's sake, spare me such terms as "inner longings," "carefree pleasure," and "lingering memories." Yiannis Kottis' and Harry Lambert's joint show at the Zoumboulakis Gallery deserved a fresher eye.

If she had used it, she would not have stated that "paintings of social and nuclear protest... is (sic) not their style." Ms. Machas should not be so *literal* in her approach to the *visual*. There are other ways of embodying protest in the plastic arts than the literal, or photographic. I send Ms. Machas back to Marshall McLuhan: Lambert's perspective itself is a form of protest.

The analogy to Bonnard is also strikingly *off*. Bonnard was content to paint his wife, taking her endless baths. Lambert and Kottis are post-bomb artists who would distract us from our, and their, woes. David Hockney's images come most readily to mind ... but *not* Bonnard's.

E. Cower-Innes
Athens

Dotting the Umlauts

I have really grown fond of reading *The Athenian*, since it expresses so much my own views in many respects. However, do you not have anybody in your staff to examine your spelling of German names or words? I have not seen too many without mistakes, which I find a little bit disturbing. To mention just a few: in the March issue, under "This Month," Goethe-Institute, every name in the film *Karl May* was terribly misspelt. I have never heard of a "Gewenthaus Orchestra" (May issue), and in June, in "The World of Music" (the section that I enjoy

most), again quite a few mistakes. And does your printer not have any "umlaut"-dots (¨), which in German are indispensable, or at least have to be replaced by an "e" after the vowel in question?

After all, there is a fairly large German community in this country and I am quite sure that I am not the only one of them reading your nice magazine! In case you do not have anybody to do the checking, I am gladly at your disposal!

Brigitte Scharnke

Low Form of Wit

As a regular visitor to Greece, I was *rather* appalled to read "Our Town" (*The Athenian* May '84). If the writer can only criticize the building of playgrounds, bringing culture to the outlying areas and having safe walkways in the center of Athens, then the Greek government must be doing something right.

It has been heart-breaking to see, since the early days of the junta, Athens being built up without any plan or regulation, to the point that, though Greece still remains one of the most beautiful countries in the world, Athens has become one of the ugliest cities. I have often thought that it should be a criminal offence to have children brought up in the center of Athens like rats in a cage; thank goodness the government is planning playgrounds. If the writer of "Our Town" can suggest a less polluted spot in the area, I'm sure the planners of these playgrounds would be delighted to hear of it.

The article also seems to infer that villagers and shepherds are some sort of lesser beings, not entitled to be exposed to some of the culture enjoyed by Athenians.

As for Fokionos Negri and Voukourestiou walkways, it has always surprised me that Greeks, who are so fastidiously clean in their own homes, have so little respect for their environment (which surely can be corrected with proper education). The writer cannot be well travelled or he (or she) would know that Greece is only following the example of most major cities with traffic congestion.

I never mind reading objective criticism, but find unacceptable this kind of snide cynical journalism (cynicism being the lowest form of wit), which takes the easy route of negativism instead of offering positive solutions to help the Greek government, which as far as I can see, is doing its best to redress the terrible mistakes of the past.

Ann P. O' Sullivan
Surrey, England



our town

Epic-in-progress

This month marks the tenth anniversary of the Turkish invasion of Cyprus and the fall of the military junta in Greece. Today, in the immediate aftermath of a bitterly contested election — ostensibly a Euroelection, but which was in fact fought over national issues of a very serious kind — it might be wise, while the tattered banners expressing political passions are floating bedraggled but still unconsummated from practically every lamp post and utility column in the country, to pause and look back a bit, and perhaps a bit more than a bit.

But where to begin? To the restoration of democracy? But why did it have to be restored? To the junta, then. But why did that have to take place? To the Lambrakis assassination when a form of extreme polarization emerged that has been a fact of political life ever since? Back to the civil war? Over half of the electorate today wasn't even born at the time of the battle of Grammos, but to say that it is not a living issue today is to take an ostrich view of contemporary life. The Asia Minor catastrophe, then? If one doesn't stop somewhere in order to begin, one may have to go back to the destruction of the palace at Knossos.

It isn't just that Greece has a long and continuous history; everyone knows that. Nor is it that Greece lives its political life so intensely; clear evidence of this was seen last month. It is that at every given moment, Greece seems to be living its whole past altogether in the very process, in the very instances, of adding to it.

Probably the most repeated cliché about Greece is that it was the cradle of democracy (although it was a Greek who said in a moment of justified exasperation in April 1967 that it was the coffin of democracy). Nor is it said so often that it was the cradle of tyranny, anarchy, despotism, oligarchy, aristocracy — all excellent words of Greek ori-

gin. Politics itself is a word as Greek as Greek can be.

There is, however, a common word in political life which is not of Greek origin. In fact there is no equivalent in Greek for it, and that is 'republic'. The official government stationery may say so in translation, but the original word is 'dimokratia'. 'Res publica': one thinks of the Roman republic first and then of Venice, neither of which was democratic in the least, but they were commonwealths. They stood for the 'common weal'; they were dedicated to the public good; it was their basic concept.

The Greek people are among the most egalitarian in the world; their passionate love of liberty (merely the way a Greek says the word 'eleftheria') uplifts the spirit; their ethnic sense is powerful, sound and bracing. But among the millions of words aired publicly last month (and there is a passionate love of rhetoric, too), very little seems to have been said about "the public good."

There have been splendid expressions of it in the past: in Thucydides, Demosthenes, Isocrates and in modern times, but one wonders if these fine words reflected public sentiment or if they were delivered as exhortations. If 'Know Thyself' was inscribed on the Temple of Apollo at Delphi, one suspects that people were *not* going about knowing themselves and that is why those words were put up there.

And today — since so many partisan events are celebrated in late October and in November: 'Ohi' day, the Polytechnic uprising, events of resistance and the civil war — this is when tempers flare up strongest. And every year at this time, President Karamanlis makes a statement, very brief and very simple, the gist of which is: "cool off; keep still a moment; consider what is best for your country." And everyone is very polite about it and dutifully puts it in the papers and on TV. But who *does* think

about it? Who *bases* his acts upon it? Mr. Karamanlis delivered a very fine and interesting address before the European parliament a year ago. During the Euroelections last month, who mentioned it?

It's been said that those who ignore their history are condemned to repeat it. This cannot be said of Greece, for every Greek consciously carries his whole history on his back and Greek history is as unrepeatable as it is irreversible.

Perhaps Greek history can be thought of as a vast poem-in-progress which Homer only wrote the beginning of. And, as in most poems, there are many instances of poetic justice and poetic license. A glaring case of the latter was revealed last month when John Pemaszoglou, who could be called the chief architect to the Greek — EC relationship won — in a Euroelection — 0.4% of the popular vote and announced his temporary retirement from politics two days later. But then even Homer nodded.

By the same token, too, it is not so surprising that Greece is one of the world's greatest producers of poets, and that they should be honored here, even in a world now awash in prose, above all others, for the excellent reason that they have understood the total Greek experience most profoundly and expressed it with a passionate concern which everyone feels in his bones. They are the true citizens of the Greek Republic, whatever Plato may playfully have said to the contrary.

It was Greece that inaugurated the idea of having a moment of silence in the contemplation of international peace earlier this year, and that was a very fine thing. Is there not reason then to plead now for a moment of silence for *internal* peace? So that the 1985 parliamentary elections can add to this on-going epic a new stanza with a republican, a truly faithful, patriotic ring?

Yes, tabloid pro-Soviet but...

Court bans book, cuts jail term



An Athens appeals court on May 25 confirmed a December 16 ruling that called for the impoundment of the book *Take the Nation in Your Hands*.

But a two-year sentence against author Paul Anastasiades, who writes for the *New York Times* and the *London Daily Telegraph*, was reduced to 12 months. The court ordered the term to be paid off at a rate of 200 drachmas a day and awarded damages of 15,000 drachmas to George Bobolas, publisher of *Ethnos* (The Nation), Greece's largest daily newspaper with a nationwide circulation of about 200,000.

Anastasiades announced after the trial he would appeal the decision to the Supreme Court.

In spite of his conviction, Anastasiades was satisfied with the conduct of the trial. He praised the court's fairness and pointed out that the panel of three judges and the prosecutor carefully considered all the evidence.

Anastasiades' lawyers took the opportunity in their summation to voice their complaints over the conduct of the December 16 hearing, where, they said, the evidence was not properly considered, witnesses for the defense were intimidated by *Ethnos*' lawyers and no summation was allowed.

The appeals court also accepted many of the arguments in Anastasiades' book, including the Cypriot-born journalist's assertions that *Ethnos* was anti-American and, by extension, pro-Soviet.

Using clippings culled from an intensive study of over 400 consecutive issues of the newspaper, Anastasiades demon-

strated in the book that *Ethnos* consistently reflected Soviet views on all major world issues, including Poland, Afghanistan and the Soviet downing of the Korean jumbo jet.

As a particularly blatant example of *Ethnos*' orientation, Anastasiades' lawyers presented the court a story from the newspaper that described the Berlin Wall as a "wall of peace."

Witness after witness for *Ethnos* denied the newspaper was pro-Soviet. They insisted it was "independent" and "anti-imperialist." Presiding judge Antonis Floudas and prosecutor Stavros Gyparakis continuously probed for a definition of "imperialism," and time and time again *Ethnos* witnesses admitted their belief that, in the Greek context, only the United States practiced "imperialism." The Soviet Union, they said, was free of this sin here.

"It is a fact," the prosecutor said in his summation, "that when a newspaper is published, it decides to follow a friendly line towards one of the superpowers, either the Soviet Union or the United States. I don't want to say, however, that that newspaper will cease defending the interests of Greece and the Greek people."

"*Ethnos* decided to follow an anti-American position, and, by extension, one that is pro-Soviet."

But Gyparakis could not accept the author's thesis that *Ethnos* publisher Bobolas had founded his daily in cooperation with the KGB for the purpose of espousing Soviet propaganda and practicing disinformation.

In the book, Anastasiades charges

that *Ethnos* was set up following a series of business deals between Bobolas and high-ranking Soviet officials, including Vassilis Sitnikov, vice president of the Soviet copyright agency VAAP.

Sitnikov has been identified by Soviet emigrés as a second in command of the disinformation directorate of the KGB during the period when Yuri Andropov headed his country's secret police.

Bobolas was helped in his business dealings with the Russians by Yiannis Yiannikos, a former communist who was eventually squeezed out of the partnership.

The embittered Yiannikos became one of Anastasiades' main sources of information. He had been expected to testify at the December 16 hearing but mysteriously dropped out at the last minute, after reports were published indicating he and Bobolas had resolved their financial dispute.

His son Christos did testify, however. He had been present at many of the meetings between Bobolas, Yiannikos and the Soviets, including one attempt on the part of Sitnikov to patch up the quarrel between the two former partners, in May 1982.

Christos testified that the Soviet had urged reconciliation, telling Yiannikos: "Bobolas now owns *Ethnos* and you know how significant that paper is to us."

The high point of the appeal was the surprise appearance of Yiannikos himself. He revealed in his testimony details of his business deals with Bobolas and the Russians. He said that under an agreement with VAAP, Bobolas would publish the Great Soviet Encyclopedia in Greece, along with other Russian books. Moscow would get eight percent of gross revenues; but while as many as 26,000 sets of the 34-volume encyclopedia were sold at 100,000 drachmas a set, Yiannikos said, no money was sent to the Soviets.

Ethnos admitted that the Soviet never received any of this money, but claimed it had been held back because some of the Soviet Material was faulty.

Anastasiades maintained that this money was plowed into other projects in Greece, including the newspaper *Ethnos*.

British MP says free market forces are best road to united Europe

A former British energy minister criticized European governments last month saying they fight too strongly for national issues at the expense of the wider issues of freedom and free markets as the life forces of a successful and united Europe.

David Howell, a Conservative member of the British parliament and former Minister of Energy and Transportation, added that he doubted what he termed the "grab-what-you-can" approach was an efficient way to win votes.

The British parliamentarian spoke at a luncheon at the Grande Bretagne Hotel, organized by the Center for Political Research and Analysis, an independent Athens-based think tank. The subject of his talk was *Free Market Economics: The*

British Experience Since 1979, and the lessons for Europe now.

Howell defended his party's commitment to free market economics. The Conservatives' approach to the European Community was based on this philosophy, he said, because of the party's belief that technological progress in Europe - particularly in the advance of microelectronics - could only be assured through free market forces.

"There should be a far stronger emphasis on unwinding outdated state sectors and cutting the tangle of regulations that threaten the European economy," Howell asserted. "This requires far-

sighted cooperation between Europe's leaders of a kind we are simply not seeing.

"What is also needed," Howell continued, "is cooperation of an equally rigorous kind in grappling with public expenditures, which still threaten in Europe to crowd out urgently needed infrastructure improvement, expansion of private enterprise and job creation."

Howell reiterated his belief that only under these conditions could "modern capitalism combine with free market dynamism to ensure (economic) recovery and propel Europe into the microelectronic age."

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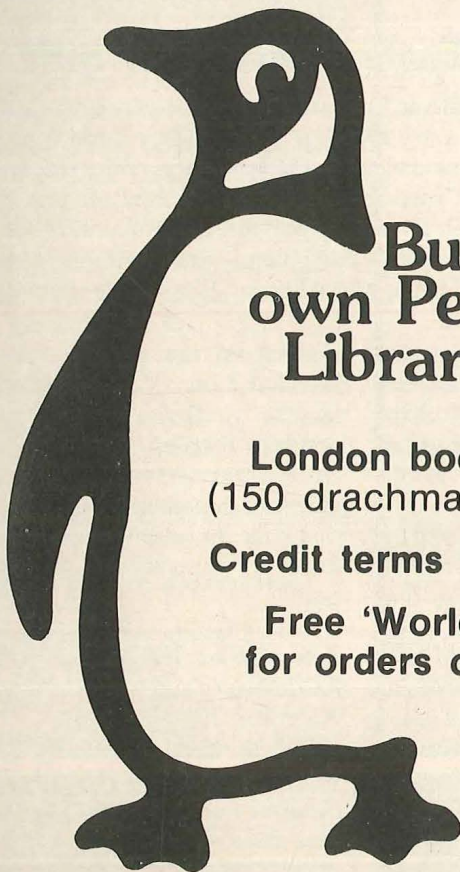
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UN Cyprus force mandate extended

The United Nations Security Council on June 15 unanimously approved another six month extension of the mandate for the UN peace keeping force on Cyprus, just one day after Turkish Cypriot leader Rauf Denktash promised to submit a new set of "positive proposals" aimed at restarting talks on the divided island republic's constitutional future.

The routine extension of the UN force came in spite of earlier warnings that the Turkish Cypriots would seek changes in the terms of the mandate to give equal status to the Greek and Turkish sectors. Political observers speculated that Denktash was seeking de facto UN recognition of his mini-state.

But during a press conference in Ankara on June 14, held on the last day of his first official visit to Turkey as head of state of his self-proclaimed republic, Denktash said his community would act in accordance with the Security Council resolution on the force.

He also announced the same day that UN Secretary General Javier Perez de Cuellar would be presented a new set of "positive proposals" based on the "good will gestures" of January 2, when Denktash offered to transfer the Famagusta suburb of Varosha to the UN for eventual resettlement of Greek Cypriots, and to reopen Nicosia airport in exchange for the resumption of inter-communal talks.

Meanwhile, in Athens, a dispute erupted May 27 between Prime Minister Andreas Papandreou and main opposition leader Evangelos Averof when the premier accused the opposition chief of having recommended that Turkey be given whatever it wanted in order to facilitate a solution on Cyprus.

Averof angrily denied the accusation and called on the prime minister to release a series of letters between them written in December, shortly after the Turkish Cypriot unilateral declaration of independence.

The letters were released the next day. In them, Averof called for a procedure that would combine the UN Secretary General's efforts with the participation of the three governments that maintain troops on Cyprus - Greece, Turkey and Britain - calling, in effect, for direct talks between Greece and Turkey. He emphasized his view that "we can no longer ignore the harsh reality, that without Turkey there is no solution."

Papandreou dismissed these proposals and insisted on maintaining international pressure. He refused to consider any form of dialogue with Turkey, or between Greek and Turkish Cypriots, until UDI had been revoked.

Gov't forces 3 Tasis staffers to quit

Three staff members of Tasis Hellenic International School were ordered dismissed last month by the education ministry for allegedly spreading Turkish propaganda after a Cypriot-born American current events teacher assigned his students an essay justifying the 1974 invasion of Cyprus from the Turkish point of view.

Tasis was ordered to fire teacher Dion Nittis in February, after education ministry officials found four Turkish propaganda pamphlets - along with numerous Greek ones - in a box marked "Cyprus" in the school library. Nittis left the country the day after his dismissal.

Librarian Helen Andrews knew nothing of the Turkish pamphlets; they had been deposited before she took over the job last year. There was no record of their existence, sources close to the school say.

The pamphlets had been placed in the library in 1982, after a group of students returned from the Hague, where they participated in a session of the model United Nations. The students had been assigned Cyprus as a debate topic and they visited the embassies of all countries involved in the problem - Greece, Cyprus, Britain and Turkey - and collected the material. The model UN subsequently passed a resolution considered pro-Greek.

The pro-government left-wing press

jumped on the issue last month and branded Tasis a "nest of Turkish propaganda." The education ministry ordered librarian Andrews - a Greek citizen - to cease work immediately. She may face prosecution under a 1931 law that bans the use in schools of materials deemed "damaging to the Greek nation."

The ministry revoked the work permits of John Kidner, the British-born headmaster, and David Adamson, the American academic dean.

But in spite of rumors the school would be shut down, Deputy Education Minister Petros Moralis assured Kidner that Tasis would be allowed to remain open for the next academic year.

"He was like an enraged bull," Liberal party official Elvira Georgakopoulou told an Athens court last month. She was referring to Philip Vamvakidis, 33, a Greek-American tourist staying at the Phaestos Guest House, directly opposite a Liberal Party Euroelection center on Filellinon Street. Vamvakidis was accused of rushing into the center, shouting at the occupants to turn down their loudspeakers, overturning a table, ripping apart an electric cable, tearing up posters of the party leader, and almost dropping a telephone on the center's director. "I just banged my hand on the table in anger," Vamvakidis insisted. "I could not stand the noise anymore. I had to shut myself off in my room like a rat to escape the racket." The judges sympathized and dropped all the serious charges, but found Vamvakidis guilty of threatening behavior. He was sentenced to 20 days in jail.

Athens reserved on NATO text

Greece expressed its reservations May 31 on several key points in the final communique issued at the end of the annual three-day NATO spring conference held this year in Washington, D.C.

The summit of allied foreign ministers - attended by Greek foreign minister Yiannis Haralambopoulos - dealt with such major international issues as East-West relations, the deployment of U.S. cruise and Pershing missiles in Europe, prospects for resumption of nuclear arms talks and the Iran-Iraq war.

Also brought up was the four continent initiative, in which Prime Minister Papandreou was joined by the leaders of India, Tanzania, Sweden, Mexico and Argentina in an appeal to the five known nuclear weapons states for an immediate nuclear arms freeze.

Haralambopoulos said that Greece and Denmark had expressed reservations on the Euromissiles issue. Athens also "clarified its views on allegations of Soviet use of chemical weapons," and, with Spain, objected to a paragraph in the final communique that referred to Soviet aspirations in "cold war language."

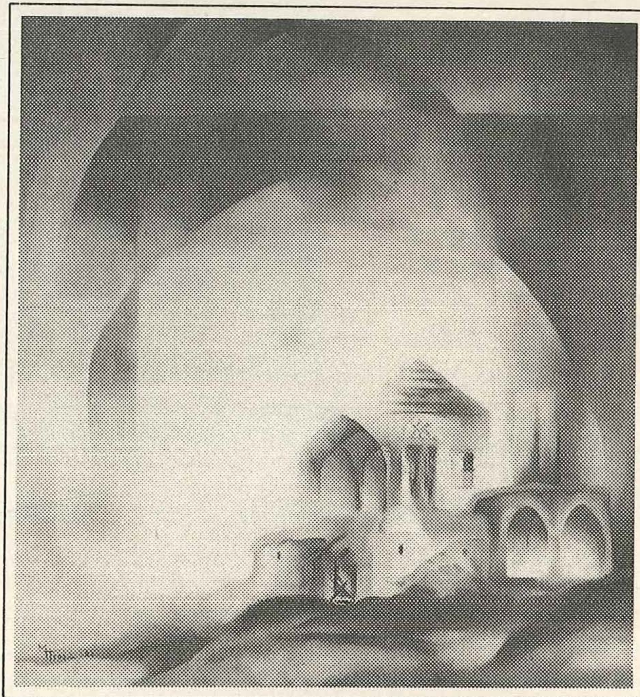
Another Greek reservation, according to Haralambopoulos, was on NATO's expressed terms for the resumption of the Geneva talks for control of medium-range missiles.

Swedes take honors in Acropolis rally

Sweden's Stig Blomqvist and co-driver Bjorn Cederberg won the gruelling four-day Acropolis Rally in their Audi Quattro on May 31.

Blomqvist led the pack with a penalty time of 10 hours 41 minutes and 51 seconds, just under three minutes ahead of Finnish team Hannu Mikkola and Ar. Hertz, also in an Audi Quattro.

Martha Hraoui



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Forbidden political fruit?

This poster advertising banana juice was found by our roving photographer on Mykonos. It was pasted over another poster proclaiming the main opposition New Democracy Party. Political sources on the island suspect a conspiracy. The import of the luscious tropical fruit is forbidden in Greece; furthermore, the word "bananas" across the top was written in green, the ruling PASOK's favorite color.



PM carries peace crusade to Finland

Premier Papandreou took his personal quest for nuclear disarmament to Oslo last month, where he addressed the opening session of the Fourth Conference of International Physicians for the Prevention of Nuclear War on June 4.

The speech was one of the highlights of the prime minister's five day trip to Finland. It came fresh on the heels of Papandreou's participation May 22 in the four continent initiative, in which the leaders of India, Tanzania, Sweden, Mexico, Argentina and Greece issued a joint appeal for an immediate nuclear weapons freeze.

Expressing "the feelings of the entire Greek people" for the effort to avert a nuclear catastrophe, the prime minister told the doctors' conference that he would like to see a nuke-free zone established "along the entire length of Europe, from the north to the south."

The prime minister saw this coming as the combined result of moves to establish nuclear-free zones in Scandinavia and the Balkans.

Papandreou went on to outline the four approaches his government had undertaken so far in pursuit of these aims. The first was centered on the Balkans nuke-free zone, on which a conference of experts from every country in the region except Albania had been held in Athens last February. The second was the Greek proposal for a six-month freeze in the installation of new U.S. missiles in Europe. The third was a joint call with Romanian president Nicolae Ceausescu to the U.S. and Soviet presidents and the fourth, the four continent initiative.

Papandreou congratulated the Finnish government and the doctors for holding such a conference and stressed that "our supreme duty towards mankind is to contribute... to the establishment of detente and peace."

The prime minister's trip ended June 6 with yet another joint appeal: this time with the premiers of Sweden and Finland in support of nuclear-free zones in Scandinavia and the Balkans.

Libyan arrested after opponent of Qaddafi attacked

Athens police arrested an employee of Libyan Airlines in a shooting attack on an opponent of Colonel Moammar Qaddafi on the same day last month that Amnesty International charged that the Libyan regime was executing and torturing its enemies.

Police said that Irfai Mohammed El Sariani, 31, was apprehended after he shot and wounded Emmanuel Mustafa Hiladakis in his downtown Athens shop.

Hiladakis is a Libyan-born Greek. Police say he had been distributing an Arabic-language newspaper opposed to Qaddafi's regime and that several Qaddafi opponents had recently stopped by his shop.

El Sariani works for Libyan Airlines in Tripoli but police say he booked a room June 13 at the hotel Rio in Athens under the name of Mohammed Rihail, from Lebanon. He then went to Hiladakis' shop and shot his victim using a pistol with a silencer, according to police.

The injured Hiladakis chased his assailant down a street. The gunman threw away a bag containing the pistol and took refuge in a nearby building, where he was cornered by passers-by and police.

El Sariani was carrying a plane ticket to Libya when he was captured. His flight was scheduled to depart at 12:30 p.m. on June 13, police revealed.

Meanwhile, on the same day in London, Amnesty International announced that it had sent a message to Colonel Qaddafi urging him to renounce what the Nobel Prize-winning human rights organization described as his government's official policy of "physical liquidation" of opponents.

6 million tourists expected for 1984

Greece could play host to more than six million visitors this year, according to Nick Skoulas, secretary general of the National Tourist Organization of Greece (EOT).

Skoulas told reporters in late May that his projection was based on the dramatic increase in the number of tourists during the first four months of 1984.

From January to April, the number of

arrivals jumped by 17 percent over the same period last year, the EOT secretary general revealed.

Germans were at the top of the list with 131,296, followed by the British with 89,821. The Americans came next with 85,860 and the French with 63,776.

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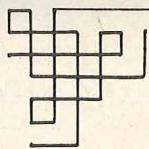
At Random

Turkey's new ambassador to Greece – **Nazmi Akiman** – held a reception for the Greek and foreign press at his embassy on May 31. Ambassador Akiman impressed the city's journalists with his charm and keen interest in Greek political life. The embassy itself, however, with its neoclassical portico overlooking a lovely garden, was also a major focus of attention. One Turkish diplomat explained that the building had been bought in the early 1930s. At that time, he said, the garden was surrounded by open fields, rather than the concrete apartment and office blocks that hem it in today. With an eye to expanding the garden, Turkish diplomats of the day wired Ankara for permission to buy some of the surrounding property. "A response was received several days later," the diplomat related. "The telegram read: 'What are you people trying to do? Open a ranch?'"

A Patisson-area family got more than they dreamed of as they quietly enjoyed their lamb's head soup recently: the lamb's teeth were encrusted with **gold**. The lamb had been brought from Thebes, by the wife's brother, who is a parish priest in the area. The priest immediately declared that a divine hand was behind the windfall. Either that or the sheep had been grazing in a field speckled with gold dust. But an agricultural expert pooh-poohed that interpretation, saying that even if the lamb lived 200 years, it couldn't accumulate so much gold from grazing.

Pirates using speedboats attacked the Greek freighter **Golden Prince** in the straits of Singapore last month. The pirates pulled alongside the ship and used grappling hooks to climb aboard. They headed for the dining room where the third mate was robbed at knife point. Luckily, the first mate came along and he ran to tell the captain.

Rex the watchdog lived up to her royal name recently when she foiled a would-be robber from making off with 7,500 drachmas. Rex – who is a female collie – works at the Rex Hotel in Thessaloniki. One night the receptionist dipped out for a few minutes, enough time for a man to take the 7,500 drachmas from the cash drawer. Rex began barking and used her jaws to grab the suspect by the arm. The receptionist returned and police were called. The officers searched the suspect – Tanzanian national Mohammed Sali – but found only 3,000 drachmas. Rex growled and pointed with her nose at the alleged thief's shoes, where the rest of the missing cash was found.



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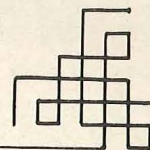
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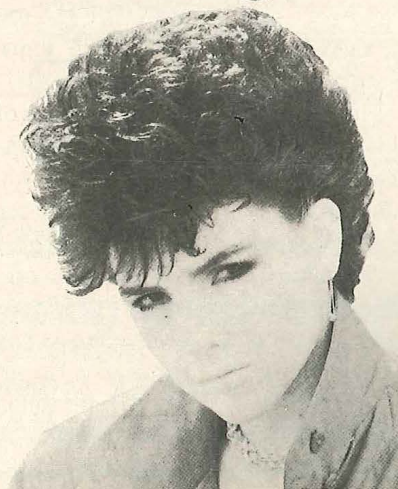
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Euroelections: Warnings to Both Major Patries

So the Euroelections are finally behind us, something one can hardly regret. Indeed, these were elections only in name for the European Parliament. Instead they developed into a tough popularity contest for the PASOK socialist government under the determined challenge of the ND center-right party, with national issues almost totally dominating the campaign. Furthermore, they were the most bitterly fought elections in post - 1974 Greece with passion running high and at times exploding out of control. Finally, one cannot easily remember a post - 1974 election, with so much negative campaigning and high pitched tones — by both major parties. Thus the 1984 Euroelections will certainly not be remembered as one of the exemplary moments of Greek democracy.

However, as the electoral results became known and it became evident there was no clear victor between PASOK and the New Democrats, the passions which had been accumulating for three months simply evaporated. Supporters who had been led to believe that one of the two major parties would have won a landslide victory, were totally deflated. Even the leaders of PASOK and ND, Andreas Papandreu and Evangelos Averof seemed distraught when they appeared on TV after the results were tallied. This visible disappointment was not surprising since they had glibly believed their own over - optimistic rhetoric. And while a gloomy Mr. Papandreu was unconvincing when he spoke of a "victory", Mr. Averof's unsubstantiated accusations of "fraud" against the government indicated clearly his disappointment at the results.

Mr. Papandreu can justly be content that he frustrated the ND effort to emerge as the party with the largest electoral support dramatically. After all, PASOK polled 41.5 percent of the vote, slightly higher than the socialist 40.1 percent in the 1981 Euroelections. However, compared to the national elections, PASOK lost about 6.5 percent of the popular vote, a clear indication that its support is on the decline. Thus, although the electorate has not yet abandoned the socialists *en masse*, it has given them a dire warning for the

future.

Concerning the New Democracy party, Mr. Averof can claim that by polling 38 percent of the vote, it increased its share both compared to the Euroelections of 1981, 31.3 percent, and the national elections of that same year 35.8 percent. But is a mere two percent increase, compared to the national elections, of ND's vote after two-and-a-half years of poor socialist administration reason for jubilation? Furthermore, the New Democrats clearly failed to prove that public opinion had drastically turned against the government and was itching to reinstate the ND. That ND is on the ascent, however gradual, there is little doubt. But the rise in its support has been slow and limited and therefore does not represent a direct challenge to the socialists' power. In effect, as the *London Times* noted: "the contest revealed the strain on the Papandreu government after 32 months in office, but also exposed the main opposition party's failure fully to regain its own credibility..."

With all this in mind it becomes clear that the Euroelections have a number of messages for both major parties. After all, these elections represent nothing more than a preliminary contest of limited actual significance before the major confrontation of the national elections in October 1985. But will PASOK and ND heed such messages?

PASOK: The limits of "anti-rightism"

As noted, Papandreu succeeded, albeit temporarily, in wooing a considerable proportion of his 1981 voters to obtain a 3.5 percent lead over ND. Essentially PASOK was able to retain a large proportion of centrist voters attracted in 1981 and prevent them drifting to ND. Papandreu, aided by the ND leadership's disastrously right-wing image, reverted to an "anti-rightist" campaign. His slogan "never again the right" was strategically aimed to mobilize habitual PASOK voters, while influencing centrist voters by raising the spectre of an old-fashioned and vindictive "right". It is no coincidence that PASOK's slogan "Greece first" (his campaign battle against the socialists' policies of the European Parliament) was completely submerged the week before the elec-

tions under the battle cry "the people do not forget what the "right" means."

There is little doubt this approach of attempting to present PASOK as the sole barrier against a resurgent "right" paid off to some degree. But such a move was clearly an indication of weakness on the part of PASOK. Furthermore the socialists cannot depend indefinitely on the use of such a ploy. Indeed, that PASOK was forced in desperation to make "anti-rightism" the focal point of its campaign demonstrates that Mr. Papandreu felt his party's "positive" image could not be easily sold to the voters. And the rediscovery of the elderly centrist George Mavros, who was rescued from oblivion by heading PASOK's Euroticket was another act of despair in an attempt to hold the shifting and volatile middle ground. But anti-rightism and old-time centrists will not indefinitely prove to be the socialists' *deus ex machina*, particularly if their main opponents alter their current arch-conservative image. In this case Mr. Papandreu will not be able to rely convincingly on a negative campaign but will be forced to "sell" PASOK. However, how saleable will the socialist government be a year from now if the alternative is a radically rejuvenated ND?

Mr. Papandreu, particularly following his party's disastrous showing in Athens, Salonica and Piraeus — previously bastions of the left — can only be well aware that centrists *can* defect to ND even with its current image, as a consequence of the economic crisis which is hitting inhabitants of the larger cities. Needless to say, it is the socialists' statist policies which have exacerbated this crisis. Furthermore, the Greek Prime Minister will not have missed the calamitous consequences of the absurd verbal attack of the PASOK secretariat against all businessmen, most of whom live in the large cities, a few weeks before the elections. As Mr. Paraskevopoulos succinctly pointed out in the pro-government *Eleftherotypia*: "With the existing balance of forces in Greece, what is needed is less socialist rhetoric and more specific measures to strengthen the economy without the doubtful socialist wrappings whose aims are to impress the left-wing party ca-

dres... From today until October 1985, PASOK should attempt with its policies to capture supporters from ND rather than gain the applause of party congresses..." Indeed PASOK's slim lead over ND could easily evaporate if the socialists were to lose the centrist vote.

New Democracy: A "tired" image

There is little doubt that ND's failure to capitalize on the socialists' considerable weaknesses in government and to substantially increase its share of the vote should trigger off some honest soul-searching within the party long overdue since the debacle of 1981. Actually, since 1981, ND has been looking particularly "tired", as a British advertising agency warned the leadership three months before the elections in a report which was leaked to the press. With such an uninspiring image it is hardly surprising that ND failed to offer a credible, let alone attractive, alternative to PASOK.

The party's leadership, particularly due to the archconservative ideology of its close entourage, its own outbated

and old - fashioned image, the far right-wing leadership of the ND youth organization, and some utterances that brought back memories of a totally obsolete rightist past, was bound to prove unattractive to centrist voters and new voters, two groups which as the polls showed, were bound to tip the balance in favor of one of the two major parties.

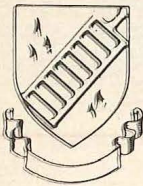
But it was not only the overall leadership image of ND that harmed the party's chances. During the electoral campaign, ND proved that, aside from its sometimes effective criticism of the government's domestic and foreign policies, it lacked a coherent and attractive alternative vision for governing Greece. Throughout the campaign ND reiterated its opposition to PASOK's policies, failing to project its *own ideas* with equal vigor. The so-called "governmental manifesto" fails completely to provide a new philosophy or a dynamic and clear vision that might stir the Greek public. In effect, ND seemed to be solely promising a return to pre-1981 policies and practices, which had already been reject-

ed by Greek voters and held little appeal as a banner for a post-socialist Greece.

That ND, with this "tired" image, succeeded in raising its vote by two percent is consequently no small success. However, it offers little hope for the future if the party fails to *change itself radically*, as we have been arguing in this column for some time. ND should rejuvenate its image, project credible ideas articulated by new faces, build a modern organizational structure, and finally endorse a dynamic antistatist platform calling for more freedom and choice in all areas of society. Only a *changed* ND can win the centrist vote and thus the 1985 national elections.

With all the above in mind, an optimistic interpretation of the effects of the Euroelections on the Greek political scene is that the results might force both major parties to move to the center, moderate their current bellicose tone, and emphasize more their positive rather than their negative views.

John C. Loulis



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Ten Years After the Junta Unanswered Questions Remain

On July 24, 1974, Constantine Karmanlis returned from exile in France to head the new civilian government. Hundreds of thousands of Athenians were celebrating in the streets the downfall of the hated military dictatorship, that ruled from April 21, 1967 until 1974. But the celebrations were tinged with uncertainty: at that moment, Cyprus was being invaded by the Turkish army. In this *Athenian* exclusive, leading political, military and journalistic observers who were active during that dramatic summer, express their views on some of the unanswered questions that remain, including the role of the United States in the Turkish invasion of Cyprus.

by Lee Stokes

In the early hours of July 24, 1974, Constantine Karamanlis arrived in Athens to head a civilian government, thus closing a sad chapter in Greek history: seven years of military rule which had isolated Greece and brought disaster to Cyprus.

Ten years later, the memory of the "colonels," as the protagonists of the April 21, 1967 military coup became known, remains vivid. And the instigators of opposition to the junta, including members of the present government, still use this as legitimacy for their claim to power in Greece.

Most political observers, if interviewed in the beginning of June 1974, would not have forecast an early fall of the dictatorship. The student occupation of Athens Polytechnic, in November 1973, had not led to the nation-wide popular uprising its protagonists had ex-

pected. And although Colonel George Papadopoulos was toppled as a result, he was replaced by a hard liner: Brigadier Dimitrios Ioannides. There was no indication at the time that the junta would fall. What led to the restoration of civil government in Athens, at a time when most Greeks seemed resigned to suffering more years of western Europe's only military dictatorship? Observers in Greece, the United States and Turkey, who watched events closely at the time, give their views.

Paul Anastasi, who now works for the *New York Times* but a decade ago followed the collapse of the junta and the Cyprus imbroglio for the *Associated Press*, pointed out that the restoration of democracy in Greece was achieved at the expense of the Cypriot people. "The collapse of the junta was the most emotional



Dimitrios Ioannides

event I have experienced so far, both as a politically conscious individual and a correspondent," he said. "It was a time of conflicting emotions, for relief over the collapse of the dictatorship was blunted by the fact that it was all being achieved at the expense of the Cypriot people. I can vividly remember how people rejoiced in the streets of Athens, and rightly so, but their joy often led them to forget the events going on simultaneously in Cyprus. I believe that an injustice is often committed by people who tend to forget that the collapse of the dictatorship was a direct result of events in Cyprus, and not a popular uprising here."

In Turkey, events held a different significance. One of the country's leading leftists carefully monitored the 1974 invasion of Cyprus by the Turkish army. This was ordered by

Premier Bulent Ecevit after the overthrow of Archbishop Makarios, president of the island republic, by Athens-supported EOKA gunman Nikos Sampson. He believes Turkey should gain credit for the fact that Greece is once more free, but is critical of the way the invasion turned out. The Turk, who asked that the pseudonym Ahmet Ovalu be used for this interview with *The Athenian*, said: "The hawks in Turkey had always supported armed intervention in Cyprus, supposedly to protect the rights of the Turkish minority on the island. Turkey's progressives did not oppose our army's invasion of the island for two reasons. Firstly, because the Athens junta wanted to replace Makarios with a right-wing murderer, Nikos Sampson, who was well known as a slayer of Turkish civilians, and secondly, because Makarios himself, speaking at the United Nations after the coup against him, had sought the aid of the Cypriot guarantor powers, Britain and Turkey, to achieve a return to legality.

"But that is where our support for the Turkish army stops. There was no reason, after the restoration of Makarios to power and the fall of the Greek junta, to order further advances into Cypriot territory. The rights of the Turkish minority had been adequately safeguarded. There was no justification for the vicious raping, pillaging and destruction which followed our army's occupation of Cyprus. And there is no justification for the continued presence of the Turkish army on Cyprus today."

In the United States, events in Greece and Cyprus initiated the foundation of the Greek lobby. Aristide Caratzas, 38, a distinguished Greek-American and New York publisher, remembers the time well. "I first heard about the Greek-Turkish crisis over Cyprus on WINS Radio. After the Turkish invasion, we expected a Greek response. On American TV, we saw film out of Cyprus showing lightly armed Greek

soldiers firing anti-tank missiles at old Turkish Sherman tanks, and blowing them up. That brought the plight of the people directly involved home.

"After the second invasion of Cyprus by the Turks in August, a group of us, including Nick Gage and Simos Dimas, got together. The task we assigned ourselves was to inform the press what was going on—the American press was totally unaware of the background to the Cyprus problem. But it was an uphill task. For instance, when I saw NBC director Lester Crystal, he told me bluntly that the invasion was prompted by the Greek junta's interven-

descent, it seemed extremely strange that the so-called American conspiracy to back the Turks in order to turn Cyprus into a NATO base, existed at a time when the Greeks themselves had a conspiracy of silence after the invasion to leave Cyprus to its fate.

"For instance, after the second (Attila 2) invasion of Cyprus, the foreign minister in Karamanlis' civilian government, George Mavros, did not even get up and walk out of the Geneva talks, being held with the British and Turks. There was not even a token protest, for it was obvious that the Greek government considered Cyprus lost before that



"...democracy in Greece was achieved at the expense of the Cypriot people."

tion against Makarios. But we persevered, and asked the press to show more of the Greek suffering (such as the refugees, rapes and murders), and question the legality of using American weapons to invade a third country.

"Eugene T. Rossides, a partner in the same law firm—Rogers and Wells—as William Casey, the present CIA director and a former undersecretary of the treasury under Nixon, helped us with his extensive Washington contacts to eventually impose an arms embargo on Turkey.

"For us, as Americans of Greek

was even the case."

But sources close to former dictator George Papadopoulos, currently serving a life sentence at Korydallos Prison, in an exclusive interview with *The Athenian*, confirm an American role in the 1974 events, while blaming Brigadier Dimitrios Ioannides for the Cyprus tragedy.

"Colonel Papadopoulos has not publicly condemned Brigadier Ioannides, for the sake of unity among the (extreme) right," the sources said. "But certain facts have to be told to the Greek people. Our aim was an eventual return to political

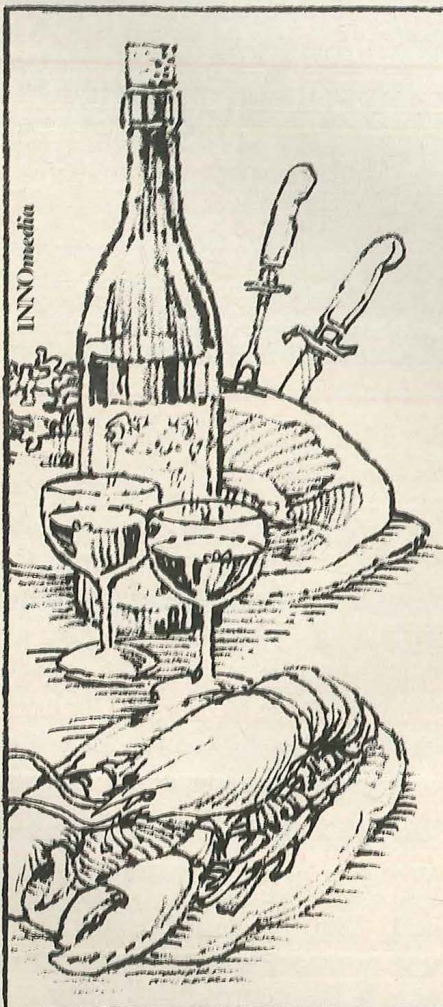


George Papadopoulos

normalcy, without excessive reliance on the United States. Hence we refused to allow landing facilities for American transport planes during the Middle East crisis in 1973. This made them see Brigadier Ioannides, who was opposed to any return to civilian rule, as more trustworthy. The American aim was to achieve double enosis of Cyprus between Greece and Turkey. Brigadier Ioannides' mistake was firstly to follow American suggestions without considering whether a coup against Makarios was feasible at the time. His second error was to order Greek forces in Cyprus not to put up resistance to the Turks, given that the overall, American-inspired plan foresaw division of Cyprus among Greece and Turkey. Ioannides, whose personal hatred for Makarios adversely affected his judgement, by his actions between late 1973 and summer 1974 served neither Greece nor the 21st April revolution."

Retired General Dimitrios Hon-

drokoukis, 66, currently a socialist deputy, also believes the intelligence services of the United States seriously miscalculated in the scenario they envisaged for Cyprus. "Ioannides' blunder in getting Sampson to overthrow Makarios would not have led to a Turkish invasion had not the United States given Ankara the green light," he said. "Ioannides' mistake was to listen to the Americans. The next mistake was made by Karamanlis, who withdrew Greece from NATO's military wing, thus allowing Turkey a free-hand in operational control of the Aegean at Greece's expense." Hondrokoukis, who has written several books on Greek history, is a realist. "Only history can teach us how to approach the future. So the events of 1974 should be studied carefully by every Greek. And the 'Cyprus file,' listing the events before and during the Cyprus crisis, should be made public, so similar mistakes do not happen again. Ever."



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The Cannes Film Festival

B. Samantha Stenzel

The 37th Cannes International Film Festival may be remembered as the year the rains came. For many of the industry people who were sequestered in hotel suites or stationed at booths in the Palais, the huge exhibit-cinema complex, it made little difference. It is boasted that more films are bought and sold at this festival than anywhere else in the world. For the estimated 3,000 media representatives, it eliminated the chance to catch a few rays of sun on one of the tempting Cote d'Azur beaches.

The Cannes Festival is a fascinating, but exhausting spectacle. By 8:00 a.m., most journalists are having a cup of coffee in hotel lobbies or terraces, busily marking their daily trade journal screening schedules – which begin at 8:30 a.m. – in order to remember must-see movies. Their anxious expressions resemble those seen at a race track just before post time.

For the first few days, it's a movie buff's paradise. By the middle of the

twelve day festival, people look a bit haggard from keeping up with screenings, press conferences, personal interviews plus a few cocktail luncheons thrown in for good measure. The huge Palais cinema is well designed for optimal viewing from all seats, but its high-backed, deep-cushioned seats are conducive to catnaps. However, the steep level of decline in the upper levels could cause a fatal plunge for those inclined to nod forward while dozing or for anyone who is inspired to jump up for a standing ovation.

The Golden Palm, the highest honor at the Festival, went to the favorite of most critics and viewers: German director Wim Wenders' American-made film, *Paris, Texas*. It is an intensely personal, often mesmerizing story with outstanding acting; dour-faced veteran character actor Harry Dean Stanton is featured in his first lead role, as Travis, a mysterious figure who emerges from the desert as an amnesiac after a four-year absence. He is reunited with his eight-year-old son (Hunter Carson) and together they search for the boy's missing mother (Nastassja Kinski). After travelling across the American southwest, a trip punctuated by the expressive slide-guitar music of Ry Cooder, they eventually find her. The painful history of their break-up is reconstructed through a long dialogue between mother and father. The script evolved through discussions between Wenders and writer Sam Shepard and was only finalized during the eight weeks of shooting.

Another film that changed considerably during production was also a modern day odyssey, *Journey to Kythera*, by

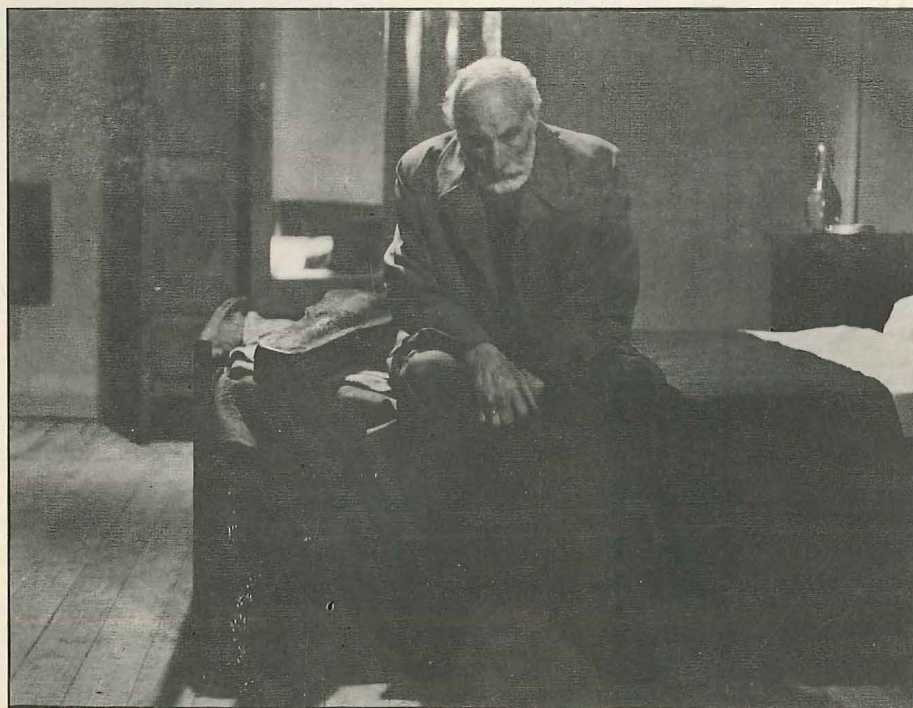


Nastassja Kinski in "Paris, Texas".

Theo Angelopoulos, Greece's best-known director. The film garnered two awards, an official one shared by Angelopoulos, Tonino Guerra and Thanassis Valtinos for best scenario, and a share of the Fipresci award for best film with *Paris, Texas*. Alfred Hitchcock once observed that the length of a movie should be directly related to the capacity of the human bladder. Angelopoulos seems to take this into consideration since the movie is two and a half hours long, much shorter than the four-hour epics he usually makes. His sixth feature relates the story of an exiled Greek Civil War fighter (Manos Katrakis) who returns from Russia and is greeted by his stage director son (Julio Brogi) and his long estranged wife (Dora Volanaki). The film follows this eccentric character through various episodes which leave him and his wife on a raft bound, perhaps, for Kythera.

The film is highlighted by superb cinematography by Angelopoulos' usual photographer Yorgios Arvanitis, who magnificently captures the misty lighting of a damp, northern Greek winter. Unfortunately, the necessity of shooting in this weather caused innumerable delays including a bout of pneumonia which hospitalized the exceptional stage actor Katrakis. Although not fully recovered, he made his first public appearance since the shooting at the press conference in Cannes, when he reaffirmed his faith in the director. Although the movie is simpler than many others of Angelopoulos, the difficulties encountered stretched the 14 week shooting schedule into a two year production. Then just before the festival, an Athens laboratory tore the print and another had to be substituted and subtitled.

Angelopoulos, a perfectionist who admits to being difficult to work with, was puzzled that some viewers were con-



Manos Katrakis in Angelopoulos' "Journey to Kythera"

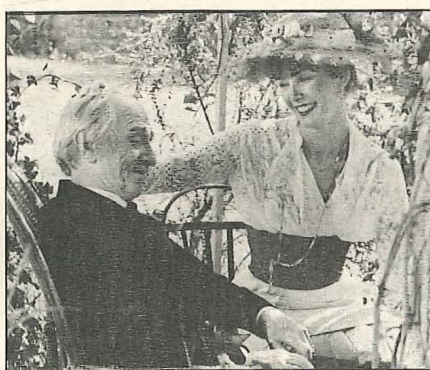
fused by what he considered a very clear story. Nevertheless, the European press praised it and the French, who seem to have no problem with heavy symbolism, declared it a masterpiece.

The Greek Film Center was represented for the third year with a market stand under the supervision of GFC general director Pavlos Zannas. "We believe that our action for Greek cinema will be reinforced by the cinema law that is expected to be passed by parliament soon," he said. "We certainly need more help to expand our promotion and to penetrate the foreign market." *Revanche*, the timely comedy-drama of Nicholas Vergitsis was entered in the Director's Fortnight section. Other outstanding Greek films that were screened were Tsemberopoulos' *Sudden Love*, Stambouloulos' *Caution Danger*, Marketakis' *Price of Love* and Ferris' *Rembetiko*. Meanwhile, several representatives of E.L.K.E., the newly formed Greek distribution company, were in Cannes to buy films for the fall season.

The Cannes Festival has long favored films with political and socially relevant themes. Lino Brocka, who is the foremost director in the Philippines, smuggled out his social melodrama *Bayan Ko* because he wants to use every means, including film, to oust the present government. Heavily influenced by American *film noir*, the film does not concentrate on political criticism, which is sketchily inferred through footage of recent protests in Manila. It focuses instead on the wretched conditions of Manila's slum dwellers and on the plight of one unemployed couple in particular. The husband is driven to desperate measures when in a bizarre Catch 22 situation, he cannot get his wife out of the hospital after childbirth until he pays the



Jacqueline Bisset and Albert Finney in "Under the Volcano"



Louis Decreux and Sabina Azema in "Sunday in the Country"

bill; yet he doesn't have the money to do so, so the bill continues to mount.

Another film which focuses on appalling social conditions is the Spanish entry *Los Santos Inocentes* directed by Mario Camus. Actors Francesco Rabal and Alfredo Landa shared the best actor award in this touching tale of a Spanish family who are oppressed by the land-

owners, yet maintain their dream of escaping poverty through learning to read and write.

The award for best actress was given to Helen Mirren, an experienced but lesser known British actress for her role as a policeman's widow in a small town outside Belfast in the Irish film *Cal*. She falls in love with a young out-of-work Catholic (John Lynch) who has reluctantly become involved in the IRA and is haunted by the fact that he drove the getaway car for the murderers of the widow's husband. The movie objectively presents both sides in this bitter and futile sectarian battle.

Bertrand Tavernier won a well-deserved award for best director for *Sunday in the Country*. It is a rich, deeply moving depiction of the self-examination of an aging artist (Louis Ducreux) as occurs through a day at his country estate. The family portrait is delicately sketched when he is paid his usual visit by his stable but unimaginative son Gonzague (Michel Aumont) and his family, which is interrupted by the arrival of lively Irene (Sabina Azema), his favorite child. A particularly revealing exchange takes place between father and daughter while on a jaunt to a country dance hall which is reminiscent of a scene from a Renoir painting.

Veteran director John Huston looked like an aging but vigorous lion as he accepted a special prize for his "extraordinary contribution to cinema." But his official entry *Under the Volcano*, a screen adaptation of Malcolm Lowry's surrealistic novel about an alcoholic British consul (Albert Finney) in Cuernavaca, Mexico, was not awarded. Although Finney gives a convincing portrayal of a desperate man who is praying for the return of his ex-wife (Jacqueline Bisset), many in the audience found

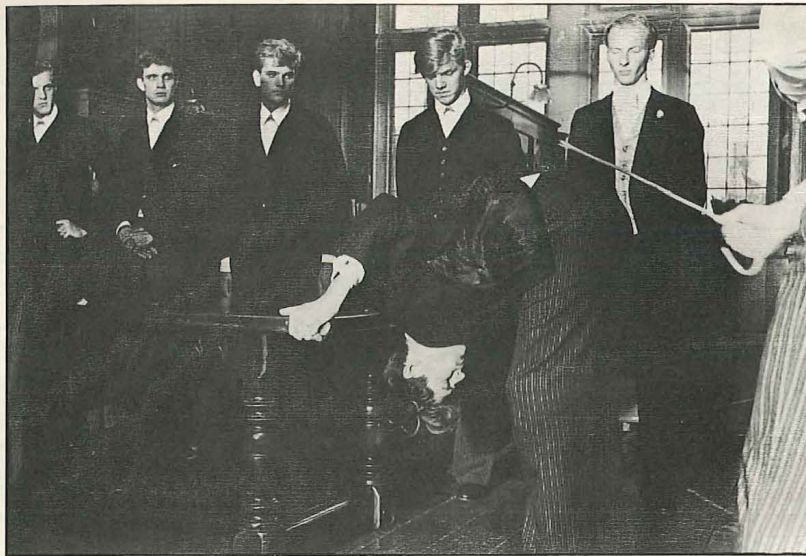


Scene from "Los Santos Inocentes".

him, like most drunks, more exasperating than heroic. When Huston, who himself admits to enjoying drinking, was asked if Finney (who was not present in Cannes) was actually drunk in some scenes, he replied that Finney never drank while he worked but "his understanding of drunkenness is a very profound one, bolstered by his own extensive experience."

Vincent Ward's first feature *Vigil*—about the adventures of a young girl (Fiona Kay) on an isolated New Zealand

farm — is especially notable because of the performance of Kay and the fact that a girl rather than a boy is used as the main character. Werner Herzog, who spent years shooting *Fitzcarraldo*, his Cannes award winner two years ago, shot this year's entry, *Where The Green Ants Dream*, in 28 days in Australia. Detailing an interesting conflict between an aboriginal tribe and a mining company, it contains some fanciful folklore all invented by the colorful director. Lest



Marek Kaniévski's "Another Country": a politically oriented film which connected humiliation in a British public school with a later career in espionage.

it be said that Herzog is no longer a dare devil, it should be noted that he just finished a documentary behind guerrilla lines in Nicaragua and was next flying off to Pakistan to make a movie on the slopes of K-2, one of the world's tallest mountains.

Woody Allen's *Broadway Danny Rose* was undoubtedly the most delightful film outside the official competition. The bittersweet comedy, a tribute to old-time cabaret acts, stars Allen in the title

role and Mia Farrow, cast as a foul-mouthed platinum blonde Italian wearing shades in a dramatic switch from her usual ethereal screen appearance. If an award was given for the most sexist movie, it would undoubtedly go to Sergio Leone, for his four-hour epic *Once Upon a Time In America* starring Robert De Niro and James Woods as two boyhood friends who stick together as they become leading Jewish mobsters. The film is crammed with sadistic violence.

Leone caused outraged protests at the press conference when he described the savage rape of De Niro's childhood sweetheart (Elizabeth McGovern) as a "desperate love cry." Leone knows all the tricks of movie-making and the film is engrossing which makes it all the more a pity that such talent and funds were invested in a vehicle which sentimentalizes thugs. Fortunately, this was an exception in a generally worthwhile offering of films from around the world.



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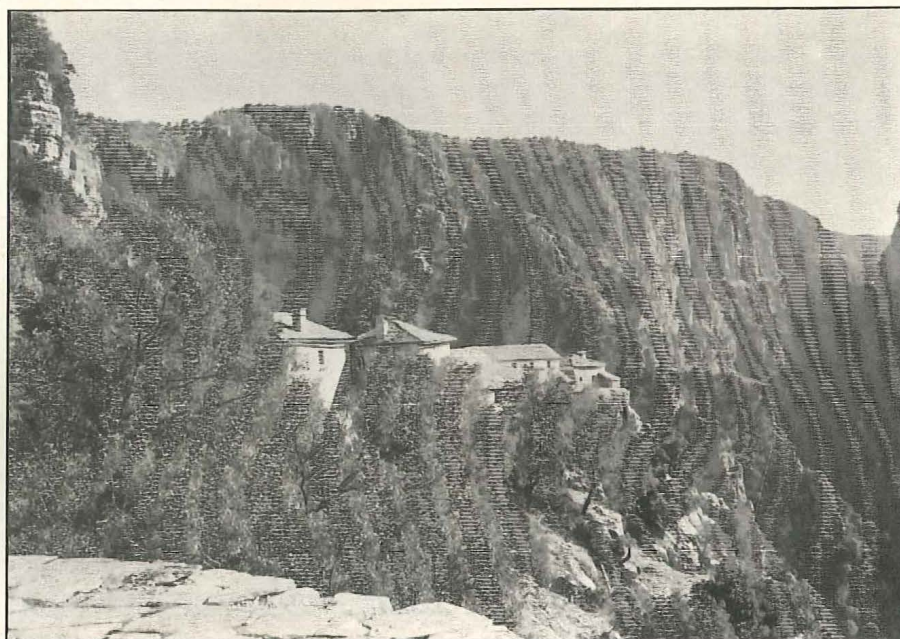
Back Country Trekking

By Marc Dubin

Greece has some of the best walking country in Europe – howling wilderness in places – and it's virgin territory when compared to the overloaded trails of the Alps, Bavaria and Britain.

I'm a Greek backwoods buff, by trade and avocation. By leading walking tours I can subsist at a level which virtually requires me to stay away from the bright lights ten months of the year. Thus a cycle continues; my "off-duty" time finds me scabbling about in yet some other untrammelled, remote region, learning new trails, gauging suitability of the area for organized groups, and deciding which precious finds will remain secretly locked in my head.

How, I am asked constantly, did I get involved in this? I've quizzed myself at least twice a week for the past three years and am little closer to an answer now than in the beginning. I especially berate myself on this point when I'm lost in the mountains, which is not infrequently, and herein lies a clue to my motivation. I hate being lost; being lost, if only temporarily, is an integral part of hiking in Greece, where trails are ambiguous, absent, or only goat-traces; other folks will get themselves into even worse trouble than mine if left to themselves. The word is slowly getting around that the back country



Agia Paraskevi above Vikos Gorge, Epirus

here is worth visiting, but trail guides and maps are virtually non-existent. There's a life's work for you, or me at any rate.

Obviously that's a bit facetious and not the whole picture. Aside from saving others trouble, it's a pleasure to introduce them to the blend of pastoral culture and nature which make the Balkans unique in Europe. There's a certain sense of urgency in what I'm doing since rural depopulation, road building and the establishment of national preserves and parks are threatening to make superfluous or impractical the lifestyles of the woodcutters, muleteers and various transhumants (seasonal migrators) who people the high places from spring to fall.

So while many tourists complain about the unavailability of beds in this or that favorite resort, I'm far from the sea as a rule, counting the number of people met per day on one hand. I've spent up to 10 days at a stretch, moving slowly from one isolated *stani* (sheepfold) to another, trusting to luck in the way of what kind of reception I'd get.

The canine welcoming committee is invariably hostile and it's unthinkable to approach a flock without a supple stick or without keeping a respectful distance from the sheep. In the best of times further progress

may be impossible and your weapon just allows you to keep the snarling beasts at bay until their keepers come to see what the racket is all about. A lunch hour encounter on Mt. Peristeri which began badly – I was fairly convinced I would be lunch for the dogs – ended well with my being treated to a meal by my rescuers. They quite rightly disparaged my processed "Milkana" spread as "old butter and grease" and offered instead the finest sheep's milk cheese I'd tasted till then.

One isn't always so lucky: on Mt. Smolikas I was stupid enough to blunder along after dark into "patrolled territory." A big brute calmly and quietly trotted up behind my companion and bit a large piece out of her ankle. Fortunately, she'd been working in Africa and a rabies series was current.

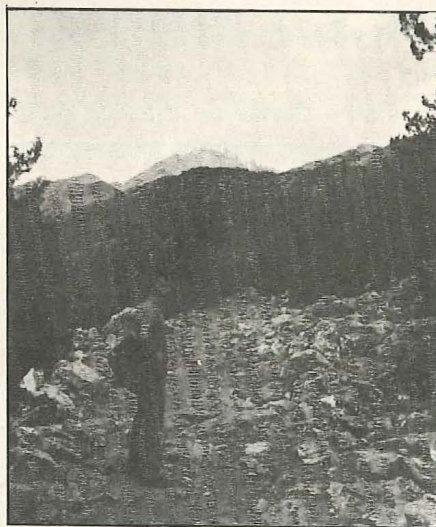
The sheep dogs (*mandroskila* in Greek) are a nuisance in more subtle ways, since they, along with legions of hunters, frighten away most wildlife and ensure that you rarely see any animals bigger than a weasel. I've been privileged to spot a wild goat on Mt. Gamila; tortoises abound throughout the Pindos range; and once or twice I've stumbled on what I'm sure were bear tracks. Reliable sources have it that the bulk of Greek woodland crea-

tures have retreated to the northern borders near Albania, Yugoslavia and Bulgaria, especially the region behind Drama known as Elatia or Kara Dere, the old Turkish name. There, any kind of wild animal that exists in Europe has a home – bear, lynx, wolves, and strange birds fill the night with their cries. One no longer needs a security clearance to visit this vast blank on the map north of Mt. Falakron; the area is slowly opening up as the government gives financial incentives to homesteaders to move in. Perhaps time remains for me to visit before the pristine character of this low spur of the Rodopi alps becomes an ironic casualty of bettered relations with Bulgaria.

But enough of the four-footed: what of the two-footed forest population? Once they get over their surprise at my facility in Greek, the questions, fueled by good-heartedness, boredom, curiosity and suspicion (in about equal proportions) come in a flood: where am I from (of course)? Where am I headed? Don't I have company? One old codger on Mt. Vassilitsa was quite blunt on that topic: why didn't I have a woman to sleep with? And, above all, why was I on foot when the government had just built a new road to my destination? This last illustrates that even in a nation with an active and farflung alpine club, the wide open spaces are still regarded primarily as a work place and a resource, and pounding along

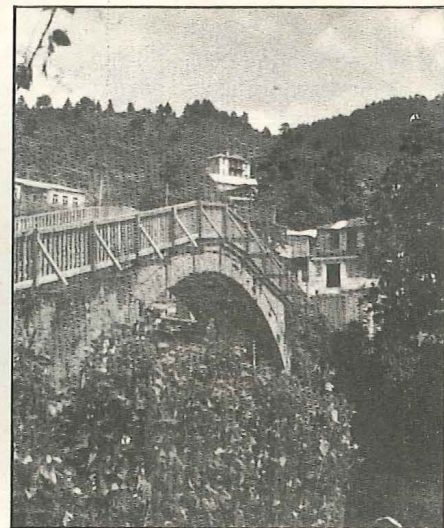
a path is seen at best as a chore and at worst as a sign of backwardness.

Several times I've been told that no foot route exists, and to go take the road. By presenting an oral resumé of my hiking experience, I've managed in these situations to elicit complete and elaborate instructions for continuing on my way. They may be given, though, with an air of "Since you insist..." Part of this can be attributed to the Greek host's natural instinct to spare the visitor the unpleasantness of getting lost, but I suspect that there's an element of shame – "What, ask after the grubby old trail instead of our nice



Postman on Cretan track

new road?" Only once has it been suggested that I was a spy, and should be kept out of the mountains since I carried ESY (National Statistical Service Maps), and that was by a lowlander. On the whole, the hill people of Greece are the most acco-



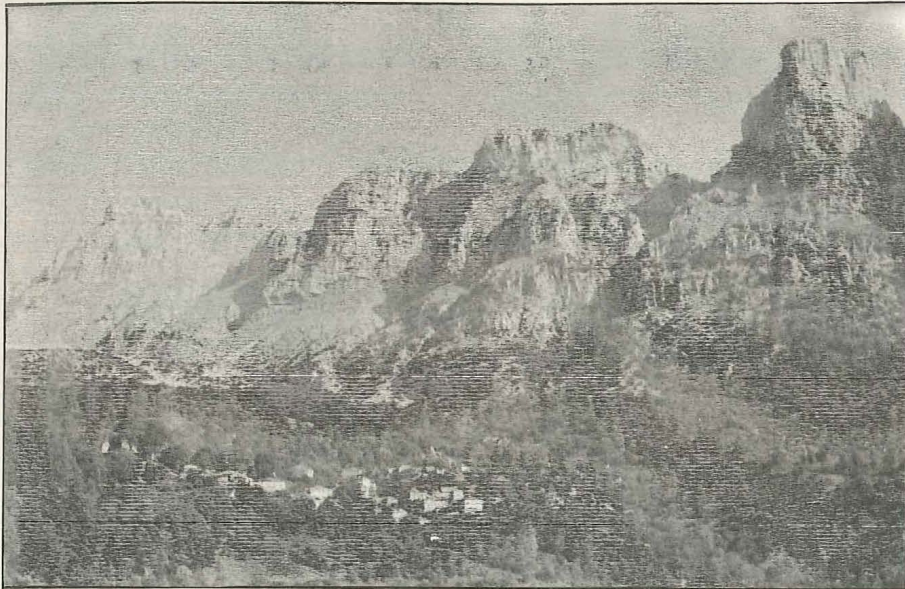
Bridge in Epirus

modating, generous and easy-going individuals I've met in my travels. The absence of fear or menace in personal encounters on the trail is what puts bushwhacking in Greece on a different level from rural excursions in more popular locales like Nepal or Peru. The personal contacts made in the woods are also what you may come away remembering most vividly, because while rural Greece is scenically satisfying and relatively unspoiled, the peaks here are not necessarily spectacular in the same way as the Himalayas or the Andes.

To introduce yourself to the mountains and hikeable islands, you'll need some less obvious equipment than sturdy boots and a rucksack: mental toughness, a sense of humor and a lot of extra time. Trekking here can be nerve-wracking, given the absence of reliable maps and trail guides. Greek paths, when present, will invariably peter out, fork without signposting, or appear to march off in an unproductive direction. In the village nearest the trailhead, busybodies from the *kafeneion* committee are always willing to offer negative advice or express doubt as to your eventual success, which doesn't help your state of mind as you plunge into the little-known. I still remember an onset of panic when, after a late start crossing Mt. Tzoumerka, I realized that the easiest way to Theodoriana village was *right over the peak*, a



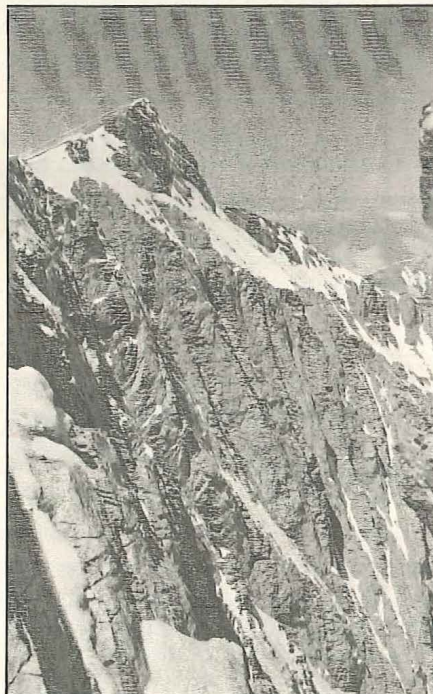
The Olympus massif



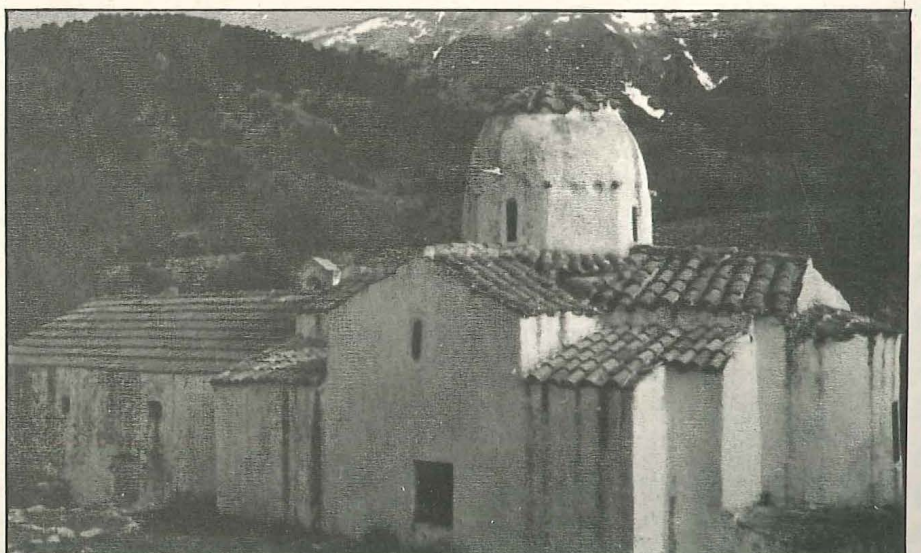
Mt. Papingo towers over the village of Mikro Papingo

trailless, 45 degree angle scramble on hands and knees, with no guarantee that I'd reach my goal before dark. Worry gave way to exaltation as I topped the summit and saw the roofs of Theodoriana only a couple hours' walk below. Although up to now I've never landed in a serious jam, the periods of stress take their toll. I hike alone – which I don't recommend to others for safety reasons – but think more and more that I'd like to have a steady companion along, if not for the purpose suggested by the Vassilitsa shepherd, then certainly to let off steam or share a hillside lunch or a candlelight game of *tavli*.

If you don't have a buddy – and even if you do – a light attitude makes matters more bearable when you're trudging through the rain in a leaky poncho, not sure if you're on the trail or a natural rock ledge, with darkness and dogs approaching. When you really need them, hairy-cloaked shepherds with transistor radios and thermoses of coffee rear out of the ground like gnomes, just around the next bend. You are obliged by courtesy to chat with this or any other person you meet along the way, so always budget at least 20% more time than reported necessary to cover the route. It's the least you can do by way of thanks to the man who gives you directions or shows you that hidden spring when



'Kazania' Chasms below the summit of Olympus



Church in the White Mountains, Crete

you're dying of thirst. If they sense they have a willing and interested audience, the mountaineers can spin an awfully good yarn as well. How else would I have found out which house in the village was not burnt by the Germans, where the herb patches were, or about the Englishman who comes to Morfas in Epiros every year looking for gold buried during the war?

For those not sure if the vast uninhabited tracts of the mainland are for them, I'd suggest day-hikes on some of the larger islands, such as western Crete, Skopelos and Skiathos, Samothraki, and Samos. Best mainland areas for a novice trail fan are the Vikos/Gamila/Aoos national park in Epiros, Olympos peak park in Thessalia, Mt. Falakro in East Macedonia, Mt. Tayettos near Sparti and Mt. Helmos behind Kalavrita. All have unusually clear trails and alpine huts accessible only by foot, which cuts down on the number of noisy weekenders in multiple carloads. The Olympos and Falakro huts are permanently staffed May to October but for the others you need to rent the keys from the local chapter of the *Ellinikos Oreivatikos Syndesmos*, the Greek Alpine Club.

*For several years, Marc Dubin has been trekking in some of this country's more remote mountainous regions. He is also author of **A Backpacker's Greece**.*

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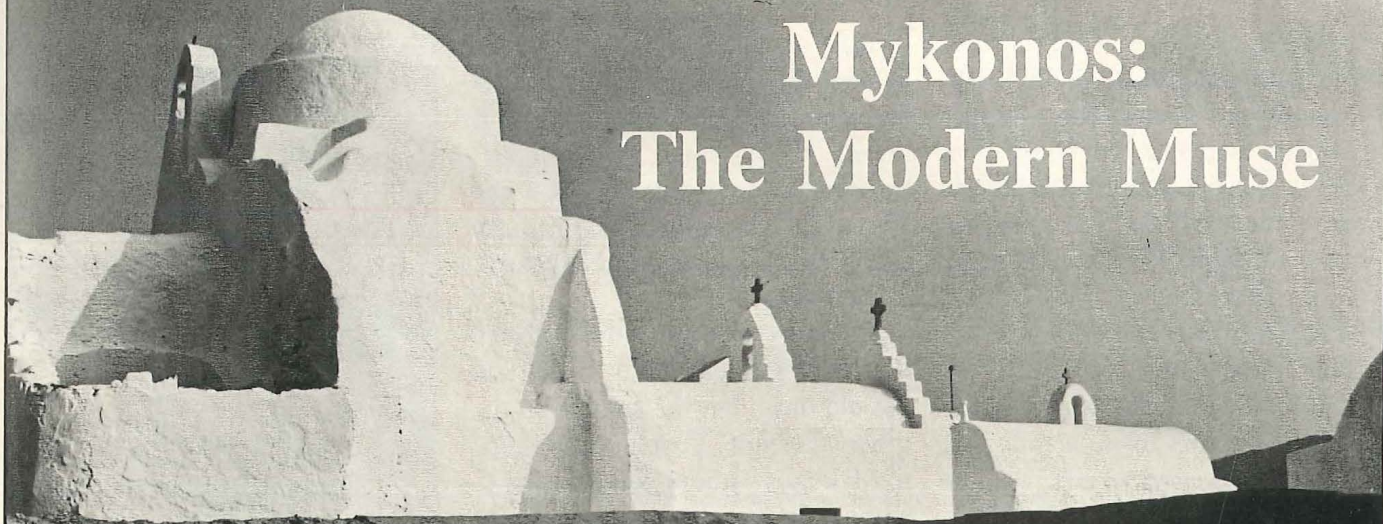
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Mykonos: The Modern Muse



Thirty years ago Mykonos was known to very few; today most major Western cities have a 'Mykonos' restaurant and everyone knows what the name refers to. More than any other island, Mykonos drew the Aegean out of ancient mythology and put it squarely into the glare of present-day reality. Yet, however familiar its image has become, it remains unhackneyed, partly because of the individualism it encourages, and partly because much of the island, like its history and even its native inhabitants, are overlooked or undiscovered. Both factors may help to explain how Mykonos has been able to create a modern mythology of its own.

Emil Morandis

Paraportiani -- the Sphinx of Mykonos

By Sloane Elliott and Elizabeth Boleman Herring

Mykonos was "discovered" in a late 50s issue of the American *Vogue*, and floated into popular mythology, armed to the teeth like Pallas Athena, with windmills at full tilt, cubistic architecture, sun, sea, all 365-odd churches and Petros the pelican: the works.

It came along on Greece's new wave of tourism with *Never On Sunday* and botanical Swan Tours. Until then, popular knowledge of Greece ended with the uplifting conclusion: "Alexander the Great died and everyone lived happily ever after." Now, however, tourists were after something else when they came south, and it was Mykonos, above all, that would deliver the goods and make Greece the "in place," with all the ins and outs *that* entails.

One of the curiosities of Mykonos — one of its most attractive mysteries — is that what is well-known about it is *too* well-known and what is little-known (which is most of it) is hardly known at all. With so little *history* and so much *notoriety*, Mykonos is really a cipher, becoming what each traveller wants it to be. One long-time resident says, "People come here to find themselves, and then they *do*, they *do*." Perhaps there are

so many return visitors because they like what they see in the Mykonian mirror.

If Mykonos has played a flamboyant role among its sister Cyclades in the Age of Tourism, in the past it was barely cast in a speaking part. Parian marbles, Naxian Dukes, Andriot shipowners, Syrian beauties, Delian leagues, Gyaros concentration camps, Santorini seismology and Kean ivory idols — every age has found the Cycladic island it needs. (Mykonos, though, has had to wait in the wings.)

The Cyclades are rich in legend and our knowledge of their prehistory has made great advances in light of recent excavations on Andros, Kea and Santorini. But it's when we enter the so-called bright light of history that islands like Mykonos seem to drift off the map. (This is very much in the Cycladic tradition, however, for all these sunburnt islands were said to circle sacred Delos and since Delos was believed itself to wander they must all have drifted about together: Mykonos was *always* a moveable feast.)

The classical history of the island reads like those sad fragments of ancient lyric poets studiously col-

lected and embroidered upon by medieval scholars. Hence, tantalizingly, the giants are buried under Mykonos (Strabo,) the Mykonians are born and stay bald (Pliny,) Mykonians like to crash dinner parties (Archilochos,) and, since no one was allowed to be born or to die on holy Delos after its purification in 426 B.C., most 4th Century Mykonian tourists arrived in extremis or labor (Guesswork.)

One must jump forward a millennium to bring Mykonos back into focus, when the Venetians began poking about in the area in search of a little cash.

One of the better documented episodes in the history of medieval Mykonos is the Great Ass War of 1286 A.D. Ever since the Saracens took to piracy in the 9th century, the Cyclades had become a favorite lair for corsairs. By the 13th century, the Saracens had been replaced by Catalan and Turkish pirates. The Cyclades meanwhile had passed from Byzantine into Venetian hands after the notorious Fourth Crusade. Being more interested in money than in majesty, however, Venice farmed out its new acquisitions to specific families who would pay the

Serene Republic annual rents in turn for property and titles. So the Sanudo family got Naxos; the Quirini, Stampalia; the Ghizi, Mykonos; and so forth. But the Sanudi – at a higher price – received the title Duke of Naxos (and later of the Archipelago) and spread themselves out on other islands like Milos and Syra.

The Sanudi and the Ghizi respected one another's domains until, one day, corsairs made a foray on Mykonos and stole an ass. This in turn they sold to the Syrians, but as the ass was branded with the Ghizi initials, it was demanded back. The Sanudi of Syra refused, so the Ghizi put together a Mykonian fleet and laid seige to the Sanudo castle at Syra.

Now it so happened that the admiral of Charles II of Anjou, King of Naples, was passing through with his fleet and had stopped off at Milos to visit Donna Cassandra Sanudo, its lovely chatelaine, who implored him to help her family which was being besieged on Syra. This he did, and the seige was raised. The Ghizi of course were outraged and took the matter to arbitration before the Venetian bailiff at Negroponte (Chalkis). This was done, but unjust fate at this point intervened and the ass died. The whole proceedings cost, the chronicler laments, 30,000 'heavy' soldi.

A generation later, another Naxian Duke, Niccolo, who had

formed an alliance with the Ghizi against the Turk, raided Mykonos and stole his wife. Nothing more is known of this latter-day Ariadne, but the incident indicates that the Cyclades borrowed heavily from each other in women and livestock, as well as in history.

Mykonos was no doubt eclipsed due to its close proximity to Delos in the old days, but the shoe is on the other foot now. People today come to Mykonos without going to Delos, without perhaps ever having heard of it. And many a sculptured stone has been pinched from the sacred isle to adorn, or pulverized to whitewash the vast number of churches which are among Mykonos' chief delights.

There are said to be as many of them as there are days in the year, but in fact there are more, and panigyria are being celebrated constantly. (There is even a tiny Cats' Church in the ravine at St. Jacob's.) Among the most delightful are a group of small chapels called the Gossiping Sisters hidden in the center of the town from all but the painters. There is also that extraordinary agglomerate of churches known as Paraportiani, which may be the most perfectly feline structure in the Mediterranean and rival the Sphynx in visual inscrutibility. Surrounded by photographers and painters by day, it is, after dark, a sort of Sodom-and-Gomorrah-by-Night that



Miss Mando of the taxi square

somewhat aesthetically spoils the view by moonlight.

For those lobster-broiled souls who have to get out of the sun for a few days, there are three museums worth a visit: the Archaeological Museum, on the road out to Mykonos' active yacht marina-let, the Folkloric Museum near Paraportiani, and the House of Lena, a lovingly restored traditional Mykonian house of the last century. The history buff may also wonder about the lady of marble in the taxi square.

She is, in fact, a true Mykonian heroine, Mando Mavroyenous.

Descended from a Byzantine family which had fled from Constantinople in 1453 – settling first in Venetian-held Mykonos and Paros, and later, becoming Austrians, in Trieste – Mando moved in 1821 to Mykonos, where her grandfather had been Austrian consul, at the outbreak of the War of Independence. She outfitted two ships to fight Turkish pirates and then, donning male military uniform, led a brigade of soldiers at her own expense in several battles against the Turks, especially distinguishing herself at Karystos. After the war, she was awarded the rank of general by the General Assembly at Nauplia and presented with a house there by the provisional president Capodistria next door to the great patriot Dimitrios Ypsilantis who fell passionately in love with her. After her protector Capodistria was assassinated and the



Mykonos before Billy Bo and Galatis

rival Kolettis rose, the latter, disapproving of her relationship with Ypsilantis, banished her back to Mykonos.

Left penniless after her contributions to the war, Mando was supported by her Parian relatives and continued to live on Mykonos until her death in 1848. A street today is named after her, and her bust has been erected in the busiest square on the island, where it usually stands watch over a mountain of rucksacks left there for later transport.

The town of Mykonos is a labyrinth of streets easy to get lost in (or lose someone in,) and a reminder that this was the best security against centuries of sudden pirate raids. Around this helter-skelter core is a circle of broader streets which together with the waterfront provide the favorite evening promenade where everybody literally bumps into everybody else. This is one of the chief charms of Mykonos, its human, 'indoor' scale where there is no privacy, where everything is seen, heard, known.

But while everyone *seems* to mix democratically on the two main drags, Mykonian society is really divided into several fairly discrete strata which mingle according to some set, unspoken laws.

There is the effervescent Learjet-set, who wing in and out for a day at the beach, *if* there are no jellyfish in evidence, and no one ever sees *them*. The overlay of transient tourists, like the foam on the beer, are here today, gone tomorrow, packing memories in their backpacks. On firmer ground are the tourists who stay all season until suddenly surprised and sent packing by autumn rains. Solider still, are the semi-permanent foreigners who rent, to be nicely distinguished from those who *own*, thank you. And finally, at bedrock, are the Mykonians themselves, those natives who have had so little to say over a long and precarious history. And if you're lucky, or persist – and you may have to build a house and move in to accomplish it –

you'll get to know *them*.

But the chief attraction of the island is the sand-fringed sea: the beaches. Beyond Plati Yialos and Psarou, where an Athenian lady or two *may* dare to remove a bikini top, are the famous beaches where most get down to bare essentials: suntan oil, gold chains and a Walkman.

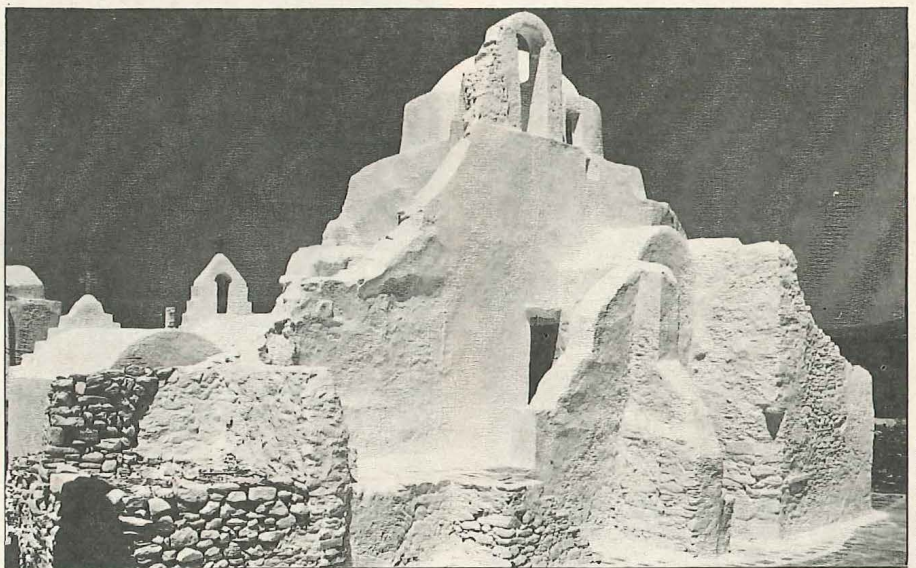
There is Paradise, with its healthy, co-ed atmosphere of volleyball, self-service lunch trays and spic-and-span camping. Beyond this lies kinky little Superparadise – small, select and outré, but much more interesting, indeed.

Further out still is Elia, (or Hell,

in the square where Maria and Vangelis make the best Greek salad on the island, bar none. (Ano Mera's also famous for a piquant cheese spread and local sausages, if you're there at the right season.)

Hardy souls may find a lot more Mykonos to discover *if* they take off on foot to do the discovering. There are scores of beaches accessible *only* by foot or trailbike, and a few that one must *swim* to.

Mykonos is a spare island, producing figs and vines. There are few trees today, but this may not always have been so. A forest fire on the island in ancient times glowed so



Mykonos Geometric Period continues

Emil Morandis

to keep the Divine Comedy structure intact,) one of the loveliest beaches anywhere, where Yiannis will serve up a superb bouillabaisse if you let him know in advance and can pay the price. Here, there's usually a sleek yacht anchored offshore, and the snorkeler may become enchanted and miss the last caique back to Plati Yialos. And then it's a *long* trek back to town via Ano Mera.

Ano Mera is a sort of antidote for the main town, and is known as "the village," which name it lives up to: *Not* everything goes in Ano Mera. Try to get into the monastery in a sleeveless shirt and you'll be turned away. But do go up to the convent and ask to see some of nun Kyriaki's primitive paintings (the older, the better) and stop off at the cafeneion

brightly that the Parians took it to be the signal of an approaching Persian fleet. The island granite also contains manganese and barite, the latter a sulphate from which barium is easily extracted, and, again appropriate to this dazzling island, a mineral which is used to produce a pigment called 'permanent white.'

Mykonos was called a pigsty when all the inhabitants crowded together in the castle for fear of pirates though 'the food was good and the women beautiful'; 'a ruin to make the stones weep' wrote the Rector of Mykonos in the time of desolation; a modern Siren Land; Paradise; Superparadise... Perhaps it is, or has been, all these things, for the magic of Mykonos, true to its legendary origins, soars, above all, out of the mind's mobile geography. ■

Pictures of Mykonos: 1961

Almost a quarter of a century ago now, I first went to Mykonos with my parents. We made the trip on a night sea that boiled like dark champagne, and I remember being awakened and handed down to the tender half asleep, like an Easter lamb. The harbor's pearl necklace wasn't as opulent in those years, but more welcoming than now when one is first met by the sound of amplified music: in 1961, Mykonos was a *visual* feast, a graceful child seen but not heard.

Luis Orozco, the painter, and his wife, collagist Lilly Kristensen, were friends of my parents, and we visited them in a house filled with bright canvases, guitar music, and the smell of Lilly's Danish pastries. As far as I know, they were the first of the now numerous semi-permanent foreigners, drawn to the island for its shapes, light and color. The first visitors came to see; now, it seems, one comes to be seen.

We always stayed at the Leto, which stubbornly remains the same, and I have a picture of my mother standing beneath the fuschia bougainvillea in a sweater of the same color knitted by Vienoula Kousathana. Vienoula outfitted us all

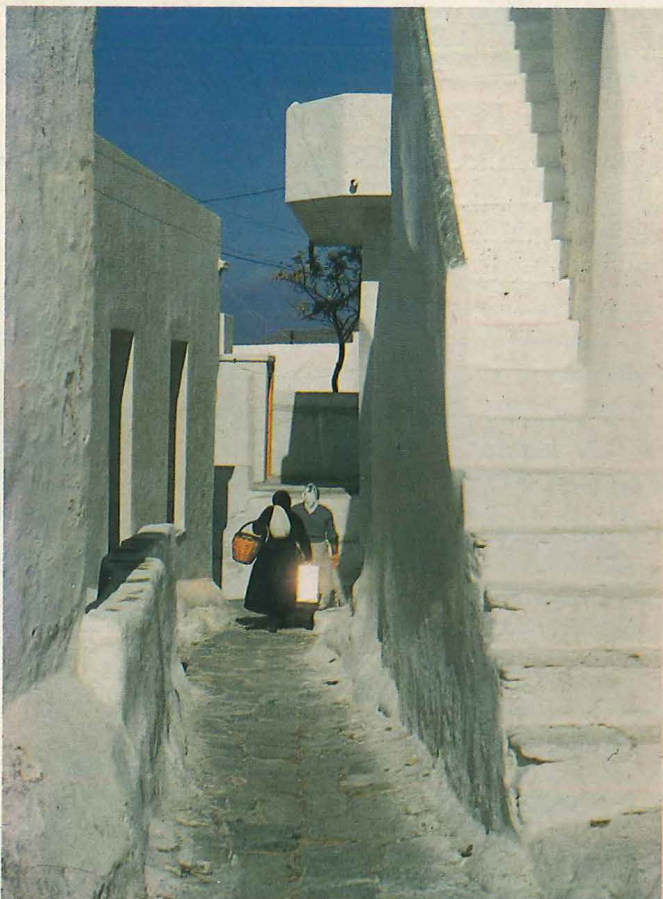
during our first stay; tourists then, as now, rarely come prepared for Mykonos' chilly evenings.

The early 60s were Mykonos' quiet years, the prepubescent childhood before a stormy adolescence and a jaded middle age. Precious slides taken on

Kodachrome with my father's 1949 Nikon show an island few of us remember. Islanders may be cross with me for mourning the early, poor Mykonos, where people were leaner and life was harder: Only the outsider wants to maintain the primitive, the picturesque. As it is, I go back to Mykonos for the things I love which never change – the sea, the Mykonians, and Luis' guitar music. And every now and then, I get out my slide projector to look at what we've all lost.



Aghios Iakovos and the columnist as a ten year old tourist.



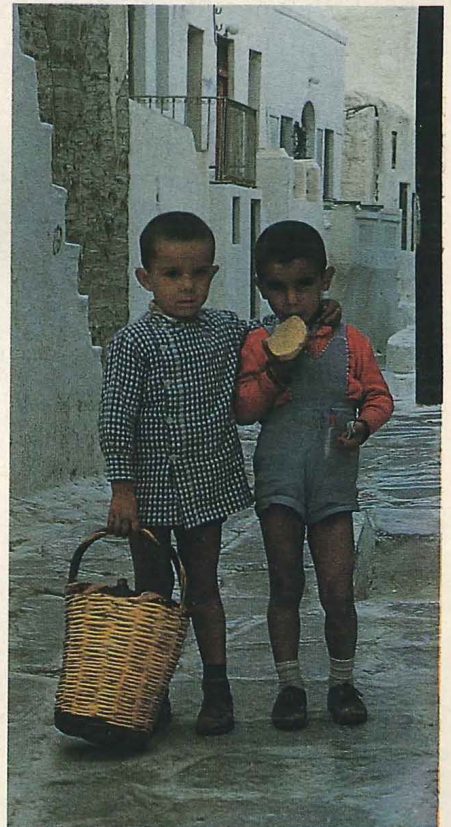
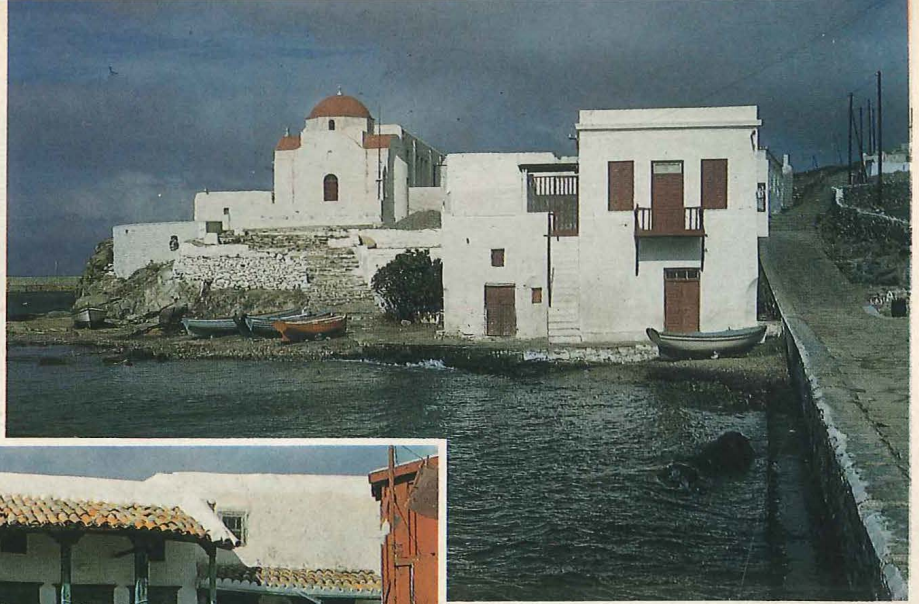
Water came from the wells and bread was brown.



The island's mills worked in the 60s.

*Remezzo didn't exist then
and the road
up the hill led to empty
countryside.*

*Painters from all over the world
came to sketch and paint
Little Venice,
before renovation.*



*Dimitris Roussounelos
and Antonis Roussakis
were unknown schoolchildren
my father photographed.*



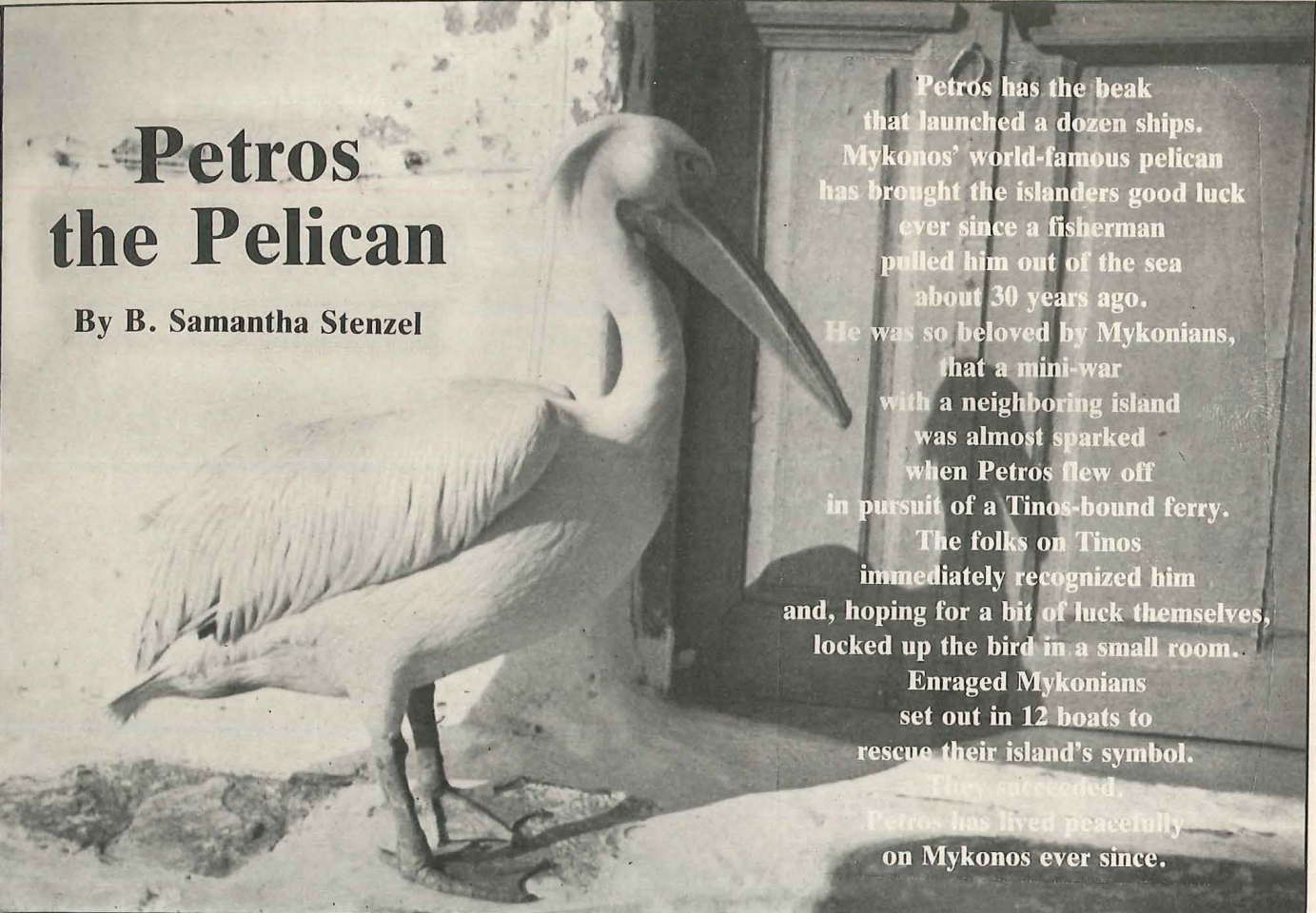
*Even then, the island had a pelican.
French photographers
failed to cajole him into opening his wings.
They turned away,
and seconds later, my father still had
his Nikon poised. Voilà!*

*Photographs were taken by the late **Frederick
Jackson Herring** during his stay as a Fulbright
Scholar to Greece in the early 60s.*



Petros the Pelican

By B. Samantha Stenzel



Petros has the beak
that launched a dozen ships.
Mykonos' world-famous pelican
has brought the islanders good luck
ever since a fisherman
pulled him out of the sea
about 30 years ago.
He was so beloved by Mykonians,
that a mini-war
with a neighboring island
was almost sparked
when Petros flew off
in pursuit of a Tinos-bound ferry.
The folks on Tinos
immediately recognized him
and, hoping for a bit of luck themselves,
locked up the bird in a small room.
Enraged Mykonians
set out in 12 boats to
rescue their island's symbol.
They succeeded.
Petros has lived peacefully
on Mykonos ever since.

Petros exploring Mykonos, from the book "Whitewash and Pink Feathers" by Bo Patrick.

Mykonos' most popular resident is plump, pink-colored and walks with an ungainly waddle. Although officially "married," he sleeps alone in his own hideaways and is frequently seen in the company of a look-alike visitor of undetermined sex from Tinos. Although his description is not glamorous, Petros the pelican is beloved by all Mykonians and is eagerly pursued by the vast number of tourists who must have a photo of, or better yet, with him. Petros obligingly poses during the daytime hours but will resist if hassled while "off-duty" and hiding out at night in one of the back lanes. If pursued, he will make a loud, low warning honk and inflate his huge pouch, a sight which will frighten away all but the most determined shutterbug.

Although Petros has been through some turbulent times since his arrival on Mykonos, his life is now tranquil. He spends most of the day napping near the boats on the harbor, waking to amble about like a lazy

puppy, receiving loving pats on the head as well as raw fish along the way. About 30 years ago, young Petros was pulled out of the sea by two Mykonian fishermen along with three other pelicans (none of whom survived) after a winter storm. As the white or rosy pelican is not indigenous to the Cycladic islands it is assumed that he and his family were on their long migratory route from somewhere in Eastern Europe to the Nile delta when they were halted by the inclement weather.

In ancient times, it was thought that the pelican offspring drank blood from its mother's breast since it shoves its beak deep in to her pouch. Actually, it is eating regurgitated fish, but this misconception led to the early Christian belief that the pelican symbolized the Crucifixion and was therefore a creature to be looked upon with charity and piety. Thirty years ago, barren, rocky islands such as Mykonos were still very poor, and so the religious in-

habitants perceived in Petro's arrival a sign that God had heard their prayers for help.

The islanders who were not so religious merely took Petros' appearance as a sign of good luck and decided he should stay on the island. One of these was Theodoris Kyrantonis, a brawny black-haired fisherman with a thick drooping moustache. He and Petros formed an immediate rapport. Theodoris took charge of looking after him, providing a large oil drum for him to sleep in next to his house in the center of the village.

Theodoris himself had known hardship and sorrow. He had had 12 children, six of whom died of starvation during the war. Nevertheless, he was bursting with a love of life and good times. As Carolina, an American artist who has lived in Mykonos for almost 22 years reminisced, "Theodoris, who said he was descended from Saracen pirates, loved to eat, drink and dance.

He and Petros became inseparable and were a delight to the early tourists. Theodoris was a generous man who would always offer a drink and food to visitors and then entertain them. It wasn't long before he and Petros were known all over the world."

Petros learned to spring on Theodoris' shoulder on command and the two would communicate in a strange combination of Greek and pelican squawks and grunts that amused the inevitable audiences which gathered.

It seems the premonition of the islanders that Petros would bring good luck was borne out. More tourists began to arrive, which was a boost to the economy, and a valuable deposit of the mineral barite was discovered. Petros led a peaceful existence, spending days with his friend Nikita, a stork who lived on the island, and accompanying Theodoris during his night-time carousing in the tavernas and cafes.

However, one day in the late 1950's, Petros' curiosity got the better of him and nearly precipitated an inter-island war. As Viennoula, the owner of "Viennoula's," a shop known for its weavings and sweaters recalled, "Petros followed the boat to Tinos, probably looking for a girl as all youngsters do." Upon his arrival there, several men recognized him as the famous Mykonos pelican and decided to keep him. They coaxed him with some fish to a small room in the village where they locked him up, clipping his flight feathers to prevent escape.

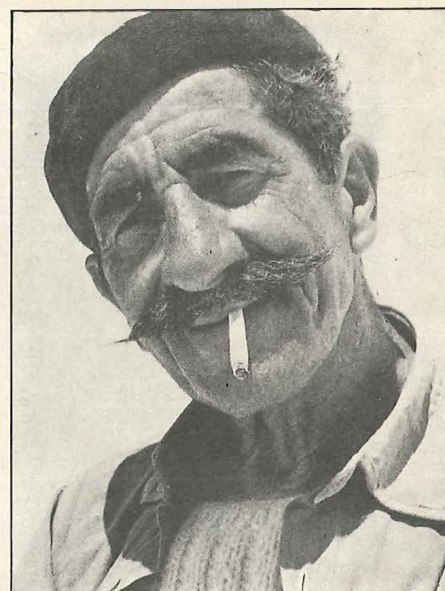
When the Mykonians got wind of what had happened, they were enraged. The mayor assured them that he would get Petros back even if he had to take the matter to the prime minister, which he finally did. But in fact nothing was done and he was told it would have to be settled in the courts.

The Mykonians didn't have the patience to wait, so led by Theodoris, they assembled an armada of twelve fishing boats which set off for

Tinos. Upon arrival, they were greeted by the mayor of Tinos, a priest and the chief of police surrounded by reporters and photographers from Athens who had been alerted to this curious development. The mayor denied that the pelican they had was Petros but agreed to bring him out. A cafe owner carried out the bird whereupon Theodoris shouted to him "Ella (come) Petro!" As soon as Petros heard this, he lashed out his powerful wings and snapped his beak on the cafe owner's nose. The man yelped in pain, dropped him and Petros immediately ran to Theodoris and sprang on his shoulder, braced to defend himself and his friend. The Mykonians cheered and the people of Tinos were too amazed at this spectacle to do anything but chatter among themselves as the Mykonians boarded their boats and returned home triumphantly with Petros.

Petros has had a number of companions presented to him over the years, including two pelicans Jacqueline Kennedy sent which died a short time later. Irini, who is still in Mykonos, was sent from Louisiana to be a "bride" for Petros and an actual "wedding" was held. She reveals no traces of a gentle Southern upbringing as she squats by the harbor, casting a jaundiced glance from under her snarled head feathers, showing none of the patience that Petros does in posing for pictures. It's safe to say the marriage is one of convenience and strictly a platonic arrangement. Petros' closest animal buddy was Demos, a large mischievous pelican who was found on Andros and brought over to Mykonos where he lived for many years. As Nancy Mann who owns the "Gorgona" shop with her husband Merritt, commented, "Demos was a really neat bird with a good sense of humor. Unfortunately he fell asleep under a taxi-cab which killed him when it backed up."

The greatest tragedy in Petros' life occurred on the Saturday before Easter in 1975. Petros was sitting



Theodoris Kyrantonis

near Theodoris who was joking and drinking wine with his cronies in his usual cafe. Suddenly, he slumped over in his chair and his companions laughed, thinking he had imbibed too much. Much to their horror, he was dead. It is said that Petros remained next to the coffin until the burial.

Although rumors of Petros' death and replacement spring up from time to time, the islanders will swear that this is the one and only Petros who lives today. It is not known how long pelicans can live, but some have been recorded at over 50 years of age.

If you are on the harbor in the early morning, you may see Petros and Irini flying about while fishing. Petros can often be found gulping water from a jug brought outside by Yorgios, in front of his harbor cafe of the same name. This striking fisherman with penetrating black eyes and thick moustache is the colorful son of Theodoris, who has carried on his father's gregarious tradition of good cheer and is noted as one of the island's finest dancers. If you are in a cafe or taverna with Petros and you don't have a raw fish to offer him, he may help himself to your *baklava* since it is his favorite snack. Sometime during your visit you must see Petros, for it is said, "only if you have seen the pelican, will you return to the island." ■

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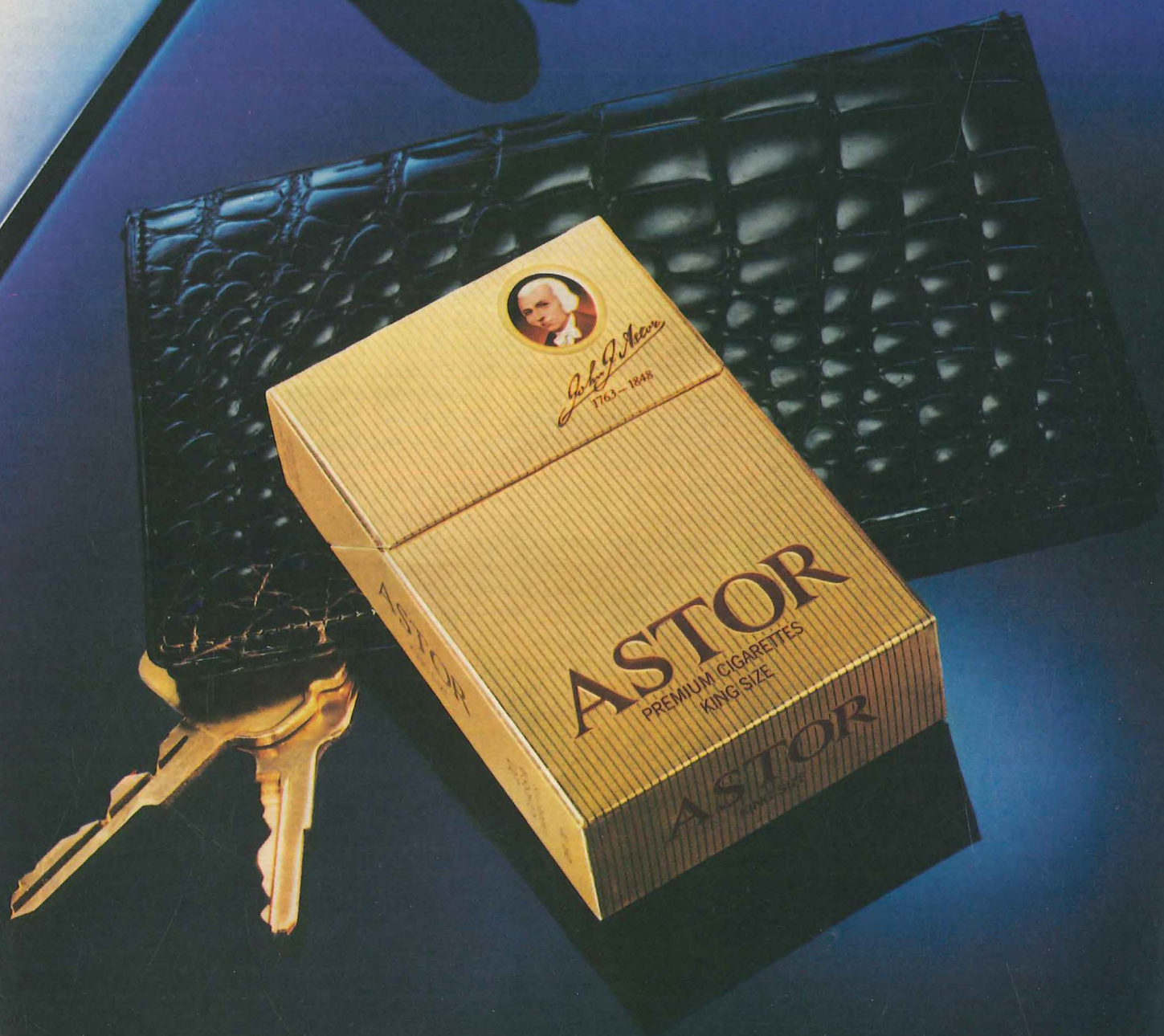


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Letter from Magoulas, Lasithi, Crete

By Sonia Greger

Magoulas,
Lasithi,
Crete

Dear Athenians,

We send you greetings from our village high on this fertile plateau. Perhaps you have heard of us Lasithiots, but anyway I am sure you have eaten our produce. Do you like to buy Cretan potatoes in your markets? They may well be from our *kampos* (fields); for Lasithi potatoes, it is well known, are the very best.

By the time you read this it will probably be high summer and those relatives of ours who live, work and go to school in Athens will be coming home to spend their summer holidays in the clear air and cool *meltemi* breezes of this little paradise 850 meters above sea level. You must have seen the postcards with all the white windmill sails, and perhaps an inset showing the womb-like structure inside the Dikteon cave at Psychro, our neighbor village. Perhaps you have been up to see them on a day trip. Yet this is said to be the highest part of Greece to have all-year-round habitation. Certainly the population in each of the 17 villages drops to about 40 percent of the summer figure from November to March (the full population of Magoulas is 111), but there are always a few houses and the *cafeneia* in use in the coldest weather, during the deepest snow and the fiercest blizzards.

In May, however, we are all together up here and the olive-gathering down at the lower level, which provides our winter income, is complete. Olive trees can look after themselves through spring, summer and autumn, while Magoulas becomes itself again: complete – living and responding to the demands of *kampos* and mountain; to crops and livestock. Paradise or not, it is a hard life.

Today the hot *notos* wind is blowing up from Africa. The houses have been shaking, gusting and banging all night and now there is a thick, yellowish dust-cloud all round the periphery of mountains which encloses us. Throats, tongues, eyes are all parched and the grit penetrates everything; so the women's black headscarves and the men's black fringed head-bands are worn as much from common sense as from tradition. The warm weather came late this year

and it is only a week since the soil became sufficiently drained for potato and bean planting. Down at Mallia and Herissonos, close to the sea, they are already harvesting big, new potatoes while we must wait until the earth will nurture the seeds, not rot them. Now it is ready, and the surface is already parched by this wind as we work with donkeys or hand cultivators to make up for lost time. Animals or machines, ploughing is still a man's work, for both demand powerful shoulders and arms to keep the plough straight to the furrow.

Women do the lifting, stooping and bending work: dropping the prepared pieces of seed potato (cut up and put into baskets and boxes the night before), then bending to tilt each one so the shoot is reaching upwards, and pressing it home into the soil's embrace. There will be many full days' work of planting and sowing this month. Work goes on from dawn to dusk. The main meal is eaten in the fields during the morning (potatoes, eggs, salad, perhaps some meat); we meet neighbors for half an hour in the *cafeneion* on the way home in the evening to catch up on village news; then eat a little food in the house, before falling into bed. Except during school hours, the children, too, work with us in the fields.

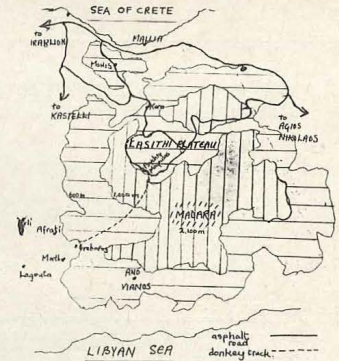
There are a few new houses in the village. Some even have the kind of beautiful furniture you have in your sitting rooms in Athens; but many of the old houses still have the bed-shelf in a corner of the living room, curtained off and ready to welcome tired limbs, soothe aching backs and legs. It is barely three steps from the wooden chair at the supper table to the mattress and blanket. Lasithi nights are still chilly this month.

I don't want you to get the impression that life in Magoulas is all hard work and harshness. The people here know how to relax and make a festival in the middle of any activity. So it is in the *kampos* when the potato planters stop for their morning meal at about 10 or 11 a.m. Jokes are cracked; children teased and cuddled; choice pieces of meat or cheese selected and fed to brother or mother-in-law, or to the passing tourist, with boots and rucksack, who stops for half an hour to receive the blessing of traditional Cretan hospitality. Wine is poured, toasts drunk, to hearten body and soul for the rest of the day's labors.

It will be the same with the shepherds on the mountain, a good hour's climb up to Mandra, where the sheep will be sheared this month. The main meal then will be at about 4 or 5 p.m., when shearing, milking and cheese-making chores are all complete for the day. Those

neighbors and relatives from Magoulas or nearby villages – Avrakonte or Kami-naki – who have helped all day, shearing in the rock-encircled fold, are rewarded with a great feast. Then the wine flows freely, for work is done; *then* we see Cretan dancing in its purest form: shepherd hand to shepherd shoulder supporting each other on the little square roof of a shepherd's hut, unfenced, with the precipice dropping down on three sides: *palikaria* together in freedom on their mountain.

Did you ever wonder why the dancing space at a Cretan *glendi* is such a minute



square of floor in front of the lyra players in a village taverna? Think of it instead as the square roof of a mountain shepherd's hut and see how they use that space, never tripping or swaying over the edge, however much wine has been passed round.

The only foreigner in the village (apart from passing tourists who discover it for an hour or a few days but remember it, I am sure, for much longer), I have my difficulties in understanding. How *do* the villagers remain calm during all the irritability brought on by the *notos* wind? *I can't*. How *do* the men, climbing back up the rocky village street from the *cafeneion* in the evening, or the shepherds jumping back down the mountain tracks after the celebrations of a sheep-shearing *glendi*, how *do* they manage never to stagger, never to miss their footing? Could you city-dwellers, you managing directors, you professors, do the same after a lavish business dinner?

Yesterday Kostis took two English farmers, holiday makers, up the track to high Dikte. That is what the guide books call our high mountain, which is over 2,000 meters above sea level; but to the locals it is still named Madara. The farmers were in their 30's, Kostis in his 50's, but he reported in the evening at the *cafeneion* that they had to beg him to slow down. Perhaps they wanted to spend more time looking at the view (it was clear, and most of Crete and north and south coasts were visible) and at the flora (crocuses pushing through the snow). There was relatively little snow

last winter and from the village now we see only the remaining streaks on the high peak. Up there, though, it is still one or two meters deep in patches, with stretches of solid ice.

How I wish you could all see Madara on a clear evening! It is visible, when not hidden in cloud, from some door, window or balcony of most of the houses in Magoulas. Of all the Lasithi villages, we get the best view. I see it from my balcony. As the sun sets behind the mountain on the slope of which the village is built, village and *kampos* darken quickly. High Madara, by contrast, reflecting the sun until quite late in the evening and, dramatically, it is lit up. It is as if it speaks: as if it still carries a message from ancient Crete; valid as ever.

The transhumant lifestyle here may well have been similar in ancient, pre-classical times. If you, by any chance, have some notion in Athens that the traditional Greek village life is a thing of the past; a way of life to feel nostalgic about, but impracticable, unworkable in these modern days; I beg you, just consider this. Your city life-style today beneath the Acropolis: how far is it removed from that of 5th century B.C. Athens? Then consider the Greek mountain village, probably not so very different from Minoan or Homeric times. Does that comparison suggest any implications for

the possibilities of survival into the future?

It would be very un-Cretan to finish my letter on such a ponderous note. I will tell you instead of two great events which coincided on Sunday, April 29.

First, Irene Brizolaki, 17 years old, was married to Spyros Hainakis, a sailor of 21. Both families are of Magoulas. It was a wonderful day. Six hundred kilos of meat were distributed round the village, which smelled all day of roasting pork and potatoes. The goat meat was boiled in great cauldrons and served in the evening with spaghetti cooked in the stock. It was a day of much hard work.

Mantinades (Cretan songs with pairs of rhymed couplets) appropriate to the coming of the *gambros* (bridegroom) to the *nimfi's* (bride's) house, and stealing her away, were sung to the accompaniment of lyras. The lyra players led the procession to our church of St. Spyridon and then, after the ceremony, played for the bridal dance in the square outside the church. Zaharias, the bridegroom's father, pointed out the way to his house, and the bride was taken up by her husband, with the support of all the guests in procession.

Thus are Cretan *palikaria*: mountain heroes who have staunch friends to help them and know how to steal what they want and get away with it. Irene, beauti-

ful in her white dress, white flowers in her hair, clearly loved every minute of it.

A few kilometers away, at Agios Yeorgios, another great event was accompanied by ecstatic celebration. Every road surface, every expanse of white-washed wall, every window, proclaimed PASOK, PASOK; for Andreas Papandreou came by helicopter to talk to the people of Lasithi and to hear about matters of concern to them and to Crete. He listened, he spoke, and there was great joy and noise in the plateau. What were some of the main topics for discussion? They were as practical and pressing as any you might discuss in the city: hard-headed and reasonable – to do with drainage and irrigation of the *kampos*, and potato marketing. Now there is nothing nostalgic about that, is there? Rather, there is work to be done; and there are decisions to be agreed upon. From Magoulas we greet you!

Sonia Greger

(writing for the people of Magoulas)

Sonia Greger is a British social anthropologist from Manchester University who has been participating in the village life over the last two years. Later letters from Magoulas will focus on features of economic change and the ways in which the villagers are adapting to this.

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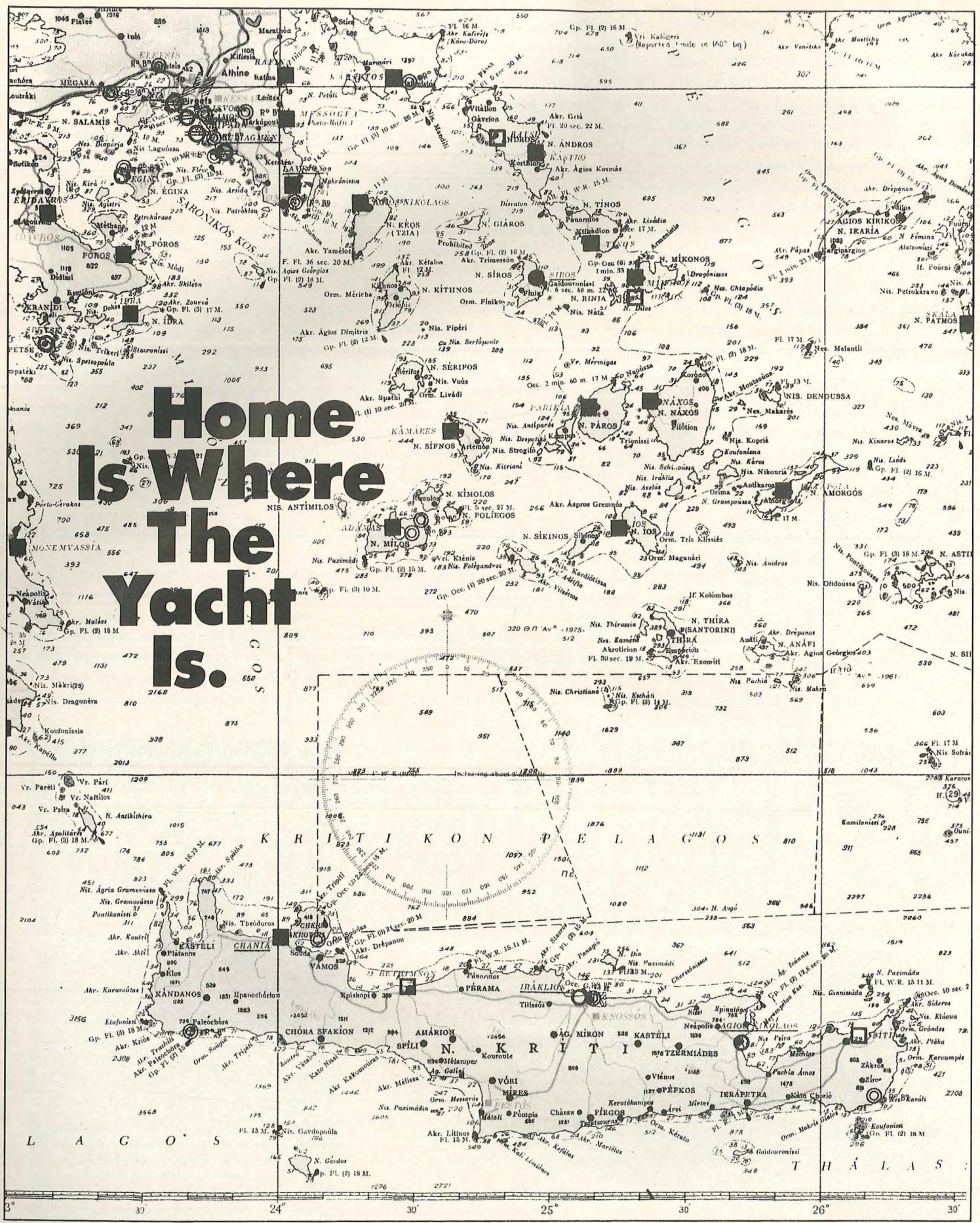
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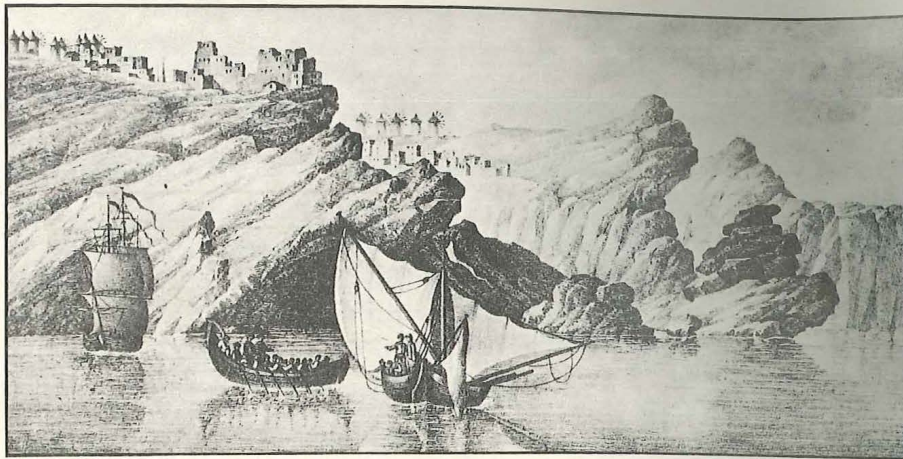
Art Collection on Santorini

by Diane Kochilas

The first art museum to open in the Cyclades, on the island of Santorini, celebrates its fifth anniversary this August. The museum is housed in the Ghyzis Palace, which was restored as a cultural center by the Catholic Church. One of the few examples of 17th century architecture to survive the island's numerous earthquakes, it holds an extensive collection of prints, watercolors and etchings from the 15th to 19th centuries.

"It was my dream," says museum founder Dimitris Tsitouras, a well-known Athens lawyer and art collector, "to open a museum where the public would be able to roam freely and the exhibit would be permanent. I had seen an exhibit of Niarchos' private collection at the Zappeion when I was a child, and somehow felt very disturbed when I learned that the exhibit was soon due to close and move on. Ever since then, I have had this idea, and it was finally realized five years ago with the founding of the Santorini museum. I fell in love with the island about ten years ago, bought a house there, and slowly began building up this collection, which is now on permanent loan to the museum." The chief aim of the museum is to display maps, landscapes, costume engravings and scenes of daily life on the island during the years between the 15th and 19th centuries.

Tsitouras began his collection about a decade ago, searching through the antique shops of London and, later, Athens. It was assembled piece by piece, he says, and "always in the certain knowledge that something must have been overlooked that could turn up in the future."



View of Santorini. Lithograph by Choiseul-Gouffier (1823).

It is appropriate that the Catholic Church, which played such an important role in maintaining the island's cultural and educational life over the long centuries of Turkish occupation, is still continuing this function with the founding of the cultural center.

The collection, 86 pieces in all, is arranged by subject matter in chronological order in view of giving the visitor an understanding of artistic and technical developments in the craft of printing throughout the four centuries which the items span. There is also extensive information listed next to each item, such as its provenance, the title of the book in which it appeared and the date of its publication, its dimensions, and the category to which it belongs. In most cases, the piece was found in a book whose title and date of publication is noted. Some items, however, such as a 17th century map engraved on copper of Crete and the islands of Santorini, Naxos, Corfu, Zante, Milos and Karpathos, were published separately.

Crete plays an important role in Santorini's own history and in the museum's collection. A great trading center and crossroads throughout history, Crete was drawn and illustrated by some of the world's finest cartographers, and Santorini is almost always included. Two such maps are by famed 6th-century

mapmaker Mercator, and one each by Ortelius, Homman and Beaulieu.

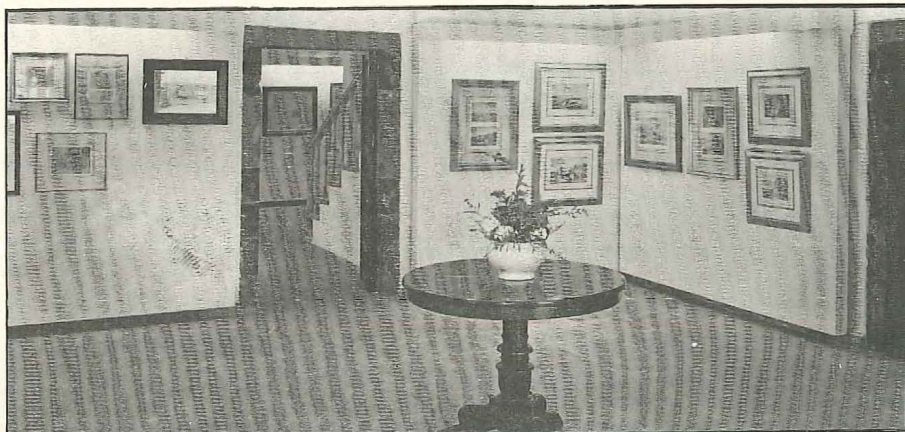
The museum's collection of prints depicting period costumes offers an excellent survey of 15th to 19th centuries dress, no example of which has survived today.

The style of Santorini fashion shows strong Western influence during the late 18th and early 19th centuries. Formal clothing was made of costly materials, such as silk, and trimmed with fur. In a painting of the island's Catholic nuns by J. B. Hillaire, it may be noted that the sisters took opportunities to put on their finest clothes.

Aside from the maps, the landscapes, costume prints and copper engravings—many of which were faithful in their recording of detail, the photographs of their day—Tsitouras is working on an archive of Santorini studies, comprising documents, books and other historical materials. The collection is accessible to scholars and includes such items as a map of the island by Gennadius Kolokotronis and documents dating back to the Greek War of Independence. There are also documents and prints pertaining to archaeological excavations and several books recounting some of the island's famous and devastating earthquakes.

As a tribute to modern-day Santorini, there is also a handsome collection of contemporary Greek paintings by artists such as Spyros Vassiliou and Yiannis Moralis depicting a more up-to-date view of the island.

All in all, the museum, says Tsitouras, is designed to give the visitor a taste of the island throughout its long history. Pictures are placed in frames of the same period and the furniture is also antique, dating back mostly to the 19th century. The museum, was founded, he adds, "with the hope of adding its own small contribution to an understanding of Greek history and heritage."



Santorini museum

The Poetic Voice

Modern Greek Poetry: Voice and Myth, by Edmund Keeley (Princeton: Princeton University Press, 1983) 232 pp.

When Edmund Keeley, professor of English and Creative Writing at Princeton University, publishes a book – translations, novels, criticism – the philhellenic world sits up and takes notice. Steeped in modern Greek culture since boyhood, he has been hard at work since the 1950s, not only translating Greek poetry and making it accessible to English-speaking people, but exploring the depth of its meaning.

His latest book, a collection of his essays and interviews gathered through the years, offers us a perspective of five Greek poets: C. P. Cavafy, Angelos Sikelianos, Yiannis Ritsos, and Greece's two Nobel laureates, George Seferis and Odysseas Elytis. The choice of authors is based on the popularity they have attained among American audiences and the hypothesis that they are probably the poets most interrelated within their own tradition.

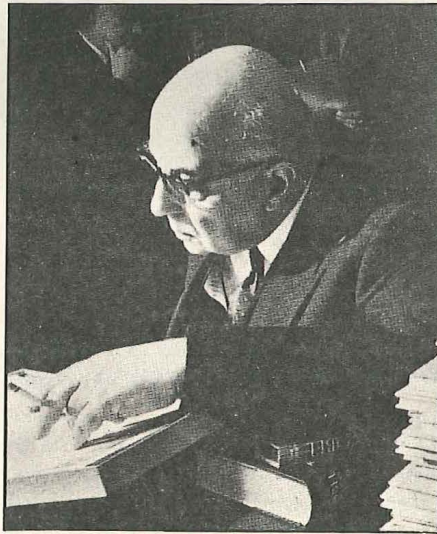
Professor Keeley's subtitle, voice and myth, states the principal themes which shed a strong light on two salient aspects of Greek poetry.

In the preface Keeley explains that voice covers "a poet's preoccupation with formal matters: tone, stance and attitude (as in Cavafy), or style and dramatic modes (as in Sikelianos, Seferis, Elytis, Ritsos)." In a broader way, he uses the term voice "to identify what the poets themselves have apparently regarded as one of the abiding concerns of every writer in modern Greece: establishing a personal mode within a tradition that goes back almost three thousand years and that brings with it not only a heavy burden of voices out of the past but a language, both naturally and arbitrarily in flux, which is now spoken by only a few million people."

His discussion of myth gives insight into the subject not only of poetry but other forms of Greek literature. "Myth," he claims, "offers another access to the general problem of how a contemporary Greek poet is to succeed in accommodating his rich – sometimes too rich – past while developing a personal voice and mode." Thus, each poet must find "the true face of Greece," and "myth in some form was a major vehicle in bringing the search to a productive end." How Keeley expands on these two

themes then becomes the basis for the structure of this book.

This reviewer particularly enjoyed "A Conversation with Seferis," an interview the author conducted with the poet in December, 1968. It is now well over a decade since the poet's death, and the relaxed exchange between the men brings us for the duration of 37 pages into close contact with one of the great poetic voices of our century.



George Seferis

Poems by Ioanna Tsatsos (Minneapolis: North Central Publishing Co., 1984) 200 pp.

Jean Demos, Ioanna Tsatsos' English-language translator, does a masterful job of rendering the poet's works into English in this bilingual edition. Her first translation, *The Sword's Fierce Edge*, (1969) depicting the poet's reaction to the satanic German occupation, brought Mrs. Tsatsos to the attention of the English reading public.

This latest translation is a collection of her work during the last two decades. However, it is a pity that the poems are not dated so that the reader might judge the poet's artistic evolving maturity as she developed her skills.

The poems presented herein are laden with melancholy: a sense of sadness and grief permeates almost every piece, so unrelentingly that we are rarely released from what becomes a monotonous sensation.

When writing on religion in "The Fifteenth of August" which, because it is the Assumption of the Virgin, she might have brought a note of gladness, is freighted instead with gloom:

*August hot August how it plods on
The roses follow I hear them every-
where
As they wither quickly
Sad images of the ephemeral.*

"To a Picture," an object which seems visually pleasing to her, causes nonetheless this reaction:

*Within it we can create
A prayer a poem
The hard march to prison
Within it we can create figures
As we do in the bloodstained leaves*

"Summer's End," which begins by describing a happy season, concludes:

*Someone calls me
Wakes me up
Shipwrecked
In an alien life.*

Her love poems, generally sensuous, at times ecstatic, turn quickly to loss:

*Drop by drop
The sea turned red
The earth groaned and split open
Love was torn by separation
The scale dripped
Death thirst.*

A later section called "Death" is clearly her precinct. In "To My Death":

*Come to me I am beautiful
My soul full of longing
From love's harsh service
My senses eager*

She looks forward to death with relish. In "Root" she is definitely stimulated as she envisions herself buried:

*The drenched earth helps me
The icy stone folds round me
It cuts off my breath*

In the concluding section called "God" we learn that her idea of God is tinged with death:

*I linger with the roosting birds
With shadows sighs drops of sweat
With hidden souls that suffer waver-
ing pain
In my love of life
I linger
In my welcome to death.*

At one point she asks:

*Will good times come?
So that I can walk light-legged
Stepping on the tender grass
On the white thistledown?*

After reading her verses we are inclined to answer, "we think not."

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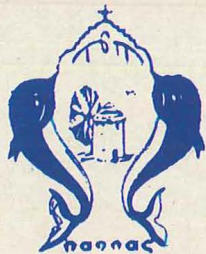
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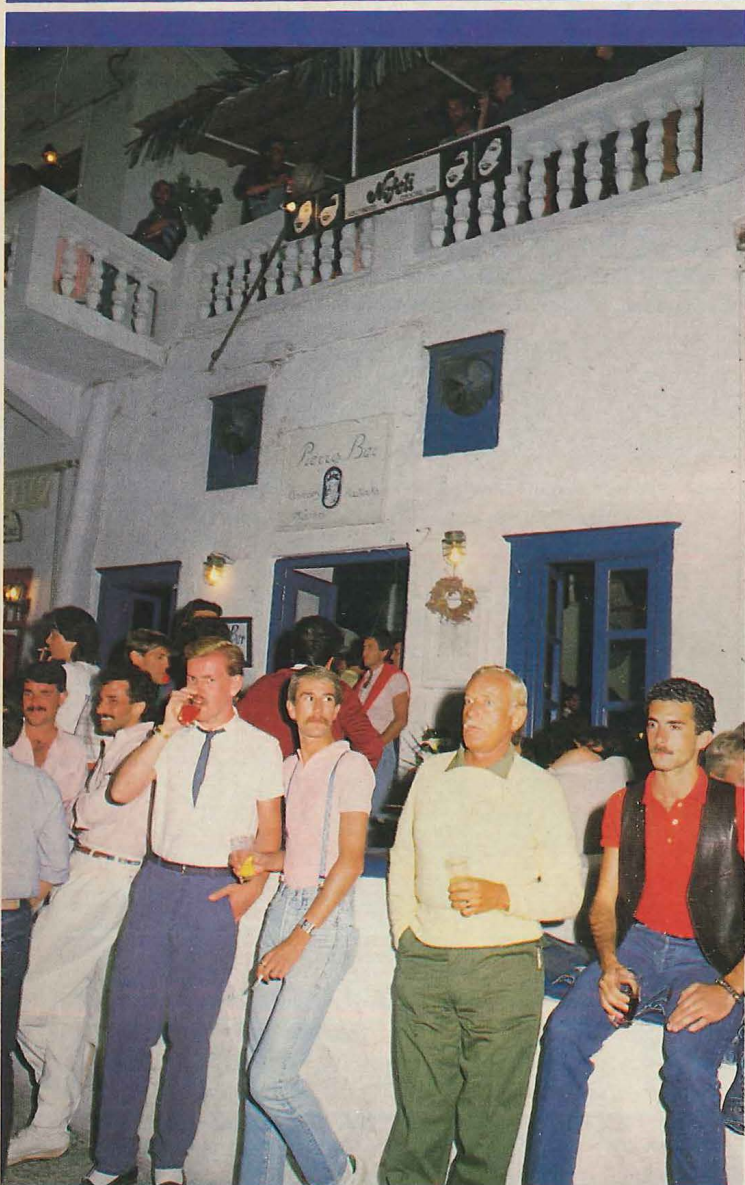
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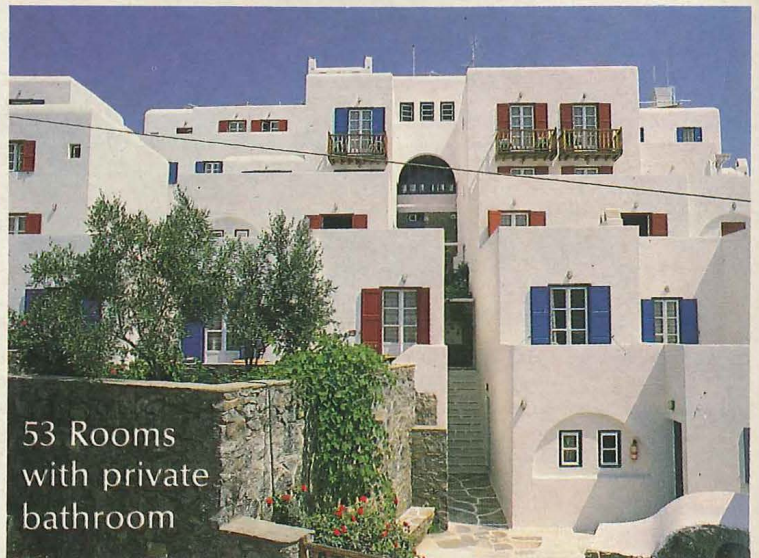
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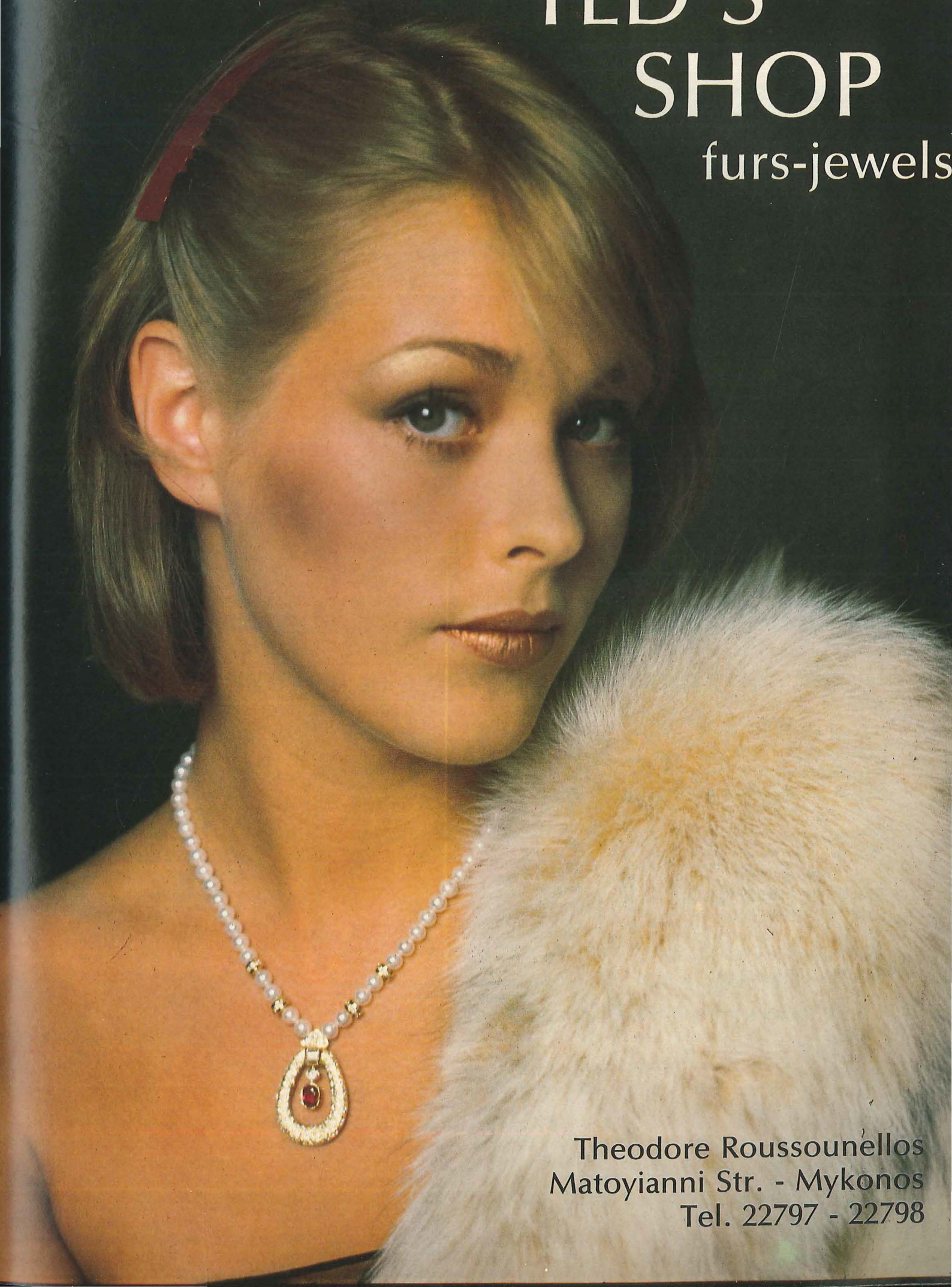
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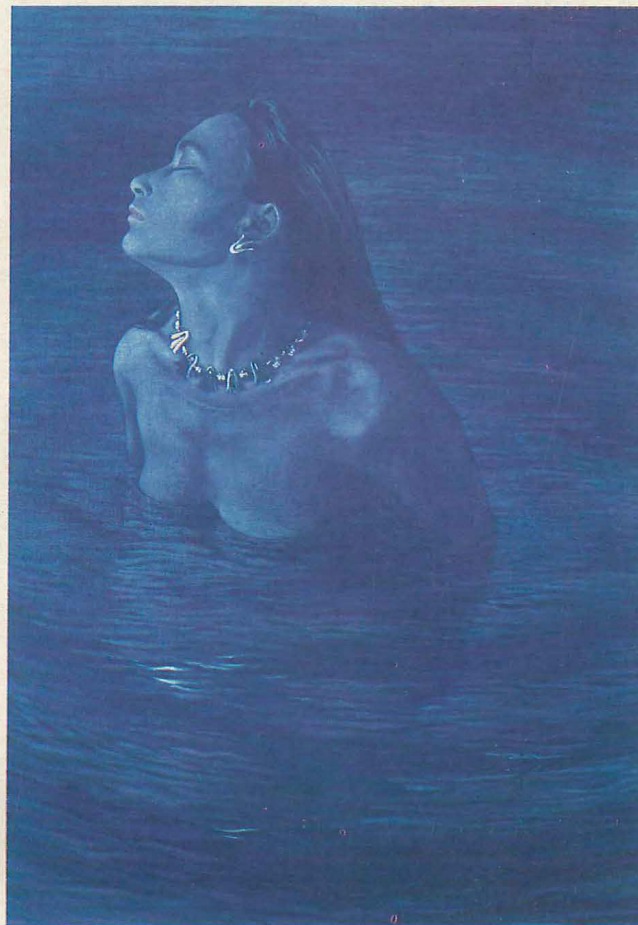
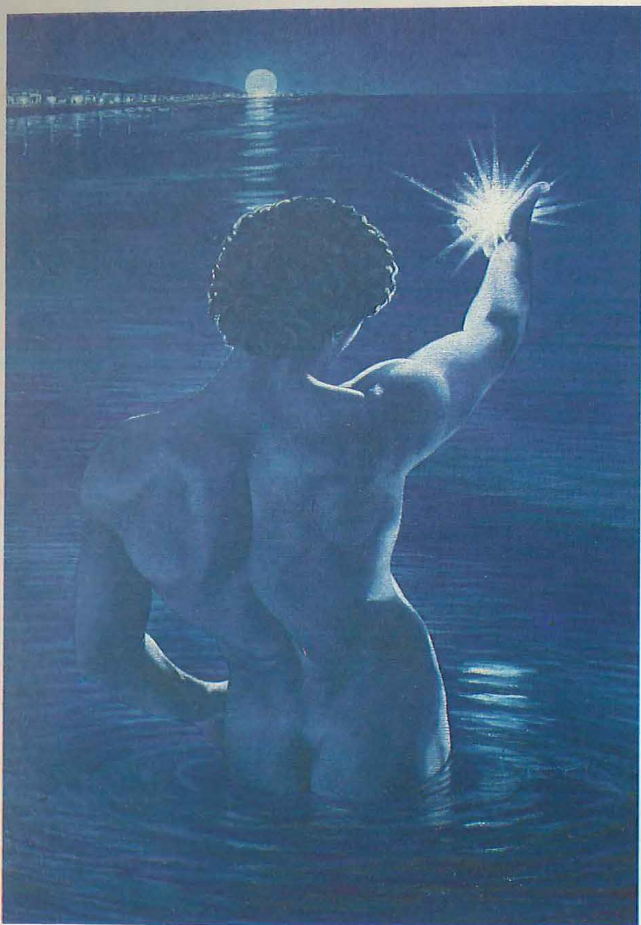
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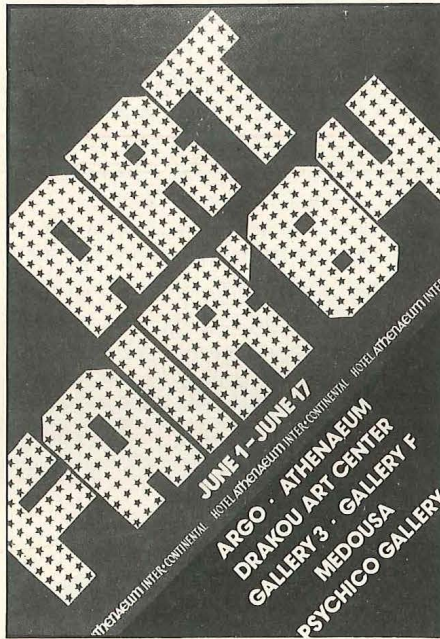
Seven well-known Athenian galleries which represent the most avant-garde talents in Greek contemporary art, participated in a spectacular art fair – the first of its kind in Athens – in June at the Athenaeum Inter-Continental Hotel. Each gallery, in its own attractive stall, highlighted the extraordinary work of artists familiar and new, reflecting a panorama of current trends in Greece.

A rich variety of styles characterized this exhibit. Dimitris Alithinos from the Athenaeum Gallery has developed a special technique of painting by oxidizing shapes onto metal sheets through a water and chemical process. The resulting images, inspired mostly from mythology and religious icons, impart excitement and vitality as they unite on a vibrating surface of oxidized color that creates beautiful tonalities.

The age of technology is most reflected in the work of the young artists from the Medousa Gallery. Marianna Strapatsakis draws with pastels on large aluminum sheets that reflect the surrounding areas. Nausicaa Pastras creates weightless looking rhythmic shapes out of wood which thrust into space to evoke a bird in flight. Nikos Tziotis combines metal, glass, paint and neon lights in a geometric composition, and Leonidas Tsirigoulis is interested in modern materials – polyurethane – and their decomposition, as shown in his *Car Accident*. Vassiliki Tsekouras projects metal curved rods that flow from abstract poster-figures out into space.

The Argo Gallery presented the work of two noted masters of Greek contemporary painting as well as that of two younger artists. The sea scapes of Spyros Vassiliou and Costas Grammatopoulos are expressive of the artists' individual style. Vassiliou's golden sun bathes the lonely beach in the *End of Summer*, while Grammatopoulos, also a noted engraver, depicts in realistic detail sparkling colored pebbles of the Aegean uncovered by foamy waves. The sea theme continued in the still-lives with shells and flowers of Stefanos Daskalakis; small sculptures were shown by George Georgiades, who will represent Greece at the 1984 Biennale in Venice.

Photography of the highest quality is the aim of Gallery F and the work selected for this exhibit is marked for its artistic expression. Many of the participants are professional photographers: Alida Mavrogeni specializes in fashion; Eleni Mylonas works in New York; Andreas Smaragdis teaches photography and Costa Triantaphilou is a journal-



ist. Graphic designer Dimitris Arvanitis is interested in experimental photography; Dimitris Talaganis, a painter, does painted photographs; and Pablo De Jevenoix, a Spanish diplomat, specializes in landscapes with semi-abstract effects.

Gallery 3 chose for this exhibit the work of Costas Tsoclis who lives in Paris but is a prominent figure of the Athens art world. Wood, paper and paint are the tools of his aesthetically modern compositions of trees. Barks of wood that extend beyond the edge of the canvas are covered by tissue paper leaves, collage-style, and painted in ethereal shades of blue and grey.

Pavlos, and Yiannis Bouteas, two known artists who work in Paris and Athens, were shown by the Drakou Art Center, a new gallery due to have its formal opening in the fall. Pavlos' most recent work involves printers' cuttings – multicolored strips of poster paper – which he works into amazing swirling floral designs that frame a mirror, or into actual objects, as stacks of rubber tires. Bouteas creates abstract compositions out of painted metal panels, knots of rope, slim tapered neon lights and plasticene.

The Psychico Gallery – formerly the Omega – offered the work of two known artists, Costas Paniaras and Yiorgis Papakonstantis, and a newcomer, Andreas Vousouras, who recently had his first one-man show. Papakonstantis showed a large assemblage of molded polyester that evoked the seaside; Paniaras, a construction of plastic material tautly stretched into draped folds that carved deep shadows like a painting; and Vousouras, an assemblage made of parts of chairs and stiff fabric.

Tsarouhis on Display

Two galleries featured works by Yiannis Tsarouhis in May. At the Zygos Gallery, which presented a showing of all the artists covered in its current annual magazine, Tsarouhis was represented by a few paintings borrowed from his museum-foundation in Maroussi: a set of *The Four Seasons* series; *Copying Titian*, showing the artist seated at his easel making a copy of a Titian painting while his model rests on the floor; and two portraits of Corina, one with the mellow colors of candlelight, the other with harsh daylight tones.

At the same time there was a much larger exhibit of his work at the Yakinthos Gallery in Kifissia, including paintings and watercolors that covered a span of 50 years gathered mostly from private collections. Highlights included two large oils displayed for the first time: *The Martyrdom of St. Sebastian* and *Winter* from one of the many *Seasons* series. The former was painted again in 1971 after the original version was stolen from Tsarouhis' home in Paris in 1969. He depicts the saint as a modern young soldier dressed in white shorts and boots, hands tied to a wooden cross, arrows piercing his body. A hand blesses him from above as the soldiers that shot the arrows stand nearby oblivious to the suffering they've caused. The military khaki color prevails and is made dramatic by the play of chiaroscuro. The latter painting shows a handsome young man with an overcoat flung over his body, its dull tan color accenting his rosy flesh, standing behind a table of bright oranges, bunches of grapes and flowers.

The remaining works were mostly small watercolors, drawings, temperas and a few lithographs. Some of the watercolors, painted in the 1960s, were: a view of Piraeus that resembles a stage setting, a landscape of Attica, soldiers dancing the zembekiko, and a 1938 gouache of the first of the many sailors he has painted.

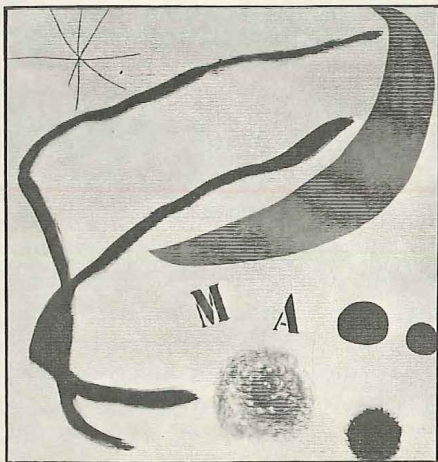
Also shown was a small preliminary study in tempera – the larger work hangs in the Teriade Museum in Mytilini – of the primitive painter Theophilos dressed in the costume of Alexander the Great; some recent drawings of a mother and daughter seated in front of a piano; and a 1984 study in colored pencils of Erotokritos on brown pastel paper showing the hero of this popular Cretan poem as a long-haired youth with a flowered wreath around his head dressed in a classic Grecian robe.

The Tsarouhis exhibition ran from May 7-28 at the Yakinthos Gallery.

Surrealistic Colors of Spain

An exhibition of contemporary Spanish art was shown in June at the National Gallery as part of the Spanish cultural month sponsored throughout the city. Represented were some of Spain's most distinguished contemporary artists beginning with the two masters of the early surrealist period, Miró and Dalí; Antoni Tàpies, of the middle period, who in the 1950s was credited with the introduction of abstract art to Spain; the show ended with today's younger painters, who are as brilliant as their European neighbors, yet much less rebellious.

Joan Miró, who died last year at the age of 90, was influenced by surrealism which he usually expressed with humor and gay colors. Unfortunately, these qualities were absent from his paintings at this exhibit. In *Mujeres y Pájaros* (Women and Birds) and *Mujer Delante de la Luna* (Woman Under the Moon), he uses many simple personal shapes and symbols, such as the moon, eyes, feathers and semi-abstract birds dominated by the color black.



Joan Miró (1893-1983), *Poem I*, 1968

Salvador Dalí (1904-) turned from surrealism to a style somewhere between realism and mysticism far more complicated than Miró's ingenious simplicity. *Los Tres Enigmas Gloriosos de Gala* (The Three Famous Enigmas of Gala) at first looks like three curved shapes, one atop the other, with deep shadowed recesses, painted in delicate shades of blue and rose-grey. But when looked at sideways the shapes are really empty receding profiles, like death masks, of nose, lips and chin floating on a vast horizon. Gala was Dalí's wife who died a few years ago.

Antoni Tàpies (1923-) often paints in a thick impasto and scrapes the surface to create the impression of a relief. *Gran Y* (Large Y) is executed in this

manner with the letter Y emerging out of a thickness of paint set on a wooden board. *Amor, a Mort* (Love, Till Death), one of his best paintings, is an abstract rendering in black and grey that evokes a funereal atmosphere. The surrealist portraits by Antonio Saura (1930-) are fantastically imaginative, bordering on the grotesque with dark brooding colors as in *Retrato Imaginario de Goya* (The Imagined Portrait of Goya). A series of three paintings, *Gruyere C, D, E*, that resemble a psychological experiment of what a mouse can do to a piece of cheese, reflect the interest which Louis Gordillo (1934-) has in pop art and psychoanalysis.

It is notable that no two artists seem to follow the same style. Guillermo Perez Villalta (1948-) is a figurative painter influenced by Greek classical art *Centauros y Lapitas*, and by the Renaissance *David y Goliath*. Both paintings show an unusual foreshortening of the body, large torsos and short legs; the latter is a grotesque version of David holding the enormous head of a decapitated Goliath.

Very interesting are the paintings *Espejo 3,4,5* (Mirror 3,4,5) by Manolo Quejido (1946-) showing the same theme painted in different styles. In *Espejo 3*, he starts with blue-black and white abstract shapes that evoke the interior of a room; in *Espejo 4*, the interior now has color and discernable shapes; from the last one emerges the realistic version of the room with tables, chairs and sofa painted in delicate shades of color. Jose Manuel Broto (1949-) creates abstracts which explode with the rich warm colors of Spain. Alfonso Albacete (1950-) is influenced by the Impressionists' play of color and light, as seen in *Buceador* showing a figure diving under water.

The National Gallery exhibition of Contemporary Spanish artists ran from May 14 to June 16.

30 German Artists

The exhibition of paintings by 30 German artists, which ran concurrently in June with that of the Spanish painters, also at the National Gallery of Art, introduced us to yet another aspect of the spectacular work being done in Europe, and to the young "violent" painters of Berlin. This exhibition aimed to show the many variations inspired from a single idea. Each artist was limited, because of space, to no more than three from any chosen theme. The result was an exciting

show of mixed styles, that are most representative of today: abstraction, neo-expressionism and photo-realism.

Neo-expressionism, one of the newer art trends that has taken many European and American artists by storm, is especially widespread in Germany where it reflects violence, brutality and a troubled spirit; hence, the label "violent" attached to some of the younger artists in the show, as Fetting, Salomé, and Zimmer.

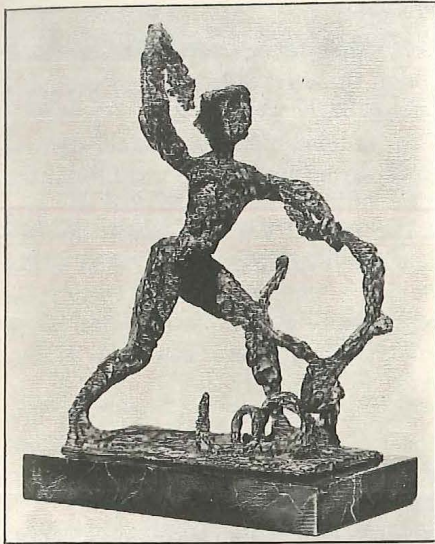
Rainer Fetting, who often paints the lowlife of the streets and pick-up bars, had two variations of *Figure Under an Elevated Ramp*. The first showed a lone figure lurking under the ramp enveloped by a high-keyed purple color that creates a mood of danger and violence so often associated with such areas; while the other showed a couple, in the same setting, embracing under a bright yellow light that beamed its lonely glow from an open bar. Salomé portrays decadence: varied punk figures in bluejeans, short haircuts and faces made up like women, cavorting on enormous canvases. Bernd Zimmer showed very large heads of cows with heavy antlers painted in a splashy blood-red color, and the variation: the skull of a cow painted in deep reds and blacks.

Very interesting was a painting by Friedmann Hahn of actor Kirk Douglas as van Gogh - from the movie *Lust for Life* - imitating the frenzied brushstrokes of van Gogh's later period. Verena Vernunft's variations were on the morbid side: one was *In Memoriam* showing the funeral stones and crosses of a cemetery, and the other, *The Ossuary*, rows of empty boxes waiting to be filled.

Rolf Gunter Dienst calls his abstractions in which small yellow squares were spaced in diagonal rows on a white background *The Appearance of Robert Motherwell at Provincetown*. The variation, *The Appearance of Wine-merchant Jean Dubuffet at Le Havre*, was simply a white-on-white pattern. Yian Peter Tripp showed two paintings in photo-realistic detail: *The Promise* and *The Servant*.

Of the older, better-known painters represented were Bernhard Schultze with *Man and Head of a Tiger*, a gruesome intertwining of the two heads; and Thomas Grochowiak with three variations of *Memoirs from Peking* showing Chinese calligraphy superimposed over abstract compositions.

The 30 German painters exhibition at the National Gallery of Art was held from May 14 through June 16.



Nikos Hadjikyriakos-Ghikas

Sculptured Myths

Within a few months, Nikos Hadjikyriakos-Ghikas has held two art exhibits. The current one, at the new premises of the Gallery Trito Mati, reveals Hadjikyriakos-Ghikas the sculptor, not the painter. This is the first time he has ever shown this work, created over a 50-year period. For, as he states, he has never considered himself a sculptor.

It is interesting to note how his painting affects his sculpture. The reliefs which he did back in 1934 are executed in the geometric style he has used in many paintings. Chiseled in successively rising surfaces and at various eye levels, they depict abstract linear compositions of garden tools, Greek objects, and a game (of croquet).

As a painter he has often focused on mythological figures; he does so in many small sculptures as well: Hercules and the Hydra of Lerna; the charming Tanagra figure; a group composed of Odysseus, Nausicaa playing ball in an abstract stance full of rhythmic movement, and her handmaidens skipping rope. Especially charming, and with a touch of humor, is Aphrodite holding a sandal and standing on one leg.

Hadjikyriakos-Ghikas accompanies his sculptures with many fine drawings that give a clue as to how some of the work was conceived. The sculpture of the head of Pan in profile is quite faithful to its drawing as it focuses on the rhythmic motion of pointed ears reaching up to arched horns then sweeping down to a long, straight nose.

Hadjikyriakos-Ghikas: painter, illustrator, stage-designer, and now sculptor. *During July-August this exhibit can be seen by appointment - Call: M. Papadopoulos, tel. 363-6952, or N. Petsalis-Diomidis, tel. 808-0098.*

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Opera at National Theater

It is praiseworthy that the Radio and Television Orchestra does occasionally leave its premises in Agia Paraskevi for a downtown concert. Unfortunately, this occurs rarely. On May 28, nevertheless, the National Theater in Agiou Constantinou Street, was packed with a music-thirsty audience. The ERT orchestra was conducted by Andreas Parides and the soloist was Vasso Papantoniou, soprano.

This was an operatic evening, albeit a highly conventional one in its structure, comprising, as it did, arias by Bellini, Donizetti, Verdi and Puccini – the four pillars” of Italian popular opera. The concert was, simultaneously, televised.

The evening's great asset was conductor Andreas Parides. Vivid, brilliant, commanding and a true *savant* of the voice.

His conducting of Rossini's *Guillaume Tell* overture was measured, dynamic and exciting. Unfortunately the soloist, cellist Tahiatis, was less than secure. The prolonged trill, for example, was with difficulty associated with a trill at all.

There were tonal problems in the woodwind section in the dialogue before the final march, too, while the trombones lacked brilliance in the gallop. These faults cannot be attributed to the conductor whose architecture was reminiscent of glorious days gone by, like those of Serafin's superb "aristocratic" rendering of *Il Trovatore* in records...

The intermezzo from *Manon Lescaut*, by Puccini, which was played, appropriately, in the middle of the program, was slightly less lucky; Andreas Parides was a little hasty here and, while the orchestra did not suffer any serious tonal setbacks and the strings played sensuously, the quick tempo took away some of the "sweet melancholy" of the piece.

The last purely orchestral piece was the overture from *La Forza del Destino*, Verdi's most remarkable one. Pace, dynamics, lyricism – all were fully comprehended and rendered by Parides, in spite of occasional tonal faults on the part of the solo clarinetist and, more seriously, from the trombones (mainly after the second act theme was over).

And now we come to the soloist, Vasso Papantoniou. Hers was a rich, sensual, pleasing voice of remarkable range. (Her 1968 *Sonnambula* at the Athens Opera I will never forget). But she serves as a good example of the "New Callas" dangers I described in my

previous review on Petropoulou. Unlike Petropoulou, Papantoniou had, and has, a truly dramatic presence and her Italian phrasing is superb. But she has suffered various setbacks and was too quick to undertake heavy roles.

The voice has now cracked – even though I noticed a slight improvement from her last *Traviata* at the Lyriki. Miss Papantoniou sang the last scene (without the cabaletta) from Donizetti's *Anna Bolena*. No word was lost to the audience and her rendering was grand and moving. But her vocal instrument is seriously damaged (unlike Petropoulou's fresh voice). There were great problems in the continuity of the *legato* phrases and tonality was, as a result, not always respected. Parides was here an ideal accompanist.

"Vissi d' arte" from *Tosca* was extremely poorly done. The whole first conversational section was out of tune, lying within the weakest part of Papantoniou's voice. Worst of all was the "Addio del passato" from *La Traviata*, which ended with a loud scream instead of the usual – and difficult – pianissimo.

Finally Bellini's *Il Pirata* (final scene) was something of a consolation. Papantoniou understands Bellini very well and her vocal defects were often successfully covered, making the scene, on the whole, a rewarding emotional experience.

Talented American Pianist

Texas born pianist Edward Eikner was a happy revelation. Certainly one of the best ideas this year of the Hellenic American Union was to organize a recital for him.

He started with Mozart's Sonata in E Flat Major KV 282, which begins with a rather – by Mozartian standards – gloomy adagio. Eikner's rendering was superbly esoteric. The climaxes were highly dramatic but never without immediate connection with preceding and following phrases. This is not romanticism yet, after all!

Minuetto I and II were slightly unequal in the quick glittering passages but remained, on the whole, very expressive.

Finally, the *allegro* was a *new* sensation! One rarely hears Mozart so powerfully played while remaining Mozart. Even though I noticed a rather excessive pedal use which does not conform entirely with the period.

The second item was Beethoven's famous Appassionata (F Minor) Sonata. The *allegro assai* was a display of deep drama even though the slow short sec-

tion at the start didn't appear ominous enough.

In the *adante con moto* Eikner showed how truly he appreciates the differences between the lyricism of Mozart and that of Beethoven. The notes were heavier, more troubled human steps than in the Mozart sonata. Finally the *allegro ma non troppo* was explosive, but never empty, as befits a musician who, as Eikner, has never restricted himself to the piano literature, however extensive this world may be. Opera helps to extend Eikner's capacity as a performing artist and as a teacher.

Nowhere was this better understood than in the rendering of Chopin's Nocturne in F Sharp Major Op. 2, No 2, whose lyrical esoteric perfection of interpretation would be impossible without a profound understanding of Bellini's gracious melodies, which served as Chopin's own model.

The program ended with Granados' *Three Spanish Dances*, shallow but brilliant. There was an encore: de Falla's *Ritual Fire Dance*.

Dimitris K. Katsoudas

Correction

The Athens College Theater drew my attention to the fact that it was stated in the program at the Petropoulos-Sgouras recital that "Miss Petropoulos kindly offers her performance to the Athens College Theater."

D. K. K

A Mutual Understanding

The musical preferences of Athenian concertgoers are frequently unpredictable. Why, when musicians of average quality can occasionally command a large following, was there only a handful of people at the HAU on May 15 to hear mezzo-soprano Siri Garson-Montecino and pianist Alfonso Montecino (who in America at least is a well-known figure) give a recital of songs and piano solos? In fact, this small audience had the advantage that Mrs. Garson-Montecino was able to communicate personally with each of its members: there is an engaging warmth and cheerfulness in her delivery which perfectly suited the more popular, lyrical pieces of Grieg, Mr. Montecino himself, and (two composers hitherto unknown to me) Monrad-Johansen and Hurum, which Mrs. Garson-Montecino sang in her native Norwegian. The two classical pieces, Handel's "Chi, sprezzanto il sommo bene" and Alessandro Scarlatti's "Se Florindo e fedele", indi-

cated the limitations in her voice, which lacks the purity of tone and ease in the upper register she may well have had as a younger woman. But how movingly she conveyed the dark, mysterious mood of the third of Ponce's Four Archaic Songs with the powerful, rich tones of her lower range, switching effortlessly to an agile, jaunty humor in the final of these.

Mr. Montecino's playing, though encompassing the whole range of dynamics and tempo with great ease, never lost that distinctively light, romantic touch which made him the ideal accompanist. What a contrast with the sharp, almost peremptory style of Markham and Nettle, described later in this article!

Mr. Montecino's own Four Songs are, not unexpectedly, duet pieces in which the piano plays an equal part with the voice and, curiously, often contrasts with it in tempo and mood. In the first one, for example, the thoughtful meanderings of the piano proceed almost independently of the simple and powerful vocal line, yet such is the acute mutual understanding of these two performers that one still retained the sense that they were perfectly in accord.

The pieces by Albeniz, Copland, Villa-Lobos and Ginastera chosen for piano solo reflect the interest of Chilean-born Mr. Montecino in American, and particularly South American, music. Such is the power of his playing that, even in the most demanding passages – for example the furious climax of Albeniz's "Almeria" before the subdued close, or the sustained torrent of semi-quavers in the first of four pieces from Villa-Lobos's "La prole do bebe" – he always gave the impression that the notes lay easily under his fingers and that he always had something left in reserve.

One of the greatest pleasures in listening to live music is to hear a superb rendering of a previously unknown work (as was, to me, the Sonata, written in the 1950s, by the Argentinian composer Alberto Ginastera). The Sonata is a complex work, yet the pianist managed to create a feeling of inevitability to the sudden changes in style and musical idiom which made the structure of the whole piece clear. It was, therefore, a delightful surprise to hear Mr. Montecino play as an encore Chopin's F Minor Waltz, and bring the same sense of freshness and originality to this popular piece as to less well-known ones.

Unashamedly Popular

The recital by the Canadian tenor, Paul St. Pierre, accompanied by pianist

Angela Papageorgacopoulou, at the British Council on May 22, was by contrast unashamedly popular in content, and included such favorites as Handel's "Where E'er You Walk," Arne's "The Lass with the Delicate Air," Schubert's "Sylvia," as well as Mahler's "Lieder eines fahrenden Gesellen," though it was also interesting to hear two Greek songs by Kalomiris.

A British listener is perhaps hypercritical of any performance of the Handel and Arne pieces with which the concert opened, and I personally felt that his delivery of these was a little too 'classical' and formal; and that only in the succeeding Scarlatti song, "O cessate di piagarmi," did he find exactly the right style for the piece, the intensity of feeling increasing with each successive re-statement of the title phrase.

Mr. St. Pierre's voice, though by no means lacking in power (as we heard in his performance of "Il mio bel foco" by Marcello) has a delicacy of touch which is well suited to the small auditorium of the British Council. He subtly conveyed a wide range of feeling through variations in tone and enunciation, rather than simply by turning the volume up or down. One could almost feel the searing pain conveyed in the third of the Mahler Lieder, "Ich habe ein glühendes Messer"; and how perfectly controlled was the gradual diminuendo at the close of the final piece, "Die zwei blauen Augen," yet still retaining a considerable emotional charge.

I wish the same could be said of the accompanist, but Angela Papageorgacopoulou's playing, though technically sound and carefully interpreted, lacked an ease which would have complemented her co-performer's singing. This was particularly noticeable in those pieces where the piano plays an equal role with the voice, such as Beethoven's "Adelaide," in which the piano provides what are virtually variations on a simple, powerfully stated vocal melody.

Brilliant Piano Duo

The program notes for the recital given by Richard Markham and David Nettle at the British Council on May 24 described them as one of Britain's finest piano duos, and after hearing their rendering of five pieces from Weber's Opus 60, the Schubert F minor Fantasy, and a variety of twentieth century works, I wondered whether this was not something of an understatement. The sheer energy and brilliance of their style of playing was evident from the opening

Allegro of the Weber, with which, at a taxingly fast pace, they began their concert. Few duet pieces could be more unsparing in their revelation of technical laxity, but these performers played as if they possessed a single nervous system between them. The dynamic balance between the two pairs of hands; the changes in tempo; the grace-notes falling at exactly the right place in relation to entries in the other hands – so effortlessly co-ordinated were all these that one was left wondering whether they had had to work at them in rehearsal.

Schubert was the most prolific composer of piano duets, and the F minor Fantasy, composed in the year of his death, has in parts the feel of an orchestral work in its expansiveness. In marked contrast to Weber's tightly-knit virtuoso writing, it is perhaps an indication of the direction in which Schubert's composing would have moved had he lived. The fugal movement with which this work closes must surely rank as one of Schubert's greatest compositions, not least in the way that the romantic, lyrical writing is incorporated successfully into the formal, weighty fugal structure. Messrs. Markham and Nettle conveyed the romantic element in this movement with a beautifully relaxed nonchalance, while never losing sight of the deliberate fugal framework.

The pieces by Berkeley, York Bowen, Lambert and Walton comprising the second half of the recital seemed like light relief after the massive close of the Schubert fugue. It was, paradoxically, in the lightest and most humorous of these – the piano arrangement by Lambert of Walton's first Facade Suite – that their fine musical judgment was most clearly apparent. The original performance in 1922 of Facade – a setting for reciter and six instruments of some poems by Edith Sitwell – created an uproar, appearing as it did to fly in the face of musical good taste. Both Walton's own orchestral suites and Lambert's piano arrangements retain the panache and irreverent humor of the original. Yet whereas lesser performers might have trivialized this by treating it as purely a musical joke, this performance brought out its qualities as serious (if that is the right word) music. The frequent discords were carried off with such conviction that they were made to appear a natural part of the composer's musical vocabulary. The performers well understood the secret of great humor: the performer must appear absolutely serious about what he is doing.

Fred Clough

"I'll be with you in the squeezing of a lemon"

When Oliver Goldsmith wrote this whimsical reference to a time frame in 1773, lemons had long been known to Europe and recommended for their delicious taste and healthful properties. As early as 1539 Sir Thomas Elyot in "The Castel of Health" advised drinking lemon juice after "meales," and by 1870 ships, by law, were required to carry lemons for the prevention of scurvy.

Their origin is uncertain although most experts agree that the lemon had the Indus valley as its original habitat. It was here that a lemon-shaped earring was found, dating from 2500 BC. In the 10th century AD the emperor of China was presented with two flasks of lemon juice as a precious gift – the intervening millennia had not yet brought lemons to the common man – and even three centuries later they were still so rare that the homesick Eleanor of Castile, wife of Edward I, consoled herself by buying 15 of them from a Spanish ship docked at Portsmouth.

The conquering Moors had brought them to Spain, and elsewhere, just as their antagonists, the Crusaders, introduced them to northern Europe. In his marvelous book on food the late Waverley Root gleefully quotes from the *Encyclopaedia Britannica* which mistakenly writes that "the lemon seems to have been unknown to the ancient Greeks and Romans..." He then gives examples of several Greek and Roman writers who did mention this fruit, albeit under other names, and also points out that they were even depicted on the walls and mosaics of Pompeii!

By the middle of the 18th century lemons were no longer a novelty nor regarded as mainly medicinal, but the main ingredient of countless dessert recipes.

No other fruit (actually it's a berry) is more versatile in its uses nor more descriptive in comparative terminology. Have you ever heard, "she is lemon-faced," or "he looks like he has been sucking a lemon?" Any malfunctioning or unwanted item is described as a "lemon." The ultimate "lemon" is surely the notorious "Edsel" Ford, one of the most expensive marketing failures in history.

Once described as an "Oldsmobile sucking a lemon," the world's largest

collection of these monuments of miscalculation stand, appropriately enough, in a lemon grove! Historically speaking, more than one U.S. president has been consigned to the dust bin – even school-children can't remember their names – including genial Rutherford B Hayes. But his wife, who refused to serve alcoholic beverages in the White House, is still fondly immortalized as "Lemonade Lucy!"

In the U.S., lemons are picked green from the trees and slowly ripened in cool, dark warehouses, their golden rinds often the result of exposure to ethylene gas. In Greece we get them fresh from the orchard, but one should still choose carefully. Those thin-skinned, smooth and heavy for their size, and with the smallest points, are the juiciest with the most flavor.

This month lemons are plentiful but will become scarce and more expensive in August. Now is the time to buy a quantity and freeze their juice as ice cubes for future use. To get the most juice let lemons stand in hot water for about 15 minutes and then gently roll before squeezing. Some of the rinds can also be frozen for use when grated lemon peel is required. This is a good idea for all seasons since the amount of grated peel always needs more lemons than required for juice and grated lemons spoil very quickly.

Today lemons are valued for their high vitamin C content, but in the days of yore when "milk-white breasts" and "swan-like necks" set the pulses of men racing, lemon juice was very popular as a skin bleach. Commercially, lemons are the most important source for citric acid, also used as a bleach.

have you planted a lemon pip today?

Oil squeezed from the rinds has a multitude of odoriferous uses. Soaps, perfumes, polishes, cleansers, (we are frankly puzzled at today's marketing ploys to get our laundry and bathrooms to smell like little green apples!) and, of course, many lemony delights from candy to sherbet.

At home its uses for cooking and cleaning are just as diverse. It contains the necessary pectin for making jams and jellies. One tsp per cup of raw rice in the cooking water will bleach it to a snowy whiteness. When cooking either

beans or rice in an aluminum pot add a little lemon juice to keep it from turning black.

One tsp of grated lemon peel and 2 tsp lemon juice added per pound of hamburger greatly increases its succulence. Caught short on servings of whipping cream? Beat in a tsp of lemon juice and it will extend the cream. The flavor of almost any fruit drink, especially orange, and fruit pie fillings is greatly enhanced by mixing in a little lemon juice. It also prevents discoloration in cut fruit.

For a home manicure soak your fingertips for five minutes in warm water mixed with lemon juice. Pat dry, push back the cuticle and finish by rubbing lemon peel across the nails and then buff.

Lemon juice is an excellent inexpensive hair rinse for blondes. It is also a good pore cleanser and a touch of pure lemon juice will dry up a blemish almost as well as vitamin E.

Lemon juice bleaches out inks, rust stains and mildew. When mixed with salt, lemon rinds (turned inside out) bleaches marble counters, brightens coins and medals, and gives new life to cutting boards. Lemon peel rubbed on chromium trim will remove water marks and stains. Rubbed on your shoes it is a good emergency polish.

During the era of Mata Hari, mystery writers loved using the gimmick of invisible writing with lemon juice, with an ordinary letter written over it. It does work, you know, and you can mystify the small fry some time by giving them a supposed sheet of blank paper on which you have written in lemon juice and telling them to hold it over a warm light bulb.

For this though, and perhaps drinks and clear sauces, you will want a perfectly clear juice. There are two ways, equally effective, to clarify lemon juice. Add egg white to the juice and slowly heat until the albumen coagulates. As it thickens it will carry all the sediment which is then filtered out. Working on the same principle, the other way is merely to add milk. As it curdles it will trap the sediment which is then strained out through a sieve.

Under "human achievements," no less, the Guinness Book of Records listed the world champion lemon eater who managed to gulp down 3 entire lemons, quartered, pips and all, in the amazing time of 22.9 seconds. What a pity it wasn't lemon merigue pie – at least that would have been fun!

Holiday Health Institute

By Lee Stokes

Following a brilliant career as a heart surgeon, Dr. Christian Barnard is to supervise a multi-million dollar International Preventive Medicine Institute alongside a luxury resort complex on the Greek island of Kos.

The project's sponsors say the complex will offer a combination of health and exclusive holidays which, while attracting the very rich, will also be affordable to the man in the street.

"Dr. Barnard arrives on Kos in July to start work," said Marios Angelis, 43, vice president of International Tourist Investments, the Greek company which owns the hotel and health center.

Barnard is one of the major shareholders in the Athens-based company, which has built the \$6.5 million health institute and 160-room hotel, set on 50 acres of land by Kos' sandiest beach. Just under half of the financing for the project came from ETVA, the state-owned Greek Investment Bank.

"We expect a host of international personalities at our July inauguration," said Angelis. "This year visitors to our health center will include Princess Caroline of Monaco and her husband (who will arrive by yacht), Sophia Loren, Jack Nicholson, Telly Savalas, Jacky Ichx (Belgian racing champion), Bo Derek and her husband Jo, Omar Sharif, Gunter Sachs (German industrialist of the Von Opel family who was married to Brigitte Bardot), and others."

This unusual venture in health and holidays was first initiated two years ago, with the idea that its aura would be augmented not only by the establishment's location on a Greek island, but the fact that this island was the home of Hippocrates, the father of modern medicine.

The company's president, architect Aris Argyriou, 44, designed the institute and hotel. His company also owns two 1000-bed hotels on the island of Rhodes, and plans to build a further hotel on Kos sometime in 1985.

The Kos hotel - called the Hippocrates Palace - includes 17 suites, as well as Dr. Barnard's health institute, but is not expensive. "Half board per person per day is \$28," says Angelis, "while suites cost \$200 a day." He said the aim was not just to attract the rich. "Our hotel prices, plus the health check-up package, costing \$550, are reasonable if you consider that the best doctors, using the best equipment, on one of the world's most magical islands, are available to you."

Barnard's Olympic Health Spa, which will specialize in cardiovascular preventive medicine and will later also deal with

kidney ailments, is not yet equipped for any other type of medical care such as face-lifts, heart operations and such like. "Dr. Barnard is more interested in keeping people physically fit and alive, and in this way contributing to their physical beauty and medical calm, than by superficial plastic or other surgery," said Angelis.

The spa has exercise rooms, saunas, a massage parlor, a jogging track, whirlpool baths, salt water therapy and imported medical equipment personally chosen by Dr. Barnard. Under Barnard's supervision will be five doctors and 20 nurses, as well as a West German physical training instructor who previously specialized in slimming down overweight German industrialists. While all proceeds from the health institute will go to a charitable scholarship fund for Greek doctors, profits will be made from the hotel and its facilities.

The attraction of Kos as a curative center goes back to earliest times, when the sick from all parts of the ancient world would flock to the island and "take the waters," enjoying Kos' mineral springs. They would also seek the advice of Hippocrates, who taught and practiced medicine at the Asklepeion.

Only six years ago, the reputation surrounding Kos' "miracle mineral water" was revived by a Greek doctor claiming that he had found a water source on the island which could cure cancer. But the Greek Medical Association put a stop to the man's trade in water, even though he gave a lot of it away to Greek and foreign patients suffering from terminal cancer. They accused him of "profiting from despair."

The island of Kos is a tourist center with an international airport. Like several other islands of the Dodecanese, including Rhodes, it is lush, extensively farmed and has a mild year-round climate. At the peak of its ancient glory, it had a population of 160,000 (circa 500 B.C.). Today its population is less than 20,000.

Preventive medicine and physical fitness courses, say the company's directors, do not mean having to experience a monk's life. "Far from it," said Angelis. "For not only do we have a restaurant, Greek taverna, nightclub, bars, swimming pool and cocktail bar in the hotel, but the island itself is full of entertainment spots." With the expected variety of international stars who will arrive at the Hippocrates Palace this summer, it will be extremely difficult for any guest not to be entertained.

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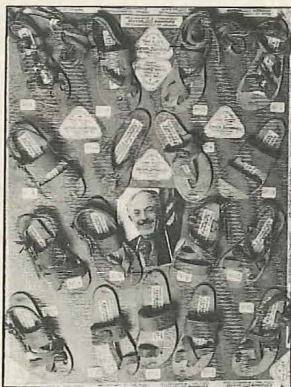
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Greece is one of the few places where ladies with hard-to-fit or problem feet

can have shoes made to order or especially fitted in certain shops. **Nikolas Feggos** in Pangrati (just off Plastira Square) is able to shoe the most difficult feet. He has a wide selection of unusually soft leathers and can also make up your own reptile skin or leather piece in any of the models in his display. His prices are very reasonable. **Mr. Kondopanopoulos** at Nikis St. 46 also offers custom-made shoes (from 7000 dr.)



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Galaxy: 15 Ermou St., 134 Patisision St., 265 Herakliou Ave., Nea Ionia.

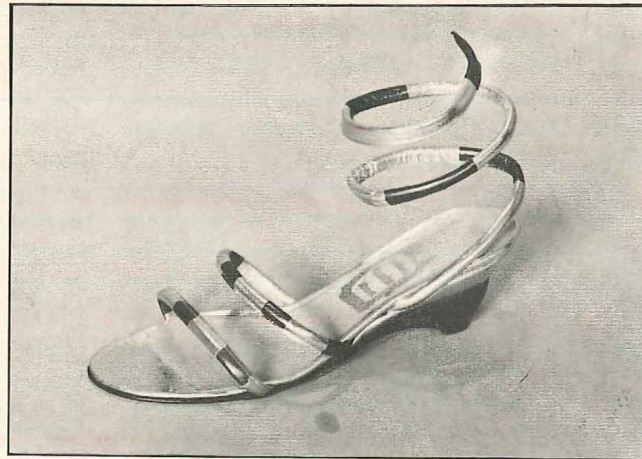


Classical Moderns

After leaving Istanbul in the early 1930s, Mr. Mouriadis père opened his first shoe store in the center of Athens. Today, besides the Stadiou 4 shop you will find **Mouriadis** shoes on Patisision St. 116 and on Kifissias 228, Kifissia. Using the finest, most supple leathers, Mouriadis is the Greek representative for the famous Swiss firm of "Bally," and makes the same models found in Switzerland. Classic, but in no way old-fashioned, this summer's shoes come in striking color combinations as well as the fashionable gray, gray-and-black, or gray-and-tan. Each model has a matching handbag. The shoe pictured, model "Zanita," in light and dark gray kid costs 6250 dr. and the handbag, 5750 dr. Mr. Vasilios Saplachidis in the Stadiou St. store is now preparing for the fall and winter collection squared toes, lower, chunkier heels, and combinations of suede and rhinestones for evening wear.

For the Evening

Among its many luxurious creations **Kozatsa** presents this striking evening sandal. Its wire-reinforced ankle straps encircle your leg, and its modern 6 cm. double or single heel makes it as comfortable as it is unusual. Priced at 4600 dr. this model comes in gold leather with bronze, or black leather with beige snakeskin. The store also has a special selection of last year's shoes in all sizes at very low prices.



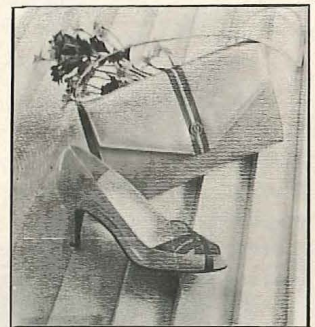
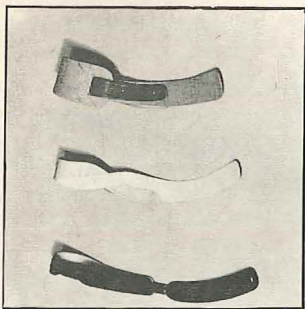
Kozatsa: 11 Kanari St.

Custom Belts

Do you have a wasp waist like the ancient Greek women of Knossos? If so, accentuate it with a belt from **Sofronas** at Pericleous St. 54. These exclusive designs can also be custom-made according to your order. The models

pictured here which come in both snakeskin and/or smooth leather are priced from 1300 dr. to 2300 dr. (the all-snakeskin belt at the bottom being the most expensive.) The belts come in a variety of solid colors or leather with reptile.

Sofronas: 54 Pericleous St.



For Bargain Hunters

Bargain hunting? More taste than money? A number of discount shoe stores do exist in Athens. "Discount row" can be found behind the Monastiraki metro station, on Adrianou St. Almost all of these stores have self-service racks, just look for your size. These shoes are usually one of a kind, and

are not available in other colors or sizes. Prices are low and the styles may be current or last year's. **Aristidis Papageorgiou** at Adrianou St. 52 has an especially good collection (take a Greek-speaking friend if possible and go early in the morning for best selection). **Dabbos** at Ermou St. 76 (almost at Monastiraki Square) also has a constantly changing choice of shoes from 400

dr. The cheapest shoes are along the right wall, and the more expensive, dressier, along the left wall.

Inexpensive leather bags (1500 dr.) are yours at the **Grande Super Handbag Market**, although not in all colors. **Stenaki** in the same arcade has very reasonable soft, crushable leather clutch coin purses in various sizes (some large enough for cosmetics) from 295 dr. This shop also car-

ries handbags, small leather goods and double wrap-around belts (favored by the younger crowd) at 490 dr.

"If I were in your shoes" I'd try the Greek market for leather goods!

Aristidis Papageorgiou: 52 Ermou St., Dabbos: 76 Ermou St., Grande Super Handbag Market: 3 Ippokratous St., (Arcade Hadjichristou). Stenaki: 3 Ippokratous St., and 19 Tenedou St.

Home-style schooling – Probably the single thing most worrying to migrating young parents is “Where will the children go to school?” Adults can adjust to a new environment, electricity that goes off at self-inspired intervals, languages that don't look like languages, traffic snarls that would aggravate the most saintly, odd new things to eat and places in which to eat them... But a constant source of anxiety is whether or not the child arriving in a new country – let alone a new city – will quickly find friends and attend a school that is both challenging and empathetic. It is a big problem and one that was often solved in times past by sending the children off to school “at home.” I will never forget my friend's distress in Calcutta at sending her brave and determinedly untearful child of seven off to school in England! This happens less and less as excellent international schools have proliferated around the world making truly equal education available in most capital cities. Evidence of this quality is demonstrated by the fact that so many of the students from these schools are readily accepted by the world's renowned universities. A big bravo goes both to the professors and to the students who maintain this excellence...

Kudos for Champion – Who could help but be pleased at winning places at Cambridge or Oxford? Already by mid-term it was known that **Caroline Philips** and **Seta Toroyan** had accomplished the former and that **Nick Nicandrou** the latter. Best wishes for their future success.

Prize Giving Day, held Friday, May 24, 1984, at Campion was really something else! The speeches highlighting the occasion were given by the Deputy Chairman **Dr. John Bilimatsis**, Headmaster **Mr. A. F. Eggleston**, the head boy **Hein Habes**, and the honored guest His Excellency the Nigerian Ambassador, **Mr. Baba Kingibe**, who was in charge of giving the prizes. School leavers who received special recognition were: English **Laura Georgulas** and **Joanna Saliba**; Mathematics – **Nic Nicandrou**; Science – **Thalina de Graaf**; Chemistry – **Hein Habes**; Physics – **Jason Glynos**; French – **Laura Georgulas**, Spanish – **Juan Gajatsales**; Italian – **Joanna Saliba**; Modern Greek was shared between **Kalli Alevizas** and **Danae Gerakis**; History – **Irene Antoniadis**; Geography – **Elizabeth Gallinicos**; Economics – shared between **Marielle Thomas** and **Demetre Kourouniotis**; Sociology – **Kate Garrett**; Music – **Kate Garrett**; Art – **Mike Tupay**; Drama shared between **Mario**

Trangoulis and **Mario Economou**; Dance – **Irene Tsiokas** and **Marilena Panayotopoulou**; and Forensics – **Amanda Lowes**. The Outstanding Sportsman of the Year Award went to **Ilias Scotiniotis**. The champion “house” of the year was **Heracles** and stepping forward to receive the prizes were **Jason Glynos** and **Laura Georgulas**. Last but not at all least, the special Headmaster's Prizes were awarded to **Analisa Barretto**, **Laura Georgulas**, **Paul Scutis** and **Ilias Scotiniotis**.

This exciting day continued with refreshments for all, followed by a sports display, a computing demonstration, a musical performance by the woodwind ensemble and a workshop exhibition. Then it was time for fun and nonsense, so the parents, students and friends adjourned to the Hall for the stellar production presented by the school-leavers which was a take-off on the popular TV program *Not the Nine O'Clock News* – especially adapted and directed by **James Babalitis** and **Andrew Rendall**.

Talent at Tasis Hellenic – Graduation this year was a beautiful occasion held on the lovely lawn at the Grand Chalet Hotel in Politia on Saturday, June 9 (you may remember that it was a perfect summer evening). The graduates were fortunate to have as their speaker Prof. **Constantine Trypanis**, who is secretary of the Hellenic Academy; his remarks helped to make this once-in-a-lifetime event a memorable one.

The special ECIS Award for International Understanding went to a junior, **Claudia Edwards** and the H. Miller Crist Memorial Award was achieved by **Steve**

Christos. Other graduates receiving an Award for Excellence in particular subjects were: Athletics – **Steve Christos**; English – **Akis Gravas**; Mathematics – **Gregory Jackson**; History – **Ali Towfighi**; Biology – **Voula Skentzos**; Chemistry – **Gregory Jackson**; Physics – **Dimitri Koutsoubakis**; French – **Paul Dinsmoor**; Greek (native speaker) – **Voula Vorias**; Greek (for foreigners) – **Pegah Lashgary Hamedani**; German – **Per Carlsson**; Art – **Voula Skentzos**; Drama – **Per Carlsson**.

Assets at Athens College – When the results of the Imperial College Scholarship examinations were announced, three of the Athens College students were in the top 10, with **Nondas Mastorakos** receiving the Holligrave Scholarship awarded to the best candidate in the entire examination! **Michael Moutoussis** and **Theodosis Papathanasiadis** were the other two award winners.

President **John Summerskill** is rightly proud of the academic excellence achieved this year; rumor has it that two students have been accepted at Harvard, several at Brown University, University of Pennsylvania (Wharton School of Business), Babson College, M.I.T., University of Chicago, Princeton, Johns Hopkins, Hamilton College and Georgetown. Some of the students have won scholarships. The best news of all is that **Dimitris Pentarakis** was chosen as an International Scholar at Boston University – an honor which carries with it all tuition and fees for four years.

Look for more news of graduates and schools in the August “Corner”...



Five gentlemen named John were in the news this past month – with four of them welcoming the fifth to Athens. From left to right are John Santikos, president of the Propeller Club, John Dorbis, superintendent of the American Community Schools (ACS), John Brademas, president of New York University (the largest private university in the world), and John Bailey, president of the American College of Greece. Missing from our picture is John Summerskill, president of Athens College who was already winging his way to the United States. Dr. Brademas was in Athens as principal speaker at the graduation of ACS, but had scheduled appearances with the other organizations as well. Airline strikes upset the schedule a bit here and there, but the visit was pronounced a success. The best laid plans...

Microlimano midsummer meal – Planning to be around in July? A good idea would be to take a break from the office and go on down to 42 Microlimano at 1:30 p.m. on Wednesday, July 18th for the British-Hellenic Chamber of Commerce monthly luncheon. **John Alefouzou**, managing director of Glafki Hellas and board member of the British-Hellenic C of C, will be speaking on *The Future of Greek Shipping*. Since most of the shippers of the world were so recently gathered in Greece for Posidonia, this is quite likely to be a pretty accurate address. For more information, call the Chamber at 362-0168.

The Ladies, bless 'em – Again this year the British Ladies sewing group surpassed its goal at the sale of work and coffee morning, thus enabling the ladies to continue their good works.

The nimble-fingered ones knit, embroider and sew all year long, the culinary ones boil and bubble in proper season to produce those delicious chutneys and jams, the coffee corner does a roaring business in both edibles and chattables, the books, the clothing, the big baskets, the conviviality – all brought

My 'needling' friend – It was through a conversational French class, that I first became aware of the unusual and beautiful work done by Jane Blair. We had sung together in a chorus, and while chatting over the years I had learned that Jane lived in Athens with her husband, Neil, who is with the British Embassy. However, it was the custom in our conversational French class for a member to talk about – in sometimes fractured French – a subject which could then be developed by the other members asking questions and being corrected informally by the friendly “professors.”

Jane was ready when the French group arrived; she had spread out some of her embroideries on the couches and chairs. Had she not been prepared, we could still have viewed them, for her lovely home is filled with examples. For starters there was a colorful American country quilt over the daybed, the pictures on the walls ran the gamut from needlepoint to modern art featuring more up-to-date stitch work, hand-made flowers filled a basket on a table, and you leaned back against pillows designed and made at home utilizing another stitch. But that was only the beginning. Jane, in our basic French, exhibited for us embroidered articles of clothing and fine tailoring that left the sew-a-button group quite breathless.

How did it all come about? Jane was



His Excellency M. L. Johnston, the Australian Ambassador to Greece, began what is to be a series of lectures by foreign emissaries at the Foreign Press Association. The Ambassador's topic was "The Greek Community in Australia's Multicultural Society" and was very well received. As was the delightful addition of a bit of Australian good cheer rendered after demonstrating excellent exports such as cheese, wine and beer.

together by the chairman, **Joan Hill**, for the fun of the buyers and the benefit of the needy following the event – make for a fine success story.

born of British parents in Lisbon, and even though this is a fortuitous place to begin since Portugal has a long tradition of embroidery skills, it does not guarantee talent. After leaving school, she married a British naval officer – which generally presages a nomad existence. This new family was no exception, but Jane developed her interest in the needle arts while following her husband and raising three children. By 1973, she was totally frustrated by being unable to produce work using her own ideas, and so she enrolled in the Chichester College of Further Education. No novice, she obtained the city and guilds qualifications in embroidery with distinction in 1976, an adult teachers' certificate the next year, and also became a member of the select Practical Study Group of the Embroiderers' Guild. Since that time, wherever Jane has found herself, she has taught and lectured as well as undertaken commissions for secular and ecclesiastical embroidery.

However, the best news is that she will be exhibiting pictures using a partly-by-hand, partly-by-machine monochrome quilting technique entitled *A Portrait of Hydra* on that island in July (see details in *The Athenian* “Guide” section). This unique technique relies on the play of light and shadow for its effect as the ever-changing light source in the room keeps the pictures forever new.

Independence Day doings at the American Club – A big week-end for the entire family is planned for June 30th-July 1st at the American Club in Kastri that will be open to everybody – especially those celebrating Independence Day on July 4th! Launching the festivities on Friday night at 8:00 p.m. is dancing under the stars at the poolside. With a small entry and pay-as-you-go drinks and snacks, this will be fun night out – so make up a group or go alone; you can get acquainted very quickly.

Sunday promises a full day of fun and frolic. Start off with a Bloody Mary brunch at 11:00 a.m.; join in the games and activities planned for the afternoon for young and old (including a darts championship!); and finish off the day with an old-fashioned Bar-B-Que on the Verandah beginning at 6:00 p.m. It's the next best thing to being home for the 4th. To obtain additional information on all of these super doings, telephone the Club at 801-3971/5. See you there!



Dakis Ioannou, owner of the Athenaeum Inter-Continental Hotel, was on hand personally for the opening of the fabulous Art Fair that drew such large crowds to the lobby last month. Galleries represented with booths were Argo, Athenaeum, Drakou Art Center, Gallery 3, Gallery F, Medousa and the Psychico Gallery. Mr. Ioannou is shown chatting with Medousa owner Maria Dimitriadis in front of one of the outstanding displays. Wines and cheeses offered by the Athenaeum added considerably to the festive atmosphere. Everyone stayed on to admire, enjoy and – not a few – to buy.

News of the huff 'n' puff set – Members of the International Club in Kefalari must be the healthiest people around. Their newsletters are always full of aerobics and keep-fit class schedules. If getting fit and staying so is one of your aims, you better call Grethe Germanos at 801-7231 to join the queue.

The last word – American citizens are reminded that Presidential Elections are approaching with great speed. You can't vote if you don't register. Do it today.

A Different Olympics

The vast Olympic Stadium in Kalogreza was empty of people, on this sunny first weekend of June.

They say someday the Olympic Games may be held in this beautiful edifice, after the world's nations become tired of using the Games as a political arena.

Yet, outside the stadium, on the above mentioned weekend, a different Olympics was being held.

It was an Olympics of love.

Some 420 Greek children took part. A mere 1,000 spectators, mostly parents of the kids, cheered them on.

There was no talk of professionalism. Of boycotts. Of doping. Of commercialization. There were no world records broken. There were no politicians showing off.

"Give me the chance to win and if I can't, let me be proud that I tried."

That was the oath of the athletes involved.

It would have been nice if the stadium next door was filled with 80,000 spectators cheering these kids on.

They really need it.

It's not easy going through life mentally retarded and physically handicapped.

But all the youngsters at the 4th Special Olympics sponsored by the Panhellenic Organization of Parents With Handicapped Children, showed they want to be a part.

They truly deserve our applause.

★ ★ ★

Now that there is serious talk that Greece will be awarded the Olympic Games for 1996, and probably on a permanent basis from there after (or even before), let's look and see if this country is ready at this point to act as host.

The 80,000-seat Olympic Stadium in Kalogreza, in the outskirts of Athens, can host the track and field events, the opening and closing ceremonies as well as the soccer final.

The new Palais de Sport in Faliron, which will seat 16,000 spectators, is nearly completed and will be available for major indoor events like basketball, volleyball, gymnastics and handball.

Two stadiums, the Karaiskaki in Neo Faliron and Kaftatzoglou in Thessaloniki, will be used for the preliminary games of the soccer tournament. Both stadiums can seat 40,000.

Those are the facilities available this year. What else is needed?

- An Olympic Village, near the Olympic Stadium, to host some 6,000 athletes and officials. This complex must have such facilities as training areas, restaurants, bars, cafeterias, theaters and cinemas, libraries, swimming pools and saunas.

- Another indoor facility, that can seat at least 5,000 spectators for basketball, volleyball and handball preliminary contests.

- Another indoor facility, with a capacity of at least 10,000, for weightlifting contests, wrestling, boxing, etc.

- An indoor swimming pool which can seat at least 15,000, as well as a training pool nearby.

- A hockey field with grass and spectator space for about 5,000 seats.

- An equestrian stadium which can host 5,000 spectators.

- A marine area, and we have plenty of that, for such water sports as yachting and windsurfing.

- A 10,000-seat tennis stadium.

- A modern press and television center.

On top of all that, we must add hotels, more modern subway trains and new lines, and better roads leading to the facilities, to mention but a few.

★ ★ ★

Armchair athletes get ready!

The Greek television network (ERT 1) will show some 140 hours' worth of events from the Los Angeles Olympics starting later this month.

ERT 1 gave us the following schedule (get your beer and sandwiches ready):

Saturday, July 28

2-2:45 am Opening ceremonies (live)

Sunday, July 29

2:30-5 pm Opening ceremonies (taped)

6:25-7:25 pm Swimming (live)

7:25-8:20 pm Swimming-Cycling (live)

8:20-9 pm Cycling (live)

9:30-10 pm Cycling (live)

Monday, July 30

9:30-11 am Highlights (taped)

11-12 noon Swimming (taped)

12-1:30 pm Cycling (taped)

6:25-7:55 pm Swimming (live)

7:55-9 pm Cycling (live)

Tuesday, July 31

9:30-11 am Highlights (taped)

11-12 noon Swimming (taped)

12:30-1:30 pm Weightlifting (taped)

6:25-7:25 pm Swimming (live)

7:25-9 pm Swimming-Cycling (live)

Wednesday, August 1

9:30-11 am Highlights (taped)

11-12:30 pm Weightlifting (taped)

12:30-1:45 pm Swimming (taped)

5:25-7:30 pm Canoeing (live)

9:35-11 pm Cycling (live)

12:30-2 am Highlights (live)

Thursday, August 2

9:30-11 am Highlights (taped)

4-5:30 pm Wrestling (taped)

5:30-6:25 pm Gymnastics (taped)

6:25-7:55 pm Swimming (live)

7:55-9 pm Swimming-Cycling (live)

12:10-1 am Wrestling (live)

Friday, August 3

11-12:30 pm Highlights (taped)

12:30-2:30 pm Gymnastics (taped)

4-5:15 pm Swimming (taped)

6:25-8 pm Swimming (live)

8-9 pm Track (live)

11-1 am Wrestling (live)

Saturday, August 4

9:30-11 am Highlights (taped)

11-1 pm Gymnastics (taped)

4:30-6 pm Track (taped)

6:25-8 pm Swimming (live)

8-9 pm Track (live)

9:40-10:15 pm Track (live)

Sunday, August 5

9:30-11 am Highlights (taped)

11-12:30 pm Track (taped)

12:30-2 pm Gymnastics (taped)

5:55-6:10 pm Track (live)

6:10-7:30 pm Track-Canoeing (live)

7:30-9 pm Track (live)

Monday, August 6

9:30-11 am Highlights (taped)

11-1:30 pm Track-Weightlifting (taped)

1:30-3 pm Gymnastics (taped)

7:55-9 pm Swimming (live)
 12:30-2 am Highlights (live)
 2-6:40 am Track (live)

Tuesday, August 7

9:30-11 am Highlights (taped)
 5-6:30 pm Weightlifting (taped)
 6:45-7:30 pm Diving (taped)

Wednesday, August 8

9:30-11 am Highlights (taped)
 11-1:30 pm Diving-Weightlifting (taped)
 3:30-5 pm Women's Volleyball Final (taped)
 5-6:30 pm Women's Basketball Final (taped)
 7:25-9 pm Track (live)
 10:05-11:30 pm Track (live)

Thursday, August 9

9:30-11 am Highlights (taped)
 11-12:30 pm Weightlifting (taped)
 4-6:30 pm Track (taped)
 10:30-11:25 pm Track (taped)
 11:25-12:30 am Gymnastics (live)

Friday, August 10

9:30-11 am Highlights (taped)
 11-12:30 pm Wrestling (taped)
 4-6 pm Track (taped)
 7:25-9 pm Track (live)
 9:40-10:20 pm Track (live)
 12:30-2 am Highlights (live)
 2-5:45 am Track (live)

Saturday, August 11

9:30-11 am Highlights (taped)
 11-12 pm Diving (taped)
 4:30-6:30 pm Men's Basketball Final (taped)
 9:45-10 pm Track (taped)
 12:10-1:30 am Handball Final (live)
 2-5:50 am Track (live)

Sunday, August 12

8:30-10:15 am Soccer Final (live)
 10:15-11:45 am Highlights (taped)
 3-5:45 pm Men's Volleyball Final (taped)
 9:40-10:30 pm Diving (live)
 10:30-12 am Equestrian (live)

Monday, August 13

4:30-6:30 pm Marathon-Closing Ceremonies (taped)

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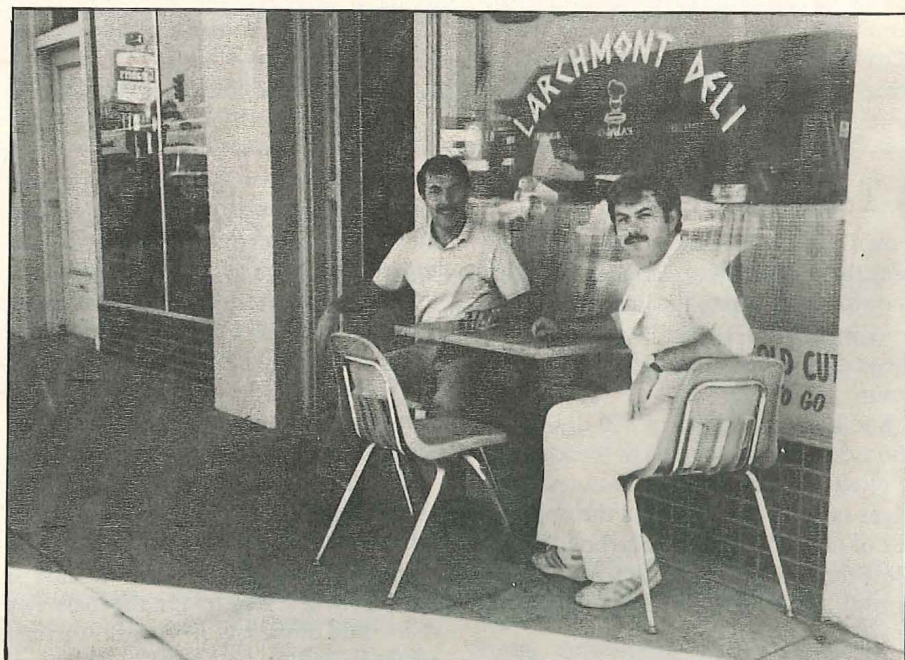
Sports people: Antonis Kasdovasilis is the sweetest smelling player on the Greek First Division soccer club Doxa Drama this season. Kasdovasilis owns a shop which sells perfumes and his fellow players on the team say a day would not go by without Kasdovasilis smelling like a rose... Just because you're a minister does not give you the right to "step on the grass." That's what Environment Minister **Antonis Tritsis**, an avid athlete, found out last month. Tritsis was chased away from the Olympic Stadium in Kalogreza when he was caught napping on the stadium's carpet grass after he had taken a few laps around the field... Greek basketball star **George Kastrinakis** has three jewelry shops on Corfu and just opened a 20-million drachma disco. How's that for reaching heights?

Pastrami on rye — Hold the Taramosalata!

What do *rizogalo* (rice pudding) and the 1984 Summer Olympics in Los Angeles have in common? A free lunch at the Larchmont Deli, where owners Taki Arhon and Emilios Ergel, two Greek immigrants from Istanbul, offer mouthwatering pastrami sandwiches along with *taramosalata* (fish roe).

The Larchmont Deli is well known for its delicious deli fare. In addition to their fresh cold cuts (salami, corned beef, etc.) and salads, Arhon and Ergel tempt their customers with such Greek favorites as *dolma*, *mousaka*, *spanokopita* and *feta* cheese. The *piece d' resistance*, however, is their *rizogalo*, which is so popular that the recipe was printed in the *Los Angeles Times*. Arhon has altered his *rizogalo* slightly by substituting citrus peel and grapes for the fresh dark cherries traditionally used in Greece but unavailable in California.

Arhon was in the restaurant supply



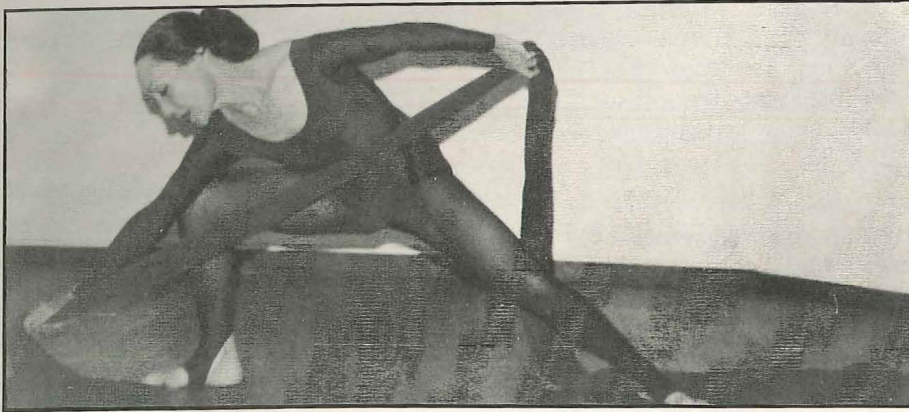
Takis Arhon and Emilios Ergel in front of their 'deli'.

trade when he decided two years ago to go into business with Ergel, who has been involved with restaurants all his life. In opening the Larchmont Deli, the two men brought a bit of Greece to California. The Deli is "decorated like a village cafe — all white walls with colorful posters of Greek islands." There are several tables where customers can sit

down to enjoy a cup of coffee and a baklava.

Hesitant about dropping by the Larchmont Deli this summer? Well, perhaps Arhon's offer will persuade you — a free lunch to anyone from Greece who attends the Olympics and who has read this article in *The Athenian*. *Bon appetit!*

Elaine Priovolos



Tanagra Sandor

A Dancing of the Spirit

Some people radiate calm and inner peace and manage to pass it on to you, to slow you down, almost by the sound of a voice. Tanagra Sandor is one of those people. She's a dancer, who came to Athens in 1978 to start a dance school and carry on the work of her parents who had danced with Isadora Duncan.

She has her school – a studio in her home – for private and special lessons. "I only want special people," Tanagra says. "My kind of dancing involves the mind, the body and the spirit."

Her classes – at the moment her students are mostly young Greek girls – start with "harmonizing movements" instead of exercises, to begin the students'

inward turning of concentration and to align the spine.

Tanagra was born in Wisconsin, to theatrical parents. She appeared on stage with them as a child in the States and in Greece when they performed their ancient Greek dance-drama at various festivals here from 1927-32.

She returned to the States to live with her grandparents and grew up to study with Stella Adler and Martha Graham. She had a full and hectic career in America before coming to Greece to live. She had her own dance group, and taught the principles of ancient Greek dance-drama at various colleges.

Currently she's working on a one-woman show based on the life of Sappho, the poetess. "I want to show her as

a full woman." This would be in English, says Tanagra.

She is also writing a book for her 22-year-old son, about his childhood and how it fits into the overall family story, intricately woven with travels throughout America, Europe (Greece especially) with the influence of the magical Isadora an ever-pervading presence.

Never one to hold still for long, she has also started painting – not just the sort of thing where you slap paint around, but sensitive figures and backgrounds that very often depict the movements of dance.

Her version of dance is unique. "I've devised dramatic dance," she says. "It's based on pantomime and expands that to movement then to a bigger movement then to an even bigger movement until it becomes a dance movement."

Perhaps the project that is closest to her heart at the moment is the catalog she is preparing for a permanent exhibition to be housed in Kalamata of all her father's theatrical memorabilia. Vassos Kanellos is almost 100 years old now, and he has donated a lifetime's collection of costumes, programs, photographs, paintings, letters, everything.

Kalamata is close to the village where he was born, and Tanagra is working on the opening, hoping it might coincide with her father's 100th birthday.

A T-Shirt Romantic

You'd naturally expect the lady who runs the T-Shirt Place to wear a T-shirt, and she does; shorts too. No message on Lucille Morin's T-shirt, but her shop is the place to go if you want a message for yours.

She has a selection of 800 designs to choose from and any one of these can be applied to a T-shirt within minutes. Messages range from "Are you the opposite sex or am I?" through "Playboy," "Nipple Freak" (with a picture of a baby's bottle), to heavy duty Frank Zappa and literally hundreds more.

Or, should you want your own design, Lucille can arrange that, too. In her basement she has four printing machines, two artists and five people who put it all together.

The shop also sells winter sweat shirts, shorts, jackets, skirts, caps, bags, belts, and the cutest kid-size T-shirts for any ankle-snappers you know.

Lucille, 41, originally from Quebec, arrived in Greece in 1971 "for good" after a three-month holiday back in

1967. For six years she skippered a yacht for charters, until the day came when she'd just had enough of other people and craved some privacy.

She opened the T-shirt Place in 1977, originally in a sub-basement. "It was the best kept secret in Glyfada," she laughs. But the shop moved to its present location, still in Glyfada, about five years ago and Lucille hasn't looked back since.

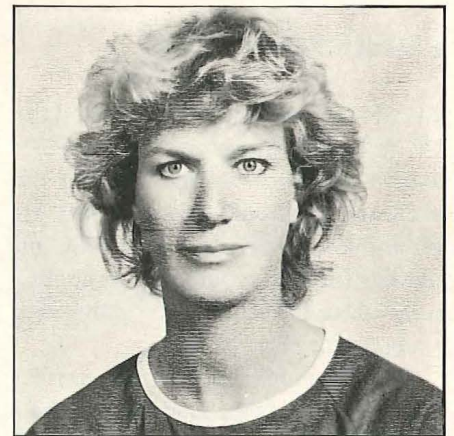
She enjoys living in Greece but says "Working here is different. You have to work harder."

She is proud of the fact that she has been a Greek citizen for the past two years, and obviously she speaks the language fluently.

The T-shirts Lucille sells are top quality, all cotton and Greek made. The American paint she uses for pictures or messages doesn't run because, according to the expert, it gets a special curing.

The other passion in her life, besides Bill, is a love of cats. She feeds nine or 10 who are smart enough to call by the shop, and 25 at home. Only six, however, have house privileges, Lucille says.

"I spend more money on cats than on



Lucille Morin

clothes," she laughs.

She loves all kinds of water sports, and she and Bill have a boat in Rhodes which they don't get to use often because the T-Shirt Place takes up so much of Lucille's time. "We have all the toys – windsurfers and everything, but no time," she complains.

She dreams of having a small house on an island. "I wish I could afford to be as much of a romantic as I really am at heart."

A True Believer

As Athens heats up – temperature-wise and aggro-wise – it's a joy to discover any oasis of calm, cool comforting, let alone a place where we women (sorry, chaps) can spend several hours being totally pampered.

Waiting for you in a back street near the Caravel, Virginia Anderson runs her beauty center like a friendly school marm determined to put you at ease and give you and your skin a thorough going over.

She's been at it since last September and has developed a steady stream of regulars who go for a monthly facial – "In Athens where we're combatting the nefos, pollution and dry air, it tires you out, let alone what it does to your skin" – or a body massage, or electrolysis treatment, or aromatherapy, or cellulite treatment, or several other treatments all aimed at making you feel better about yourself.

Born near Glasgow, Virginia moved to Guildford in Surrey, England, when she was a child and studied primarily at the London College of Fashion. She now holds a swag of diplomas in the beauty



Virginia Anderson

therapy business and believes thoroughly in treating each of her clients as a very special person. She works alone in the salon, ensuring her complete and undivided attention for each client.

She married four years ago, and says "without George this business wouldn't exist. He handled all the paperwork, all the research, everything."

Twenty-eight-year old Virginia is a firm believer in individual treatment for individual problems, and likes to get to know a little about her clients' background and cosmetic history, as well as their current problems.

"The basis of the problem might be stress or tension or whatever," she says.

The right combination of essential oils, she points out, can be uplifting for depression or have a calming effect if a client is tense.

"I believe when people feel good about themselves they deal with other people with a much lighter heart. It reflects on one's outlook."

Virginia is also a believer in reflexology – the art of massaging various parts of the foot to deal with pain in other parts of the body. The big toe, for instance, is connected to the head in reflexology terms.

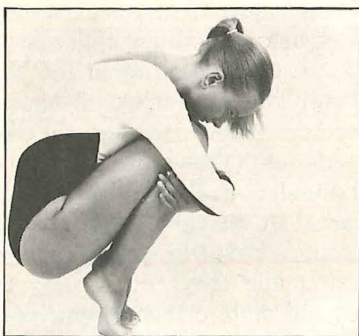
Although Greece is home to her now, she does miss England and family. She speaks fluent Greek and can handle a complete consultation in Greek if she has to.

She's a true believer in her theories. "A good skin comes from what you put on the outside and what you put inside."

We should all drink lots of water, eat lots of fruit and vegetables, cleanse our skin thoroughly (no, don't go to bed with the makeup still on) and get plenty of exercise – swimming and walking are good.

Helen Robinson

Jenny Colebourne's BODY CONTROL CENTER



M. Hionos

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

Ms. Colebourne is a former performing arts lecturer at the Middlesex Polytechnic 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.

YOGA COURSES

Morning and evening courses in small groups. The emphasis is on mastering the "postures," breathing, relaxation and meditation techniques.

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Stretching frees the joints, stretches the muscles and improves circulation and posture.

The center offers

BODY CONTROL SESSIONS

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vidual attention. Each person is given a programme designed to meet his own needs. Sessions are suitable for men and women from all walks of life. The technique can also be adapted to help people for back problems etc. and is often recommended by osteopaths and physiotherapists.

Dimoharous 18, KOLONAKI, Tel. 723-1397

The essences of fragrant plants can prevent ill-health and create a marvelous sense of well-being

The fragrances of spring are at the core of aromatherapy, an art known to mankind since the time of the Great Yellow Emperor Huang Ti. Aromatherapy is the treatment of the human organism by the application of essential oils extracted from the flowers, fruits, leaves, roots and bark of aromatic plants and herbs.

External application consists of massaging specifically blended formula of essences into the main nerve centers and energy pathways of the body. As the oils are absorbed, they have a stimulating effect on the body's functions and restore its natural rhythm, an essential part of combatting ill health, thus helping to regenerate and rejuvenate the living organism.

The aromatic formulae vary with the physical and emotional state of the person in question, and only oils suitable for the unique needs of each individual are used. It is a natural and safe treatment that increases the body's defense mechanism while harmonizing the various forces within the system.

Oils and essences are the vital elements of the plant, their properties and characteristics bound within the odoriferous organic molecular structure. No two aromas are alike, the properties of each being unique. Plants for oil extraction must be picked at strategic times of the year to preserve their therapeutic qualities as the composition of each essence changes dramatically according to which portion of the plant it was extracted from; variations may also occur according to the time of year the plants are harvested. Even the area in which they are grown affects the quality.

The first detailed records about the therapeutic value of herbs were made by the Chinese Emperor Shen Nung in 3000 BC. He reportedly died at the age of 123. During his life he studied the curative and healing properties of herbs for various diseases and in the prevention of ill health.

The ancient Egyptians, Greeks and Romans also recognized the unique properties of herbs and used them extensively in religious rites, embalming methods and in the healing of the sick. Indeed it was Hippocrates, the father of medicine, who first catalogued and described the effects of over 300 plants. The Arabs continued this study; the dis-

covery of the art of distillation is attributed to an Arabian doctor who used the rose in his first experiments. The Crusaders brought this knowledge back to Europe where eventually the first medical school was founded using all forms of herbal therapies in their teachings and practical doctrines.

With the Industrial Revolution came synthetics and natural preparations were replaced by chemical products. The First World War, however, brought a revival of aromatics with the experiments conducted by a French chemist, René Maurice Gattifossé, who recognized that essential oils have remarkable powers of healing associated with their antibacterial and cell rejuvenating properties. Later, a fellow Frenchman, Dr. Jean Valnet, continued working on the medical qualities of essential oils and established a valid and useful alternative treatment for many physical and psychological conditions.

There are hundreds of plants with aromatic qualities but only a few are used for their therapeutic properties. The oil, which often has a consistency more like water than oil, is essentially the "spirit" or "life force" of the plant. It is exactly this "spirit" or "force," which is an integral part of the therapies' philosophy, that is released into the body by the application of essential oils as perfumes, aromatic baths, skin and hair preparations, compresses, douches, antiseptics and inhalations, but primarily by massage.

Essential oils may be given internally but external application is more successful due to the mysterious power of the minute odoriferous molecules which effect the senses through the olfactory nerve, and due to the speed and extent of absorption that occurs through the skin.

Thus the body responds in two ways to aromatherapy: physically and psychologically. The physical effects manifest themselves in organs and tissues once the oils have been absorbed into the deeper structures of the skin. Carried by the intracellular fluids, they are conveyed through the walls of the capillaries into the general circulatory system, reaching all the organs of the body and nervous system. The psychological effects result from the impact the essences have on the sense of smell. In-

deed aromatherapy effects the emotions so deeply that it is widely used in conditions of anxiety, depression, hysteria, nervousness, grief and mental weakness.

Physical effects are wide ranging and deal with conditions from those sited in the digestive tract to those found in connection with hormonal disorders or urinary infections. It is useful in treating influenza, asthma, bronchitis, and pneumonia.

As a preferable alternative to drugs, it has proved a remarkable aid in inducing natural child birth by the stimulation of uterine contraction and in the same way can considerably allay menstrual cramps and pains. The presence of plant hormones or phytohormones similar in action to oestrogens, seems to offer a safer alternative in cosmetic preparations than animal hormones, which are often responsible for puffiness of the skin and severe allergic reaction.

The basic principles of aromatherapy are shared by many of the better known holistic therapies: however, emphasis is placed on the varied and specialized forms of massage which aim to disperse blockages within the energy pathways of the body. Several treatments may be needed before profound effects are felt. Due to the regeneration of tissue, however, the skin looks fresher and smoother. Acne and eczema can be helped considerably while the rebuilding and stimulation of new cellular growth is apparent by the effect of aromatherapy on wounds and scar tissue. As a result of the dramatic effect on healing tissue more and more orthodox surgeons use essential oils to prepare the skin prior to surgery, helping to prevent the formation of raised or keloid type scars due to skin grafting or plastic surgery. Similarly aromatherapy has been used to preserve the skin and aid recovery after severe burns and radio-therapy.

The effects of aromatherapy are undeniable; it has proved itself in recent years and for many centuries past in the prevention of ill health and in creating a marvelous sense of well-being. I am certain that as each year passes and our knowledge advances it will continue to aid many conditions both physical and non-physical.

Virginia Anderson

Star Role

Title role in the film version of the best-seller *Eleni* is to be played by the beautiful and talented Kate Nelligan, the Canadian-born actress currently appearing on Broadway in a revival of Eugene O'Neill's *A Moon for the Misbegotten*. It's been bruited about that among those who coveted the role were Ann Margaret and Meryl Streep... Part of author Nick Gage goes to a newcomer from the Broadway stage... If we got it right, there were 70 offers for a film production of Gage's book. One unique problem facing the production is where to house the 150 members of cast and crew in the village near Ioannina where much shooting has been scheduled. The only hotel has ten rooms.

Director Michael Cacoyannis is auditioning English-speaking actors living in Athens for his next film, something called *Sweet Country*, which is said to be ready to roll come September. ...Film producer-director Joel M. Reed writes chums here that he plans a "super" horror movie to be shot here come December. "I need bad weather in Athens," he insists.

Embarrassing Moments Dept.: two prominent guests seated on the dais (where they could be noticed by all) at the Onassis Foundation Awards presentations by President Karamanlis kept nodding off towards each other. That event was further marred by an over-eager attitude on the part of Group Four

security guards shielding Christina, with rude and unnecessary shoving of press photographers trying to get pictures of Christina and her new husband. She was officially introduced by her new name, Mrs. Thierry Roussel, an identification in which she presently revels.

It's been a bit of a bonnie theater season in Athens. First, a very fine production of Sheridan's *School for Scandal*, and then William Douglas Home's *A Friend Indeed* with Derek Nimmo and Geoffrey Palmer. One could get spoiled. The cast of the latter enjoyed their day off yachting about the Saronic Gulf, courtesy of Andreas Potamianos, co-owner of Epirotiki Lines... Incidentally, if you missed this hilarious comedy, you can catch it in London's West End from July 7 through the end of summer... Also cruising the Aegean this month are such as Toulouse-Lautrec (grandson of the famed, diminutive artist), and Lee Iacocca, the news-making and miracle-working president of the Chrysler Corporation.

Less than a month on the job as public relations director of the Athenaeum Intercontinental Hotel, Cathy Vanderpool found herself making beds and cutting up fruit salad for 500 people – as the result of the staff strike at that hotel... Said strike in no way marred the incentive program of Crown Life held there (by 700 persons) thanks to the ingenuity and diligent efforts of Nick Spartalis and his staff from Horizon Travel.

Chiquita bananas – those nice, big and tasty ones – are said to be found for sale along the National Road between Athens and Salonika, for 1,500 drachmas a kilo. That's about \$15 for five or six bananas... The other (Cretan) kind are available in and around Athens for about 400 drachmas a kilo... What with all the hue and holler about the profits on whiskey imported into Greece, the facts reveal that the Government has been pocketing the greater share – some 600 drachmas out of a price of 940 drachmas, in duty and stamp taxes... There's a spanking new splendiferous convention center called the Acropolis – but not in Athens, rather in Nice. But Greeks can take credit for settling that city, as Nikaia, sometime back.

Good News Dept.: John Modenos and Jenny Drivala may be in Athens for a good part of the summer, and hopefully be "induced" to give a joint concert...

We hear the delightful first album of Anna Vishy, *To Have Heart* on CBS Records is a big seller. In case you never noticed, Anna is the beautiful and talented star of Athenian nightclubs... Odd as it may seem, CBS Records in Greece also put out an album of jazz music by Zbigniew Namyslowski, who played in a few clubs here last winter.

Ever wonder what might have been the biggest single transaction by an individual purchase with a credit card in Athens? Wonder no more. It was a purchase at Lalounis for \$1,200,000 with an American Express card. The shop was opened especially one evening for the special customer. (Yes, a swarthy Arab fellow)... The talk at the Foreign Press Club by Australian Ambassador M.L. Johnston centered on how Greeks are taken care of Down Under, drew an impromptu remark from Reuter's Nick Michaelian. When the diplomat mentioned unemployment benefits of \$75 a week for an unlimited period, Nick responded, "There could be a flood of new immigrants, including some journalists."

Reports persist that one key member of the Greek shipping delegation that met with Soviet counterparts in Athens recently to discuss mutual problems, has been diligently following up the meetings – to become representative of the Russian shipping using the port of Piraeus... Impresario Theodore Kritas, accompanied by his famed actress spouse Vasso Manolidou, on his 80th trip to Moscow, escorting this year's winners of the Lenin Medal: composer Mikis Theodorakis and poet Yiannis Ritsos.

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

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


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Roof Top, Chandris Hotel

Pointers

 **Roof Top** is the name of the recently opened summer Roof Garden restaurant at the Chandris Hotel, Syngrou Ave. Perhaps the most panoramic roof garden in all of Athens offers a spectacular view, pool facilities, a full bar service, snacks in the morning and a huge hot and cold buffet with barbecue every evening for stylish dining to the sounds of a live band. Price per person only 1300 drs.  Only a few blocks up the hill, the **Ledra Marriott** Hotel celebrated its first birthday on May 31. A huge cake with a single candle was offered by the pool staff to the guests, who included only the hotel's personnel. The guest of honor Mr. Bill Marriott, president of the Inter/nal Marriott Corporation, came specially for the event from Saudi Arabia to congratulate the new general director of the Ledra Marriott, Mr. Al Bonney, who was transferred from the Cairo Marriott to Athens. He takes over responsibilities as of July 15.  **Ethiopian Airlines** celebrated its 30th anniversary last month, in connection with its first European destination (also its first flight to Athens) in 1954. Since that time, Ethiopian Airlines have successfully used Athens as a major link between Africa, East and West Europe and North America. As of June 1984 new Boeing 767s came into service between the two countries.

A new courier service was lately started in Athens and is doing surprisingly well in spite of the hard competition from the already leading ones...  **IML Air Courier**, a division of Pan World Express (Pan Am Clipper Cargo Agent) at Syngrou Ave., 233. At IML they claim to be one of the fastest paper delivery services, sometimes arriving even ahead of schedule!! They also manage to deliver burgers, if you believe it! They never expected to become "an international fast food outlet," according to Athens managing director Mr. Daniel Gorney.  For the first time, **GESEM-UNESEM** held its annual gathering in Greece, at the Astir Palace Vouliagmeni. GESEM-UNESEM is the European Union of Table Water Bottling Companies. Their congress was officially organized by **IVI-Panagopoulos** well known in Greece for soft drinks, table waters, etc. Present were representatives from 10 European countries, who were either government agents or inter/nally known companies such as Perrier, Evian, and others. Greek participation was remarkable since the most important bottling companies were there to discuss problems of quality, synthesis, and laws to encourage the drinking of table water for health reasons. The representatives left our country with the highest opinion of the organization of the congress, Greek hospitality and our beautiful country.  And something quite interesting: the **Hotel Athenaeum Inter-Continental** Dixieland dinner-dancing night. Join them on July 26th for the best of creole cooking and the music of the London Dixieland All Stars. Tickets available, dinner-dance all included for 2000 drs. per person. For res. 902-3666.ext. number 8788.

Irène Liadelli



Antonis Kalamaras

D-Day Memories (Part I)

Last month's celebrations of the 40th anniversary of D-Day brought to mind the most memorable and instructive experience in my life which happened exactly a month after D-Day, on July 6, 1944.

It was memorable, because I was blown off the bridge of a British frigate and into the chilly waters of the English Channel at 1:25 a.m. when the ship was hit amidships by a torpedo from a German E-boat (motor torpedo boat) six miles from Le Havre. It was instructive because, for the next month or so, I became closely acquainted with all aspects of the British medical establishment of the time.

My surviving shipmates and I were picked up in a rather bedraggled state (we were all covered in fuel oil) by a Hunt class destroyer. I had a fractured and dislocated knee and I ended up in a naval hospital in Portsmouth with my knee up to the hip in plaster and the nurses giving me a daily shampoo to get the fuel oil out of my hair. Today, whenever I hear of sea birds suffering agonies in oil-polluted waters, I know exactly how they feel.

At 19, I think I was the youngest patient in that officers' ward and I soon noticed that the nurses, after administering my daily shampoo and the odd bedpan, would totally ignore me and flutter their eyelashes at the older and more marriageable bachelors – regardless of their state of temporary incapacitation.

So I was pleased when I heard the

news that I was to be moved north to the Royal Victoria Infirmary in Newcastle. Perhaps the "geordie" (Tynesiders, or people from the north of England) nurses would be more friendly.

For the train trip to Newcastle we were put on to wire-mesh stretchers which were hooked into the compartments one on top of the other. There was only a very small window in each compartment so we could not see out and we never knew where we were at the three of four stops on the way.

During these stops, matronly figures of the WVS (Women's Volunteer Services) would give us warm mugs of tea and ply us with Player's Weights or Woodbine cigarettes. These were the cheapest and foulest-tasting of Britain's war-rationed cigarette supplies and a far cry from the splendid Player's No. 3, the Churchman's or the State Express 555's we got on the ships, with their full flavor sealed in airtight tins of 50 cigarettes each.

I was naturally grateful to the ladies of the WVS for their kind gesture but as my stretcher was being carried into the hospital at Newcastle I was wondering what I was going to do with about 30 little paper packets of five Weights or Woodbines each. I asked the orderlies who were carrying the stretcher if they would like them and they nearly dropped me in their eagerness to stuff the cigarettes in their pockets and touch their forelocks at the same time, uttering a gruff "Thanks, guv'nor" which broke into a "Whoops!"

as I was almost deposited in a heap before a bust of Queen Victoria at the entrance to the Infirmary.

In the RVI, I was rather pleased to find myself placed in a room with only one other patient. He was an army lieutenant who also suffered from a knee injury, although his was far more serious than mine.

A grenade had exploded near him as he was lying in a foxhole in Normandy with only his right knee sticking out. The grenade shrapnel had shattered his kneecap and caused an ugly wound. For some reason or other his knee was encased in a transparent plastic bag with some liquid being dripped into it. I soon discovered I had the privilege of sharing a room with something of a medical celebrity because three of four times a day, a doctor would sweep into the room followed by a bunch of medical students – some of them very attractive young girls. They would gather round the lieutenant and gaze rapturously at his knee while the doctor discoursed in medical jargon that was totally incomprehensible both to the lieutenant and to me. The first time they did this, I thought to myself: "Ah, when they've finished with him they'll come round to me and I'll get a chance to chat up one of the girls."

Nothing of the kind. After they had finished with the lieutenant, they swept out of the room again without even a glance in my direction.

After three of four performances of

Classifieds

this type I decided to do something – particularly since I noticed one of the more attractive girl students was looking lovingly at the lieutenant and lingering slightly by his bedside when it was time to leave.

“Doctor,” I said. “don’t you and your students want to take a look at me too?”

The doctor, who was an Indian or a Pakistani, looked at me over his glasses in surprise.

“Certainly not,” he said with vexation. “All you have is a depression fracture of the upper part of the left inner condyle with ligamentous instability. What could be interesting about that?”

I was nonplussed.

“How about the scar of my appendix operation?” I ventured hopefully.

“Not you, mama, sit down,” the doctor said, using a phrase from the “Hi Gang!” radio show that was all the rage at the time.

The students laughed and I spent the rest of the day sticking used hypodermic needles into an effigy of the Indian doctor that I made out of moistened brown breadcrumb.

(To be continued next month)

Alec Kitroeff

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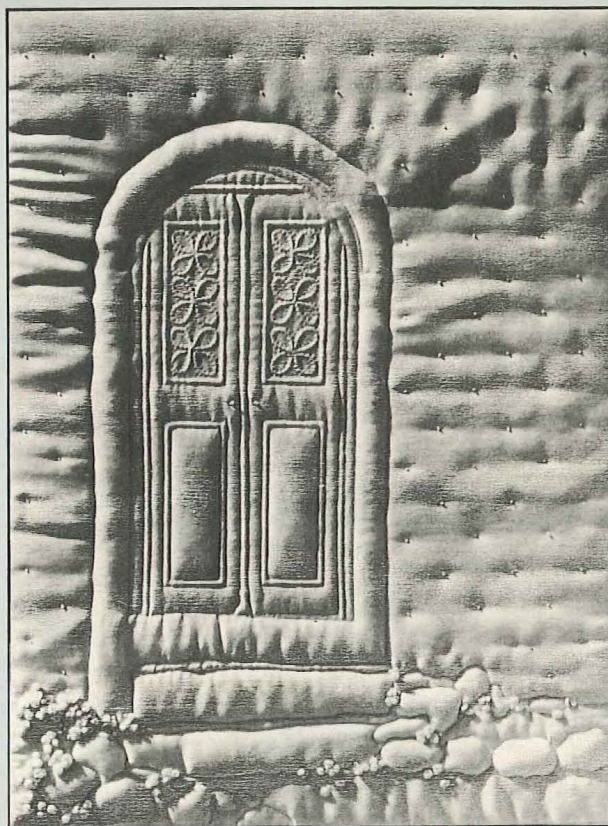
focus

dance

The **Grand Ballet of Tahiti** is coming to the Veakio Theater from July 12-22. The Company was started in 1977 by Gill Olland and Paulette Bienau and has grown to a group of over 200 dancers, age 18-25. They have performed all over Europe during the last several years, and will travel on to Budapest after their Athens engagement. Tickets can be bought at the Palace Cinema box office, on Voukourestiou St. in central Athens, from 9:30 a.m.-1:30 p.m. daily, and at the Municipal Theater in Piraeus during the same times. Tickets can also be bought at the Veakio box office in Piraeus from 6-8 p.m. daily. Call the theater, 412-5498, for details.

Another important dance event this month is **Black Ballet Jazz, USA**, performing in Herakleion (July 4-7), Rhodes (July 9,10) and at the Athens Festival, Lycabettos Theater (on July 12-15). The company draws its performers from the ranks of

Broadway, ballet, film and television. The choreographers – Jon Johnson and Chester Williams – have created an eclectic repertoire of tribal rituals brought from Africa by the enslaved Blacks, Spirituals, Blues, the cakewalk, ragtime, and the jittery fad dances that swept the States between the two world wars – the Black Bottom, Charleston, Lindy Hop, Suzie-Q, bebop, boogie, jitterbug, and street dancing of today. The company takes us through the development of jazz sounds in the United States as well – from the sounds of Congo Square, New Orleans, through Scott Joplin, Earl “Fatha” Hines, traditional blues, Stevie Wonder, the B-52s and up to the recent Flashdance score by Giorgio Moroder. Some of the highlights of the group’s performance include a comic take-off on Jane Fonda’s aerobics, a dance called the “Space Battle,” which was chosen as the only dance performance during the official cere-



One of the pictures using the monochrome quilted embroidery technique which will be featured in the “A Portrait of Hydra” Exhibition of Jane Blair. The showing will consist of 15 large pieces, each approximately 50 by 65 cms., a set of six smaller pictures and a selection of other items having Hydra as their theme. The exhibition, to be held at the Miranda Art Gallery on Hydra, will open at 8:00 p.m. July 7 for continuous viewing through the 30th.



Gyor Ballet (dance)

monies of the landing of space shuttle Columbia, and the “Wiz,” danced to the score by Quincy Jones. Don’t miss the performance. Tickets can be bought at the Athens Festival box office, Stadiou 4, for the Lycabettus show, and in the islands for the other two shows.

Also coming to the Athens Festival this month is Ivàn Marko and his **Gyor Ballet of Hungary**.

The Company was founded in the mid-1970s by Marko, after he had danced in the title role of Stravinsky’s *Firebird Suite*, choreographed by Maurice Béjart. Marko’s is a company of young dancers, heralded by Béjart himself, and quickly rising to international acclaim. They will be at Lycabettus from July 26-29. Tickets range from 2-700 drs. and can be bought at the



Seventh Theater production of Moliere's "Don Juan"

Athens Festival box office, Stadiou 4 (in the arcade).

Beginning July 25 and lasting through August 12 at the Veakio Theater, **Mario Majia's Spanish Ballet** will perform. Majia is one of the outstanding Flamenco dancers of Spain and his company's performance consists of two parts - traditional folk dances from Andalusia, where the Flamenco originated, and a dedication to the Flamenco itself. Majia has travelled from Scandinavia to Japan with his troupe.



Grand Ballet of Tahiti (dance)



Phyllis Demetropoulos, soprano, Hellenophile Choral Society

photography

The exhibit at the Gallery F of works by students of the **Vakalo School of Photography** continues through July 5. Students' photos represent different subjects of photography - design, interior spacing, architecture, furniture, and other objects. Contact the gallery, Tel. 360-1365, Fokilidou 12, Kolonaki, for more information.



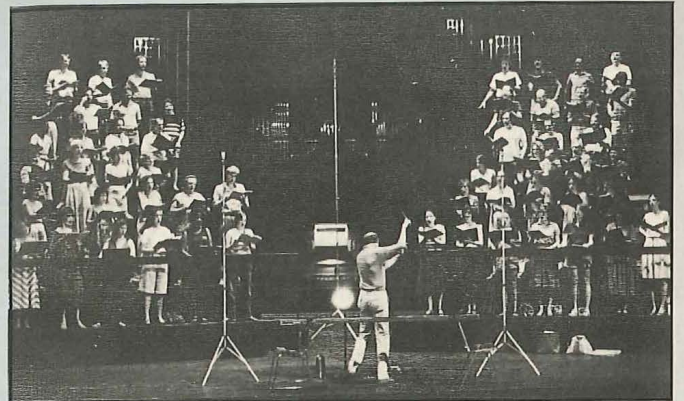
Vladimir Ashkenazy, Royal Philharmonic Orchestra (music)

theater

An interesting performance (in Greek) by the **Evdomo Theatro** of Molière's *Don Juan* is tak-

ing place from July 7-17 at the cultural center of Zografou. Molière's masterpiece, first shown in 1665, was translated into Greek by Pandelis Prevelakis. The play is being directed by Korais Damatis with costumes and scenery by A. Machairianaki.

A Japanese Theater troupe, **Toho** is staging a performance of Euripides'



New York Choral Society (Santorini)

Medea at the Athens Festival, Herod Atticus Theater, on July 11 and 12. In the style of traditional Japanese Kabuki Theater, this performance will be played by an all-male cast. The director Ninagava has produced classics of Europe in the grand style of Kabuki and his plays have been shown both in Japan and internationally. Tickets for the performance range between 150 and 700 drs. and can be bought at the Athens Festival box office, Stadiou 4.

In Thessaloniki, from July 2 through mid-August, an **open theater and music festival** is taking place at the Theatro Dassos. The schedule of events was not available at press time, but following is a list of some of the theatrical companies and acts which will perform at the fair: Mimis Fotopoulos' theater troupe, works by Aristophanes; Despina Panteli's Café Theatro; Nikiforos Papandreou's Experimental Theater; Theater Workshop of

Thessaloniki; Café Teatro Antigonidon 13; Eva Papageorgiou's theater company; and the Larissa Theater. Call the Thessaloniki Mayor's office, Tel. (031) 275572 for details and schedule for the musical events that will also take place.

art

The French Institute is sponsoring a homage to painter **Mario Prassinis**, all summer long at the Palace of the Grand Masters, Rhodes. Prassinis was born in Constantinople (Istanbul) in 1916 but spent most of his life outside the Greek world, in Paris, where his work was shown in some of the city's major galleries. He is known for his paintings, tapestries and etchings.

notes

Spanish guitarist and teacher **Jose Luis Lopategui** will be in Athens from August 2-11 to offer a 10-day advanced guitar seminar. Lopategui



Epos Trio (Penteli and Santorini Festivals)



Mario Prassinis

is a teacher at the Barcelona Conservatorium and at the International Music Institute in New York. He is also the recipient of the Ferran Sors prize. Enrollment for the seminar takes place in July through Greek guitarist Andreas Papadatos, Karatza 4, Papagos, Tel. 652-3174/562-1934.



Black Ballet Jazz (dance)

Help your kids get into the swing of things this summer at the first **tennis camp** in Greece. The camp opens on July 15, for one-week courses all summer long, at the Porto Hydra

Hotel, Ermioni. Children ages 8-14 are eligible. Instruction is in Greek and English and groups are no larger than 12 children. Six courts are available for practice and two professional coaches guide the children, regardless of their level, through a week of tennis, gymnastics, swimming and video in-

struction on how to improve their game. Children are transported to and from Ermioni with the Flying Dolphin. For more information, call 651-7419.



Nana Mouskouri (music)

music

Orchestral Manoeuvres in the Dark, a British Pop group, will be performing in Athens on July 12 at the Apollo football ground at 9 p.m. Since 1978, Orchestral Manoeuvres have had several hit songs, including "Enola Gay," the title of which is derived from the airplane that dropped the atom bomb on Hiroshima. Tickets for the show can be bought at Jazz Rock Record Shops, Akadimias 45 and Ifestou 29, in Monastiraki. For more information, call Sound and Vision, Tel. 322-5078.

Sixties fans will have a

Penteli Festival

The Penteli Festival – now in its seventh year – is one of several major music festivals happening in Greece this summer. The Festival takes place from July 11-26 in the courtyard of the Placentia Mansion (Rhododaphne Palace) in Penteli, built for the French-American Sophie de Marbois, Duchesse de Plaisance, by the architect Cleanthes in the early 19th century. All performances are at 9 p.m. Tickets can be bought at the Athens Festival Box Office, 4 Stadiou St.; Syrigos travel, Nikis St. 20; and at the Mansion. Tel. 323-5500 for details.

The first performance, on July 11, is being given by a Yugoslavian chamber music group, **Novizant**. They will play a program of Corelli, Respighi, and Bach.

Barbara McKenzie and Allan Ware, an American piano and clarinet duo, will play compositions by Vaughan Williams, Debussy, Bernstein, Weiner and Schumann. The duo have played in Russia, West Germany, France, Britain, Portugal, and Italy, and will be performing at Penteli on July 12.

The ever-popular **Old Music Workshop** will perform a program of early Italian music on July 13. The group will play compositions by Landini, Saltarella, Istampita, Josquin de Pres, Hayne, Verdelot, Willaert, Gastoldi, Rossi, Grandi, Castello, Frescobaldi, Piccinini, Monteverdi, Marcellino, and Albinoni.

On July 14 and 15 sitarist **Peter Gosh**, and tabla player **Shankarlal** will give a concert of "raga" music, a type of Indian Classical music from the northern part of the sub-continent. Peter Gosh, a student of world renown sitarists Ravi Shankar and Ustad Ali Akbar Khan, is one

of his country's best-known musicians.

"Orpheus and Euridice," an opera directed by Dimitris Malavetas with music by **Mimis Plessas** and libretto by Kostas Kindynis, will be performed on July 17 at Penteli. Tassos Zografos designed the set and costumes and Maria Gouti choreographed the performance.

Chamber Music Ensemble with violist Yiannis Vatioti, harpist Alike Krithari, flautist Stella Gadedi, and English horn player Christos Argyropoulos will perform works by Donizetti, Glück, Debussy, Bizet and Kalomiris on July 19.

The **Athens Ballet** will perform *Coppelia*, Pas de Deux and Pas de Trois from *Swan Lake*, and *Othello* on July 21.

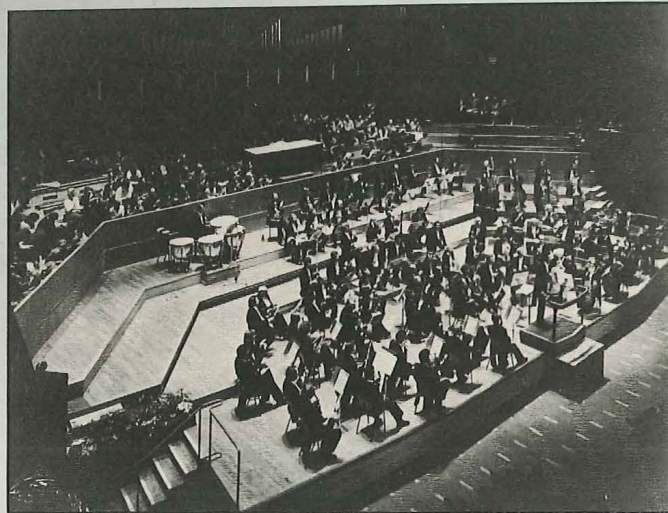
A program of Haydn, Mendelssohn and Dvorak will be performed by the Swedish **Epos Trio** with pianist Roland Pontinen, violinist Jaroslav Sonsky and cellist Ingemar Ohlsson. The trio will be appearing at Penteli on July 24 and then at the Santorini Music Festival on July 31.

On July 25, the **Romanche Choir and Orchestra of Switzerland** will perform works by 16th century composer Andrea Gabrieli, 17th century composer Gregorio Allegri, and early 20th century composer Gabriel Fauré. The group will also sing popular Swiss folksongs.

The **Hellenophile Chorale and Orchestra**, directed by Peter Tiboris, will perform Mozart's Coronation Mass, Act I of *La Traviata* by Verdi, and *Hymn to the Human Spirit* by Dinos Constanides, the group's resident composer and concertmaster, on July 26.

The **International Chamber Orchestra of New York** is giving a six evening concert tour of Greece this summer: in Chania on July 22, Anoyia on July 23, Rhodes on July 26, Santorini on July 28, Skiathos on August 1 and Athens on August 3. The Orchestra is under the Musical Direction of Arturo Delmoni, who is also conductor and violin soloist, as well as the conductor of the Goldovsky Opera Theater. The soloists include lyric coloratura soprano Karen Lundry, guitarist and folk singer Mira Gilbert and cellist Richard B. Epstein, who has arranged this tour as Executive Director of Musicians International.

More music is coming to Athens this month, with the **Royal Philharmonic Orchestra** at the Herod



Royal Philharmonic (music)

Atticus Theater on July 30 and 31. The orchestra, conducted by Vladimir Ashkenazy, with soloist Jannis Vakarelis, will perform works by Prokofiev, Shostakovich, Walton, Mozart, Brahms, and Delius. Tickets go on sale about two weeks before the

show at the Athens Festival box office, Stadiou 4 (in the arcade), and on the evening of the performance at the theater.

Nana Mouskouri is appearing at the Athens Festival, Herod Atticus Theater, on July 23 and 24.

Another major musical

event is taking place in Greece this July on the island of Ithaca. The **Third Annual Greek Music Festival** takes place from July 15-24 and includes competitions in the following categories: July 15 and 16, best Greek popular song writers; July 17, Greek singers; July 18, folk music; July 19, Rembetico; July 20, classical music by a Greek composer and choral music; July 21, best songs by three outstanding composers; July 22 competition for best score, verse, and melody; July 23, Greek rock and jazz groups; July 24, final night of festival, honoring the poet Yiannis Ritsos, Stavros Xarhakos, Grigoris Bithikotsis, and Vicky Moscholiou. For more information, contact the Ithaca Mayor's office, Tel. (0674) 32795.



Sliven String Quartet (Santorini Festival)



Director Tiboris of New York Philhellenic Choral Society



Orchestral Manoeuvres in the Dark

Santorini Festival

The Sixth Annual Santorini Music Festival, sponsored by the Friends of Santorini Society and organized by Greek pianist Athena Capodistria, will be held from July 27-August 17 at the Estia Hall in Fira. The Festival was one of the first organized efforts to bring classical and chamber music to the Greek islands. Performers from Europe and the United States will make up the core of this year's events. All shows begin at 9 p.m. Tickets can be bought in Santorini. Prices were unavailable at press time.

The **New York Choral Society**, conducted by Robert DeCormier, will sing works by Mozart, Puccini, Stephen Foster and a selection of Black-American spirituals and American folksongs. The group was founded 26 years ago and has performed at Carnegie Hall, Town Hall and Avery Fisher Hall in New York. At the Santorini Fair, the Society will perform two concerts on July 27 and 29, the second a benefit for the old age home of Fira.

The **Epos Trio** from Sweden (see Penteli Festival for

details) will perform works by Mozart, Bo Linde, and Rachmaninoff on July 31.

On August 3, violinist **Tatsos Apostolidis** and guitarist **Kostas Kotsiolis** will perform works by Dowland, Giuliani, Villa-Lobos, and Almeida.

Young Dutch cellist **Cecil Knaven** and pianist **Alexandra Papastefanou** will play works by Beethoven, Debussy, Schumann and Dohnanyi.

The **Sliven string quartet** from Bulgaria will give two shows on August 10 and 14. The group, Dora Bratchkova, violin; Nikolai Gagov, violin; Georgi Stoyanov, viola; and Vesselin Amanouilov, cello, will be accompanied by Athena Capodostria on piano, playing works by Spohr, Schubert, and Schumann. On the second night of the show, the **Mecsek Wind Quintet** will also appear, playing works by Jean Francaix.

On August 17, Athena Capodistria and the Mecsek Quintet will play compositions by Bach, Mozart, Kounadis, Bartok, and Poulenc.

Athens Festival

Tickets to performances at the Herod Atticus Theater can be bought at the Athens Festival box office, Stadiou 4 (in the arcade), tel. 322-1459, 322-3111. The office is open weekdays and Saturdays from 8:30 a.m. - 1:30 p.m. and 6 p.m. - 8:30 p.m. and on Sundays from 9 a.m. - noon. You can also buy tickets at the theater itself on the day of the performance from 6:30 - 9 p.m. For National Theater events, tickets are also on sale at the theater box office, Agiou Constantinou and Menandrou Sts., tel. 522-3242 from 8 a.m. - 1:30 p.m. and 6-8 p.m. on weekdays and Saturdays and from 9 a.m.-1p.m. on Sundays.

For shows at the Epidaurus Theater, tickets can be bought at the above locations as well as at the theater box office every Saturday, four hours before the start of each performance and on Sundays from 9 a.m.-1p.m. and from 5 p.m. up to the time of the show. For Epidaurus, tickets can also be bought at the Olympic Airways office in Nafplion, on Bouboulinas Ave. on the eve and day of the performance.

Tickets to performances at Lycabettus can be bought at the Athens Festival box office as well as at the Lycabettus Theater from 6:30-9 p.m. daily. Free transport to the theater is provided to ticket holders from Kolokotroni and Stadiou Sts.

Tickets for each festival performance usually go on sale two weeks earlier. All events are subject to change.

Herod Atticus

- July 4-8 Netherlands Dans Theater, choreographed by Jiri Kylian. Tickets: 1,200, 1,000, 900, 500, and 250 drs.
 July 9 Athens State Orchestra, conducted by Stanislaw Wislocki, with pianist Domna Evnochidou: works by Xenakis, Brahms, and Beethoven. Tickets are from 80-600 drs.
 July 11, 12 "Toho" Japanese Theatrical Company: Euripides' *Medea*. Tickets: 150-700 drs.
 July 14 Greek Radio and Television Symphony Orchestra, conducted by Gyorgy Lehel with violinist Leonidas Kavakos: works by Sibelius and others. Admissions from 80-600 drs.
 July 16 Athens State Orchestra, conducted by Ladislav Slovak, with violinist Tatsis Apostolidis: works by Nezeritis, Brahms, and Tchaikovsky. Tickets from 80-600 drs.
 July 19-21 Karolos Koun's Art Theater: Aeschylus' *Prometheus Bound*. Tickets range from 100-550 drs.
 July 23, 24 Nana Mouskouri concert. Tickets are 300, 700, 1,100, 1,300 and 1,500 drs.
 July 28, 29 State Theater of Northern Greece: Aeschylus' *The Suppliants*. Admission 100-600 drs.
 July 30, 31 Royal Philharmonic Orchestra, conducted by Vladimir Ashkenazy, with soloist Jannis Vakarelis, works by Prokofiev, Shostakovich, Walton on first night. Ashkenazy will conduct and perform on the second night works by Mozart, Brahms and Delius.
 August 4, 5 The "Amphi-Theater": Euripides' *Iphigenia at Aulis*. Tickets range from 100-550 drs.
 August 6 The Aquitaine Orchestra of Bordeaux conducted by Roberto Benzi, with soloist Dimitris Sgouros: works by Weber, Brahms and Ravel. Tickets range from 200-800 drs.
 August 7 The Nikos Mamangakis Orchestra and the Gyor Ballet of Hungary Kazantzakis' *Odyssey*. Tickets are priced from 150-550 drs.
 August 9-12 The Opera Ballet of Paris and the Aquitaine Orchestra of Bordeaux will perform *Raymonda* with Rudolf Nureyev. Tickets range from 300-1,500 drs.
 August 13 The Aquitaine Orchestra of Bordeaux and the Children's Choir of St. Efthymios Cathedral of Nikaia directed by Dimitris Chorafas with pianist Kyprianos Katsaris: works by Mozart, Haydn, and Theodorakis. Tickets range from 200-800 drs.
 August 16-19 The National Theater: Sophocles' *Antigone*. Tickets are from 100-600 drs.
 August 23-25 National Theater: Aristophanes' *The Clouds*. Tickets from 100-600 drs.
 August 27, 28 The Gewandhaus Orchestra conducted by Kurt Mazur with pianist Annerose Schmid: works by Beethoven on the first night and pieces by Wagner and Dvorak at the second performance. Tickets are from 200-800 drs.
 Aug 31, Sept. 1 *King Lear*, by the Greek Popular Theater. Tickets are from 100-550 drs.
 September 3 The Thessaloniki State Orchestra conducted by Alkis Balias and the Köln Philharmonic Choir directed by Philip Röhl: Orff's *Carmina Burana*. Tickets are priced from 80-600 drs.
 September 5-8 The Royal Winnipeg Ballet of Canada. Tickets are 300-1,500 drs.
 September 12, 15 The Zurich Opera with Agnes Baltsa will perform Bizet's *Carmen*.
 September 14, 16 The Zurich Opera: Mozart's *Idomeneo*. Tickets for both shows range from 300-1,500 drs.
 September 17 The Orchestra and Choir of the Zurich Opera: Honegger's *Jeanne au Bucher*. Admission is 200-800 drs.

Epidaurus

- July 7, 8 Greek National Theater: Aristophanes' *The Clouds*.
 July 14, 15 Greek National Theater: *Antigone* by Sophocles.
 July 21, 22 Greek National Theater: Aristophanes' *The Clouds*.
 July 28 Greek National Theater: Euripides' *Hippolytus*.
 August 4, 5 Teatro Techni: Sophocles' *Electra*.
 August 11, 12 Teatro Techni: Aristophanes' *The Knights*.
 August 18, 19 Aeschylus' *The Persians* by the Empirikon Theater Company.
 August 25, 26 State Theater of Northern Greece: Sophocles' *The Women of Trachis* and Euripides' *Alcestis*.
 September 1, 2 Amphi-Theatro: Aristophanes' *Peace*.

September 8, 9 Hellenic Choreodrama (Greek Ballet).

Lycabettus Theater

The season runs from June 23 - September 5. All performances are at 9p.m.

- July 6-8 Yiannis Voglis Theater troupe "Anatoli". Kazantzakis' *Alexis Zorbas*. Tickets are 200-500 drs. and 100 drs. for students.
- July 12-15 Black Ballet and Jazz troupe. Tickets are 400-700 drs. and 200 drs. for students.
- July 16, 17 The Elvin Jones Jazz Machine. Admission price ranges from 200 (students) - 900 drs.
- July 20 The Cretan Artists Society performs music from Crete. Admission is 100 drs. (students) - 550 drs.
- July 21, 22 ERT Variety Orchestra. Tickets are 100 drs. (students) - 550 drs.
- July 26-29 The Gyor Ballet of Hungary. Tickets are 200 drs. (students) - 700 drs.
- July 30-August 1 Stylianos Bellos. Tickets are 100 drs. (students) - 550 drs.
- August 3, 4 The Greek Ballet with Rena Kambaladou. Admission is 100 drs. (students) - 500 drs.
- August 13, 14 Tassos Ioannides. Tickets are 100 drs. (students) - 550 drs.
- August 16 Kapetanakis' *The Secretary General*, by the Municipal Theater of Larissa. Tickets are 100 drs. (students) - 500 drs.
- August 18 The Municipal Theater of Kalamata: Varnalis' *Attalus III*. Tickets are 100 drs. (students) - 500 drs.
- August 21 Franghia-Kalommati's *Zinon* by the Municipal Theater of Crete. Admission is 100 drs. (students) - 500 drs.
- August 24, 25 State Theater of Northern Greece. Tickets are 100-500 drs.
- Aug. 30- Sept. 1 The Kaisariani Theater Stratigopoulos' *Don Quixote*. Tickets are 100 (students) - 500 drs.
- September 3, 4 Concert by Arja Saijonmaa. Admission prices are 200 drs. (students) - 900 drs.
- September 5 Christos Garitsos will give a concert. Tickets are priced from 100 (students) - 550 drs.

Rhodes Summer Arts Festival

All tickets can be bought at performance sites. Prices were unavailable at press time. For further information call the Rhodes cultural office (0241) 27-427.

- July 9, 10 Black Ballet Jazz troupe from the U.S. at the old stadium at 9:15 p.m.
- July 13 The Belgrade Radio and Television Symphony Orchestra conducted by Vanco Cavdarski at the National Theater of Rhodes, at 9:15 p.m.
- July 18 Violinist Lyla Erduran at the National Theater of Rhodes at 9:15 p.m.
- July 21 Piano recital with Rhodes musicians Tassos Venetoklis, Smaroula Thomaidos and Lemonis at the National Theater of Rhodes at 9:15p.m.
- July 28, 29 The music and dance troupe of the National Opera of Prague: works from the Middle Ages and Renaissance at the Palace of the Grand Master at 9:15 p.m.
- August 14 Spanish Ballet of Mario Majia at the old stadium at 9:15 p.m.
- August 18 The Czechoslovakian Folkloric Ballet at the old stadium at 9:15 p.m.
- August 27 The Hungarian Gypsy Orchestra at the old stadium at 9:15 p.m.
- September 8 Piano recital by Aris Garoufalas at the National Theater of Rhodes at 9 p.m.
- September 15 Rallou Manou's Hellenic Choreodrama in "Fantasies about Aristophanes" at the National Theater of Rhodes at 9 p.m.

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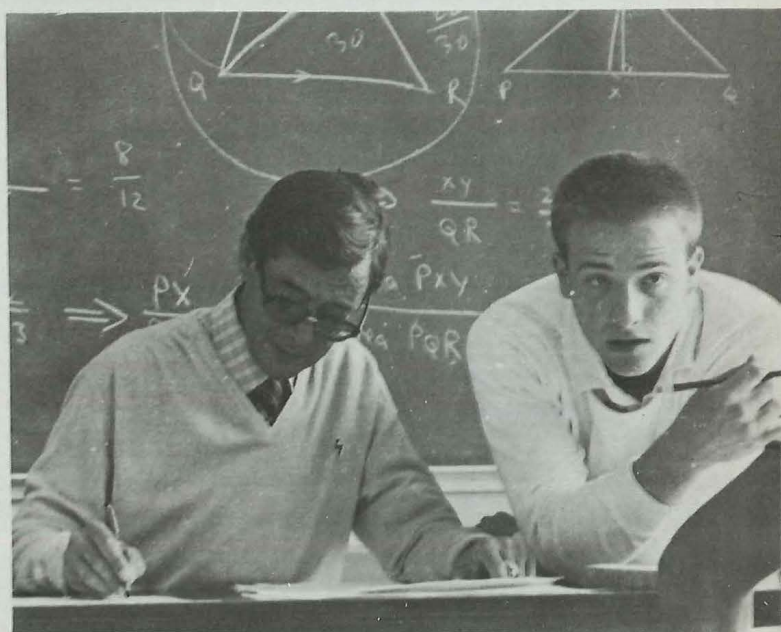
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NAME DAYS IN JULY

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).

July 1	Kosmas, Damianos
July 17	Marinos, Marina
July 20	Ilias (Elijah)
July 26	Paraskevas, Paraskevi (Vivi, Evi, Voula)
July 27	Panteleimon, Pantelis

DATES TO REMEMBER

July 1	Canada Day
July 4	Independence Day - US
July 14	Bastille Day - France
July 22	National Day - Poland

EXHIBITS

FOUR VIEWS OF GREECE, an exhibit of photographs by French photographers Boubat, Clergue, Delaborde, and Laboye will take place in Santorini at the cultural center throughout all of July.

PAINTINGS by Mario Prassinis will be exhibited in Rhodes at the Chevalier Palace all summer long. See *Focus*.

NEES MORPHES Gallery is presenting a group exhibit of the following artists' work until July 12: Adamachos, Daskopoulou, Thrafa, Markidis, Michaelidis, and Houliaris. Contact the gallery, Valaoritou 9A, Tel. 361-6165 for more details.

NEW CREATIONS by two young artists, Georgos Karagitis and Harris Mavros will be presented at the Ora Gallery through July 11. Xenofondos 7, Tel. 323-0698.

PHOTOGRAPHY EXHIBIT of archaeological sites, excavations and landscapes of Crete on show at the Vasiliki Aghiou Markou, Herakleion, Crete from July 15-30.

LECTURES AND SEMINARS

THE FUTURE OF GREEK SHIPPING, a talk by British Hellenic Chamber of Commerce board member J. Alafouzou will be given at the Chamber luncheon, July 18 in Piraeus. **WOMEN AND COMPETITION** is the topic of a discussion by the Multi-National Women's Liberation Group on July 5 at the clubhouse, Mavromihalos 69, 8:30 p.m. Call 281-4823 or 867-0523 for details.

ARCHAEOLOGIST Anna Guest Papamanoli will lecture on "The World of the Aegean and Atlantis" on July 25 at the Catholic Church in Santorini. In French and English with slides.

THIRD INTERNATIONAL SEMINAR FOR CLASSICAL GUITAR will be held in Athens by guitarist and teacher Jose Luis Lopategui from August 2-11. See *Focus* for details.

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, Massalias 22, 4th floor). Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 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, Souidias 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.

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. Syndesmu 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*.

MUSEUMS AND SITES

ACROPOLIS, open 7:30 a.m.-7:30 p.m. weekdays and 8 a.m.-5 p.m. Sunday. The entrance fee of 150 drs. includes the museum.

ACROPOLIS MUSEUM, same hours as the Acropolis except Tuesday when it is open from 12-6 p.m. Tel. 323-6665. Sculpture, vases, terracottas and bronzes from Acropolis excavations.

ANCIENT AGORA, 7:30 a.m.-7:30 p.m. weekdays and 8 a.m.-5 p.m. on Sunday. 100 drs. entrance fee, half price for students.

AGORA MUSEUM, tel. 321-0185. 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, Harilao Trikoupi 31, Piraeus. Tel. 452-1598. 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. 100 drs. entrance on weekdays, free Sunday.

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 a.m.-3:15 p.m. Closed Monday, holidays and Sunday opens from 9 a.m.-2 p.m. Entrance 100 drs., 50 drs. for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzimizihali 6. Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 a.m.-1 p.m. and 5-8 p.m. Closed Sunday afternoon and all day Monday. Free entrance.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Avenue, Glyfada. Tel. 865-3890. Open Monday and Wednesday from 6-10 p.m. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. Open 9 a.m.-1 p.m. and 5-8 p.m. Saturday-Thursday. Closed Friday. Entrance: 70 drs. for adults and 20 drs. for children.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia. Tel. 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best-known artists.

JEWISH MUSEUM, Amalias 36, on the 3rd floor. Tel. 325-2773. Open Monday, Wednesday and Friday from 9 a.m.-1 p.m. Free admission.

MUSEUM OF THE CITY OF ATHENS, 7 Papanigopoulou, off Kalfthmonos Square, Plaka. Tel. 324-6146. Open 9 a.m.-1 p.m. Monday, Wednesday and Friday. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens.

MUSEUM OF GREEK FOLK ART, Kydathineon 17, Plaka, (near Niki St.). Tel. 321-3018. Open 10 a.m.-2 p.m. Closed Monday. Free admission. Art and artifacts mainly from 18th and 19th centuries.

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 Monday) 8 a.m.-3:15 p.m. and Sunday 9 a.m.-4 p.m. 150 drs. entrance, 70 drs. for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square. Tel. 323-7617. Open 9 a.m.-2 p.m. weekdays (except Monday) and 9 a.m.-1 p.m. weekends. 50 drs. entrance, 20 drs. for students, free Thursday.

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. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

MUSEUMS & SITES OUTSIDE OF ATHENS

PELOPONNESE

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 prehistoric through late Roman period. Open weekdays and Saturday from 8 a.m. - 7 p.m. and Sunday from 9 a.m. - 7 p.m. Admission 100 drs.

MYCENAE, ruins of the most important Mycenaean palace on top of a citadel. Open daily from 8 a.m. - 7 p.m. and Sunday and holidays from 9 a.m. - 7 p.m. Admission 100 drs.

EPIDAUROS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to healer god Asklepeios, date from the 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 interesting examples of reconstructed architectural fragments. Open daily 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. Closed Tuesday. Admission 100 drs.

MYSTRAS, fascinating ruins of a Byzantine city located in the foothills of Mt. Taygetos, near Sparta. It is said that Constantine XI Palaeologos, the last Byzantine emperor, was crowned in the cathedral here. Museum is located in one of the cathedral's buildings and contains mostly architectural fragments. Open 8 a.m. - 7 p.m. weekdays, 9 a.m. - 7 p.m. Sunday and holidays. Admission 100 drs.

OLYMPIA, the "Sacred grove of Altis", dedicated to Zeus, 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 sculptures from the Temple of Zeus, the statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios. Weekdays 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. 100 drs admission to the site and 100 drs. admission to the museum.

CENTRAL GREECE

DELPHI, seat of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 a.m. - 7 p.m. on weekdays and 10 a.m. - 4:30 p.m. on Sundays and holidays. The museum, tel. (0265) 82313, houses finds from

this month

the excavations. Open daily 8 a.m. - 7 p.m., closed Tuesday, and Sunday and holidays 10 a.m. - 4:30 p.m. Admission 100 drs. for site; 100 drs. for museum.

OSSIOS LOUKAS MONASTERY, between Levidia and Delphi, was built in the 11th century A.D. Outstanding mosaics. Open 8 a.m. - 7 p.m. weekdays and 9 a.m. - 7 p.m. Sunday and holidays. Admission 50 drs.

MUSIC, DANCE, DRAMA

DAVID CROSBY, of Crosby, Stills, Nash and Young, Roger McGuinn, the Peaceseekers, and The Band, are performing at the Apollo Football ground on July 9 at 9 p.m. See *Focus*. **ORCHESTRAL MANOEUVRES IN THE DARK** are performing at the Apollo football ground in Rizoupolis on July 12 at 9 p.m. See *Focus*.

MAZOFSTE, a Polish folkloric dance ensemble, will perform at the Veakio Theater in Piraeus through July 8.

THE GRAND BALLET OF TAHITI is appearing at the Veakio Theater from July 12-22. See *Focus*.

THE SPANISH BALLET OF MARIO MAJIA is performing at the Veakio from July 25-August 12. See *Focus*.

SEVENTH THEATER production of Molière's *Don Juan*, in Greek, at the cultural center of Zografos, July 7-17. Performances at 9 p.m. See *Focus*.

SEVENTH ANNUAL PENTELI FESTIVAL of music is being held at the Placencia Mansion in Penteli from July 11-26. See *Focus*.

SANTORINI MUSIC FESTIVAL, in its sixth year, will be held at the Estia Hall in Fira, Santorini, from July 27-August 17. See *Focus*.

PRE-CLASSICAL MUSIC with the Betsis Chorus will be performed at the Catholic Church on Santorini, July 28 and 29. Tickets are available at the Church.

FOR ATHENS FESTIVAL LISTINGS see *Focus* and *Festivals*.

DORA STRATOU GREEK FOLK DANCES are held at the Dora Stratou Theater on Philopappou Hill until the end of September. The show begins at 10:25 p.m. on weekdays and at 8:15 p.m. on Wednesdays and Sundays. Tickets are 430, 375, and 300 drs., and 150 drs. for students. For information, call 324-4395.

NELLY DIMOGLU GREEK DANCES are held at the Old City Theater in Rhodes until October. Performances are daily (except Saturdays) at 8:15 p.m. Tickets are 500 drs. and 300 drs. for students. For further information, call (0241) 20 157.

WINE FESTIVALS

DAPHNI, from July 14-September 2. The festival is open daily from 7 p.m. - 1 a.m. Admission is 140 drs. and 70 drs. for students. All the wine you can drink. Tickets are on sale at the entrance.

ALEXANDROUPOLIS, from July 7-August 12. Open daily from 7 p.m. - 12:30 a.m. Admission is 100 drs. and 50 drs. for students.

RETHYMNON, from July 14-22, in the Rethymnon Municipal Gardens from 9 p.m. - 2 a.m. daily. Tickets are on sale at the gate.

SOUND AND LIGHT

ATHENS - AT THE PNYX. The show runs in English from 9-9:45 p.m. daily; in French from 10-10:45 on Mondays, Wednesdays, Thursdays, Saturdays and Sundays; and in German from 10-10:45 on Tuesdays and Fridays. Admission is 180 drs. and 70 drs. for students. Tickets are on sale at the Athens Festival box office, Stadiou 4 (in the arcade).

RHODES - AT THE MUNICIPAL GARDENS (PALACE OF THE GRAND MASTER)

The show runs from April to October and alternative performances are given in Greek, English, French, German, and Swedish. Tickets, on sale at the entrance, are 180 drs. and 70 drs. for students.

ITHACA FESTIVALS 1984

The Third Annual Greek Music Festival from June 30 to July 8 will be held in Ithaca. This year's events are dedicated to the poet Yiannis Ritsos, composer Stavros Xarhakos, and singer Vicky Moscholiou. There are three award categories, each with prizes of 40,000 drs. - best singer, best composer, and best songwriter. There will also be an evening dedicated to Greek singer Grigoris Bithikotsis. For further details about the schedule and participants, call the Ithaca Mayor's Office at: (0674) 32795.

The island is sponsoring two other festivals and competitions this summer. From August 15 to 28, the 10th National Theater competition will take place. And from September 8-15, the Fourth Annual Odysseus meeting will take place with lectures and seminars by professors from around the world.

HERAKLEION '84

Each summer, the Herakleion Festival brings a host of national and international performers. Tickets can be bought in Herakleion, Crete through the Mayor's office or at the Garden Theater where most of the shows are held. Following is an outline of the events. Note: detailed information was not available at press time.

July 1,2	Music by Christos Leondis
July 3	Concert by pianist Nelly Semitekolo and singer Ioanna Karvella
July 4-7	Black Ballet and Jazz Troupe
July 7	Music by Vassilis Tzambropoulos
July 8	Concert by Mariza Koh and Yiannis Glezos
July 9,10	Athens Popular Theater in a performance of "Xipna Ragia"
July 11,12	"The Cretan War," theater by Marinou Tzane Bouniali
July 12	Cellist Barbara Gregoire and pianist Dora Bacopoulou
July 13	Lyceum Dancers from Herakleion
July 13,14	"Koukouzelle" group from Bulgaria playing Byzantine music
July 15-18	Sofia Philharmonic Orchestra and the National Chorus of Bulgaria
July 19-22	Yiannis Voglis Theater Troupe
July 21	Guitarist Carlos Bonnelle
July 22	Violin recital with Leonidas Kavakos and Marios Papadopoulos
July 24,25	Sofia Television and Radio Children's Chorus
July 26,27	Choreodrama of Rallou Manou
July 28,29	Music and songs by Yiannis Markopoulos
July 30	Ilias Andriopoulos, popular music
July 30	Herakleion Chorus
July 31	Songs by Alexandra Kambourpoulou with Nelly Semitekolo on piano and Dimitris Vraskos on violin
July 31	New York Choral Society

FESTIVALS THROUGHOUT THE COUNTRY

EPIRUS

In July and August, theater, concert, Greek and foreign dance, and contemporary and classical music events take place at the open air theater of the Society of Epirotic Studies. For more information call (0651) 26 442.

PATRAS

The artistic and cultural events office of Patras organizes a festival of concerts, theater, opera and ballet each summer, during July and August. Call (061) 27 6592 for details.

RETHYMNON

Ten days of cultural events will take place from August 11-20. Call (0831) 25 360 for details.

CORFU - IN THE OLD FORTRESS

The program also includes performances of traditional Greek dances from June 1-September 30. Shows are given in Italian every Monday in August; in English every weekday during the summer; in Greek on Saturdays; and in French on Sundays. Greek dances begin at 9 p.m. and Sound and Light at 9:30 p.m. Tickets for both performances are 240 drs. and 80 drs. for students; for Sound and Light only, tickets are 180 drs. and 70 drs. for students.

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. Yiorgiou 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, Kolokotroni 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

Panellinios 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.

Panellinios Athletics Association, 26 Mavromateon St., tel. 823-3773, 823-3720. Tournaments every Saturday at 10 a.m.

CAMPING

Alipedou Voula A. Tel. 895-1646

Agia Parton, near Patra. Tel. (061) 424-1313.

N. Kifissia. Terma Eleon. Tel. 801-6435. Private.

Cococamp, Rafina. Tel. 0294-23775, 23413, 28480, 22794. Private.

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 Pouliou St., Ambelokipi, tel. 642-7548.

FIELD: TRACK

Information on events, participation, etc., from **SEGAS**, 137 Syngrou Ave., tel. 934-4126.

Panellinios Athletics Association has daily exercises. Apply to their offices (see above).

FISHING

Piraeus Central Harbormaster's Office, tel. 451-1131.

Amateur Anglers and Maritime Sports Club, Akti Moutsoy, Piraeus. Tel. 451-5731.

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

Ipethrios 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.

HOKEY

The Athenians' Hockey Club (Field), 9 Pallados, Ekali, tel. 813-2853.

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 **Falliron 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 **Panellinios Stadium**, Leforos Alexandras.

Panellinios 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 mem-

A MATTER OF TASTE

Penny Poole

Souvlaki Safari



While tourists to Greece go home craving souvlaki the way some expatriates might hanker for a hamburger, Athenians have the enviable advantage of being able to satisfy the urge when it strikes – at least most of the time.

But quality counts to the connoisseur. The hole can't be filled by just any old shop selling greasy pita and meat with veg. We souvlaki lovers have searched the back allies of Athens in tummy-grumbling search of the juiciest, spiciest and most delectable grilled pork in pita.

The criteria are simple: how much a) do they cost and b) tzadziki is on them.

Personally I also note whether the cook counts his tomato wedges or merely throws on a generous handful, and whether he smiles when he proffers his product.

A confirmed souvlaki freak, I've sampled the products of every shop between the edge of Plaka on the Acropolis side to the flea market in Monastiraki. From these wanderings I've gleaned the following trivia of interest to fellow freaks: the most popular places are not necessarily the best and, the ultimate paradox, the most expensive are usually the worst.

Around the corner from Plaka square, on Adrianou Street, which is gold paved for those on souvlaki safari, are clustered three favorites. The most popular of these is **Costas'**, who's been packing pita with his special spiced pork for more than 30 years and has regular clients descended from original patrons. But you have to plan your excursion to visit him because he's usually sold out by 3 p.m. and is never open evenings or Sundays. If you're lucky enough to find him with stock, there is invariably a lengthy wait behind a half dozen school children and three drooling tourists. The product is good, but he counts his tomatoes and often doesn't have time to smile.

Across the street however, behind an ice cream stand, are the best tasting souvlakia this particular palate has had the pleasure of sampling. Ironically, they are made by a gentle Filipina who adds her own character to the Mediterranean treat by squeezing a lemon over the sizzling, fatless pork and including spiced greens with a generous dollop of tzadziki. She doesn't count her tomatoes

and gold glints between her front teeth.

But in the humble opinion of a veritable fanatic, the best souvlakia in Plaka are to be found on Vironis Street a hop and a skip from Areopagitou. The difference in this shop, also run by a Costas, is in the ambience the owner's personality has created with care. Plants and bird cages filled with flowers bracket the modest hole-in-the-wall. Garlic, cow bells and other trinkets dangle in the doorway. Inside, if you're lucky, you'll see Costas himself, an amazing looking creature whom every passing tourist delights to photograph – and does if Costas is in a mellow mood.

He proudly sports a magnificent silver beard, habitually wears black, complete with a Greek sailor's cap, and has never been seen in public without a flower tucked behind an ear.

His hand-lettered sign describes the shishebab sandwich to first-time tourists and includes the secret ingredient of "love." Indeed it is true. Costas prepares his souvlakia individually with absolute attention to each and the result of this concentrated energy is truly magic, especially when washed down with a cold beer while listening to him chat about soccer or politics or local Plaka gossip.

The problem with craving one of Costas' souvlakia in a given moment is most inconsistent opening hours. He works for fun, not necessity. Hence many a hungry afternoon will find him boarded up, or worse sitting with a glass of wine in the sun and unwilling to move to the grill no matter how desperate the pleading.

"Ask me in an hour," he might wink if you feign a violent attack and explain tearfully that you might die without a souvlaki fix.

Or he may be happy to fill your belly when even the bouzoukia are closed.

He makes his souvlakia according to his mood, not the hands of a clock.

There are hundreds of souvlaki shops in Athens of course and we each have our preferences. While my ambition may not be to sample from each of them, I will certainly continue to haunt the oily, finger-marked windows when the craving beckons in search of the most sinfully succulent version of the favorite Greek junk food.

bers, 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. Yiorgiou and Dousmani, Glyfada Square, tel. 893-2322.

ROWING

For general information contact the **Rowing Federation**, 34 Voukourestiou (Syntagma), tel. 361-2109.

Ereton Club, Passalimani, tel. 452-1424.

Nafliikos 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 Papadimantou 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.

Antonis Vassiliadis Sailing School. Sailing, boat landing, navigation, seamanship, racing. For information call 959-9749, 8-10 a.m.

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 Patisson 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 class.

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 barbecue, 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, Leoforos 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.

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.

Voullis Tennis Club, tel. 893-1145, Posidonas Ave., Glyfada.

Panellinios 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.

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.

restaurants and night life

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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-li	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 Orex-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.

CENTRAL

DRUGSTORE, Stoa Korai. Tel. 322-6464, 322-1890. A multi purpose restaurant with news stand and pharmacy. Open from 8 a.m. - 2 a.m., except Sundays. Price 520 drs.

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.

ROUMELI, 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. Bakalarios, 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.



Open lunch and dinner,
**9 Hadjiyanni Mexi and Michalacopoulou
Str. behind the Hilton,**
Tel. 723-8540, 724-3719.

PLAKA

HIGH LIFE, Akti Posidonos 43, Paleo Phaliron, a specialty sweet shop with Turkish delights: Taouk Gioksa, chicken breast mousse, traditionally ordered with Kaimaki ice cream, Ekmekek, a turkish sweet; profiterolles; cream puffs topped with chocolate sauce. Take-out service.

AMERICAN COFFEE SHOP, on Karayorgi 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? Open daily, 8:30 am.-2am. Reasonable.

FIVE BROTHERS, Aiolou St., off the square behind the Library of Hadrian. A clever gimmick: put a blackboard out-

side 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.

DAMIGOS, where Kydatheneion meets Adrianou. Basement taverna offering quality meat, fresh vegetables, specialty bakaliario with skordalia; extremely reasonable, friendly service. Closed August.

THESPIAS, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bitesized, crispy pie with melted cheese and herbs), 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-covered tables; some choice island wines besides retsina. Open 8 p.m. - 2 a.m. daily. Price 525 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.

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 cut-throat (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.

**HALANDRI/MAROUSI
PSYCHICO/ENVIRONS**

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel. 802-0636. Pork with garlic cooked in ladoharti and chicken in a traditional, village oven. 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 KAT hospital), tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Nightly from 8 p.m. - 2 a.m. and Sunday from 1 - 4 p.m. Price 650-700 drs.

KRITIKOS, Pendelis Ave. / Frangoklissia, tel. 681-3136. Two fireplaces, short orders, dolmadakia, beyardi (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.

ROUMBOS, Aghiou Antonios, Vrilissia, tel. 659-3515. Closed Mondays. Specialties: pork with olives, beef au gratin, gardoumba (casserole liver, heart, etc.) Price 400-450 drs.

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia, tel. 682-5041. Fried bakaliarios, 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.

**NIGHT IN
NEW ORLEANS**

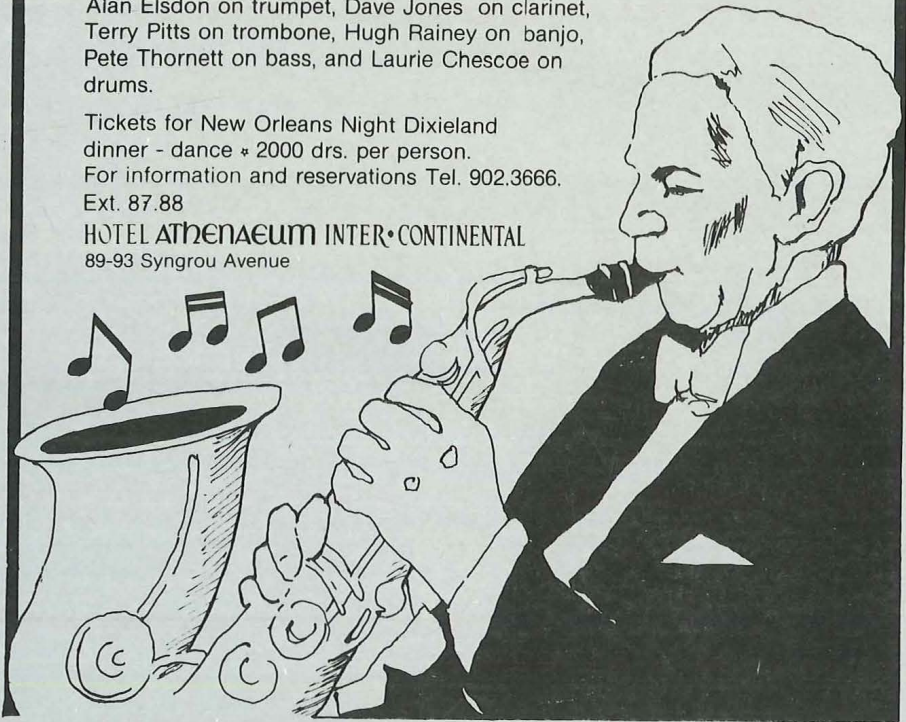
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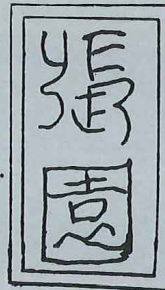
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APOSTOLIS, 11 Gortinias, Kifissia, tel. 801-1989. Spinach and cheese pies, sweetbread pies, roebuck, filet of beef, oven-baked cutlets. Open on Sunday for lunch. Price 400 drs.

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.

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 Halkidon, 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 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. Trikoupi 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.

PEFKAKIA, 4 Argonafton, Drossia, tel. 813-1273. Youvet-sakia, stifado and large choices of appetizers. Price 600 drs.

GLYFADA/VOULIAGMENI/ VOULA 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. Price 600 drs.

PHOLIA TON KYNIGON, Dilofos (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, kokkoretsi (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.

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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, Xenocratous 49, Kolonaki, tel. 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

LE CALVADOS, Alkamanos 5, (Hilton area), tel. 722-6291. Open nightly from 8 p.m. - 1:30 a.m. Closed Sunday. Price 1000 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, Xenocratous 51, Kolonaki, tel. 722-9061. The oldest French restaurant in Athens. Reservations necessary in the evening. Open daily from 12-3:45 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 méditerrané, 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: rigattoni with four cheeses, fileto Piedmontaise sauce maderia, 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 provençal. 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. Desserts include lichees, fried bananas, fresh mango in season and sweets. Price 800 drs.

CHANG'S HOUSE, Doiranis 15 and Athidon, Kallithea. Tel. 959-5191, 959-5179. Under same management as the China. Daily 12:30-3:30 pm. 8 pm-1am. Closed Sun. lunch. Price 800 drs.

CHINA, Efroniou 72, Ilisia (between Caravel Hotel and University Campus). Tel. 723-3200. Oriental atmosphere. Daily 12 n-3 pm, 7:30 pm-2 am. Closed Sun, lunch. Price 800 drs.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou, tel. 893-2628. We recommend anything sweet and sour. The chef adds chili sauce making the Sweet and sour slightly fiery. Open daily from 1 p.m. Price 700-900 drs.

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia. (near the Zirinion 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, Polyta 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

BOUILLABASSE, Zisimopoulou 28, Amphihea (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.

CYPRIT

KIRKY, 1 Pendelis, Kefalari, tel. 808-0338. International cuisine - Mexican, Chinese, Cypriot, French. Specialties: haloumi (fried Cypriot cheese), seftalies (Cypriot meatballs). Fireplace. Price 800 drs.

KOREAN

SEOUL, 8 Evritanias, Ambelokipi (near the President Hotel), tel. 692-4669. Specialties: beef boukoki (prepared at the table), yatse bokum (hors d'oeuvre), haimon jan gol (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; Ekmekek, turkish sweet made from honey and flour; profiterole; 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., cafe 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.

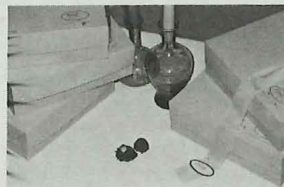
ASTIR Restaurants

Asteria Apocalypsis

Astir Palace Athens - Tel. 3643 112

Club House Jason - Kymata the grill

Astir Palace Vouliagmeni - Tel. 8960 211

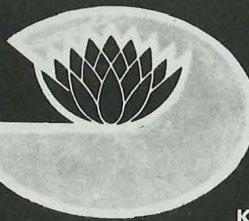


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OUZERIES

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.

ATHINAION, Santarozas 8 (near Omonia Sq.). Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweetbreads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

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.

SUMMER DISCOS 1984

Please note: most discos have lower prices for soft drinks.

AKROTIRI, Agios Kosmas (formerly ANABELA). Tel. 981-1124. Disco Music. Dinner from 1300 dr. Drinks 500 dr. and up.

AEROBIC, Syngrou Ave. 137. Tel. 973-9032. Disco music. Drinks, entrance fee 500 dr. fruit and nuts etc.

AMALIA, Caravel Hotel. Tel.: 729-0721. Disco music. Drinks 480 dr. and up weekends, 380 on weekdays.

BARBARELA, 253 Syngrou Ave. Tel.: 942-5601. Disco music, New Wave. Barbarela Girls Show Fri., Sat. and Sun. Drinks from 500 dr.

BITCHOULA'S, Vas. Georgiou 66. Tel.: 894-7303. Disco music. Drinks 100 dr.-400 dr.

B.B.G. DISCO, Glyfada Square, Athinon St. 5. Tel.: 893-1933. Open weekdays, Sat. and Sun. Drinks from 300 dr.

BOOM-BOOM, Vas. Pavlou 13, Kastella. Tel.: 411-5832. Disco and new wave. Drinks from 200 dr. weekdays, 350 dr. Saturday.

VALENTINO, Dekelias 2, Terma Patission. Tel.: 252-5391. Closed Tuesday. Disco and new wave. Drinks from 300 dr. weekdays, 400 dr. Sat. Sun.

ESPERIDES, Vizaniou 4, Glyfada Square. Tel.: 894-8179. Every evening latest "hits" – Disco and new wave. Drinks 450 dr. and up.

FIJI, Leoforos Posidonos Kalamaki (near "Rodeo" Amusement park). Tel. 982-3838. Disco, new wave, rock music. Soft drinks 250 dr. alcoholic drinks 500 dr.

MON REPOS, Marathonos 151, Geraki. Tel.: 661-1786. Disco Music Sat. and Sunday. Drinks from 200 dr. (soft drinks). Alcoholic drinks from 400 dr.

ON THE ROCKS, 30th km. Athens-Sounion Road. Tel.: 897-1763. Live orchestra alternates disco music with dance music. Dinner served. Drinks 480 dr. and up. Closed Monday.

PHILIPPE, Vas. Georgiou and Riga Feraiou, Kalamaki. Tel. 982-0658. Disco music. Drinks 300-400 dr.

RETRO, Mihalakopoulou 206. Tel. 770-1618. Drinks 550 dr. and up.

SAN LORENZO, A Plage (beach) E.O.T. Voula. Tel. 895-2403. Open daily Disco and restaurant. Drinks from 600 dr.

SATELLITE, Hotel Holiday Inn. Mihalakopoulou 50. Tel. 724-8322. Disco and new wave.

SIRINE, Plateia Kefalariou (Kefalari Square). Tel.: 801-3396. Disco music Friday, Saturday and Sunday only. Drinks from 450 dr.

S.O.S., Mithymnis 34 (Plateia Amerikis). Tel. 861-2900. Disco and retro music. Drinks from 300 dr.

STARDUST, Vas. Alexandrou 5-7. Tel.: 724-6088. Disco music, hamburgers, spaghetti, filet steak. Drinks from 300 dr.

STUDIO 254, Eth. Makariou 5, New Faliron. Tel.: 481-0188. Drinks from 350 dr. Closed Mondays.

CAMPING, Nea Kifissia. Tel.: 801-6435. Orchestra and songs. Food served. Drinks 500 dr. and up.

TOWER DISCO, Kifissias Ave. 250 (bus stop Palati), Haidari. Tel.: 561-6288. Disco music. June, July and August. Weekdays, drinks from 260 dr. to 400 dr. Friday, Saturday, Sunday Drinks from 400 dr.

MAKE UP STORK, Agios Kosmas. Tel. 982-9865. DJ music, cocktails and plenty of space for dancing. Open daily June-September. Drinks 300 drs.

PLAYBOY CORFU, DJ music, garden, great atmosphere. Tel. 064-34477. 300-400 per drink.

AUTOKINISI, Tel. 894-5444. Located at the Deilina Nightclub, 5th stop Ellinikon, in Glyfada, during the summer. Disco, rock and new wave music. Drinks are 600 drs. and up.

VIDEO DISCO, Syngrou 255, Tel. 942-7835. Disco and new wave. Drinks are 500 drs. and up.

NINE PLUS NINE, Agras 5 (near Stadium), Tel. 722-2258. Disco; food; drinks are 500 drs. and up.

PAPAGAYO, Patr. Ioakim 37, Kolonaki, Tel. 724-0736. Food 1,000 drs. and up; drinks 400 drs. and up. Disco and new wave music.

AKROTIRI, Ag. Kosmas, Tel. 981-1124. Disco music; food 1,000 drs. and up; drinks 500 drs. and up.

FIJI, Kalamaki seaside road. Tel. 982-3838.

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, liissia, 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, Politia, Kifissia, tel. 808-4837. International cuisine with Greek specialties. Piano and songs. Price 1300 drs.

TAPAS WINE BAR, 267 Kifissias (behind Olympic Airways). Cold plates include cheese tray, fantastic liver paté and salads. Authentic sangria, wine by the glass or bottle. Charming hosts and terrace with panoramic view.

ISLAND DINING

A few suggestions for dining and dining on some islands near Athens – close enough for a short weekend, far enough to feel you've really gotten away from it all. No, we didn't forget to include the addresses; it's just easier to go to the center of town and ask for the restaurant by name.

CORFU

PLAYBOY DISCO, Corfu, tel. (0661) 34477. D.J. Open daily from 9 p.m. - 2 a.m. and Saturday from 9 p.m. - 3 a.m. Drinks 350-400 drs.

HYDRA

BILLS'S BAR, the meeting place for expatriates; potted plants, whirling ceiling fans and low couches; Russian caviar, salmon, tuna, and bacon, lettuce and tomato sandwiches served with your drinks.

BAJAZZO, on a terrace with lush green surroundings, exotic meals are served in elegance. Topsy Tournedo in cognac, soufflé with mushrooms, melon chicken salad in curry cream with honey and lamb dumplings.

LA GRENOUILLE (The Frog). On Hydra, everyone raves about La Grenouille's salad, which is special, with croutons, bacon and garlic sauce; frogs' legs, lobster, etc. All recipes are accompanied by a selection of the best French wines, and an array of French desserts. Open every night after 7:30 pm. Tel. 0298-523-312. Reservations necessary.

BAHIA, situated in a lovely old house, with chairs and tables on a porch, the Bahia offers pepper steak, chicken provencale, smoked trout with horseradish, grilled prawns, fresh artichokes with vinaigrette sauce and chocolate mousse to finish. Opens 7:30 pm - 2 am.

THE GARDEN, in the shade of lemon and orange trees, you may sample snails in onions and sauce, swordfish, as well as lamb liver, octopus, shrimp, kokkoretsi and the usual brizzolas; family atmosphere – prices very reasonable.

THE ISLANDS, a taverna in Vlichos (take the little boat at the harbor) where you can sit on the terrace and enjoy a view of the sea and feast on fresh fish, excellent calamari, and cold beer.

PIEROFANI, (Firelight), in Kaminia, in the same area as "The Islands", offers small fish, octopus; very partial landscape.

HYDRONETTA, a house of stone built on the side of a cliff. A pleasant place for drinks at sunset, accompanied with an assortment of mezedes.

MYKONOS

ANTONINI'S, "Taxi" Square. Wide variety of basic taverna fare. Come early as it is very popular with residents and tourists alike. Inexpensive.

CATHEDRAL, behind Roman Catholic Church. Well-prepared Greek dishes with fresh fish and seafood especially good. Friendly, efficient service and moderate prices.

EDEM (located several streets behind bank buildings). Greek and European dishes with lasagne and sauteed mushrooms as specialties. Set in lovely garden. Fairly expensive.

EL GRECO, located up the street from Vengera Bar. Greek and European dishes. Located in a renovated captain's house; outdoor tables surrounded by a sunflower border. Fairly expensive.

KATRINES, behind Mykonos Restaurant on port; Greek and European dishes in a sophisticated candle-lit atmosphere of an old house; outside tables. Fairly expensive.

MARCO POLOS up the street from Katrines. Wide variety of Greek dishes with excellent fresh fish. The favorite of residents, it is set on a vine-and-calabash-covered terrace on a side street. Inexpensive.

PHILLIPI'S, located on the street parallel to Vengera's Bar; Greek and European dishes served in a peaceful, spacious garden. Fairly expensive.

SPETSSES

Main Town

LAZARUS, up the hill from the main town. Varied Greek fare with good mezedes and fresh fish. Open all year.

MADALENA, over fish market. Self-service with large selection of dishes.

Beaches

AGHOI ANARGYROI. Excellent self-service restaurant.

TA TZAKIA, on main beach of Spetses town – grilled meats and fish served outside in summer and inside near the fireplace in winter. Open all year.

Old Harbor

GIORGIOS. Fish soup is speciality with large variety of mezedes and good chicken served as well. Moderate prices.

PALEO LIMANI. Very good taverna fare cooked by the owner. Outdoor seating in summer. Popular, so come early to make reservations.



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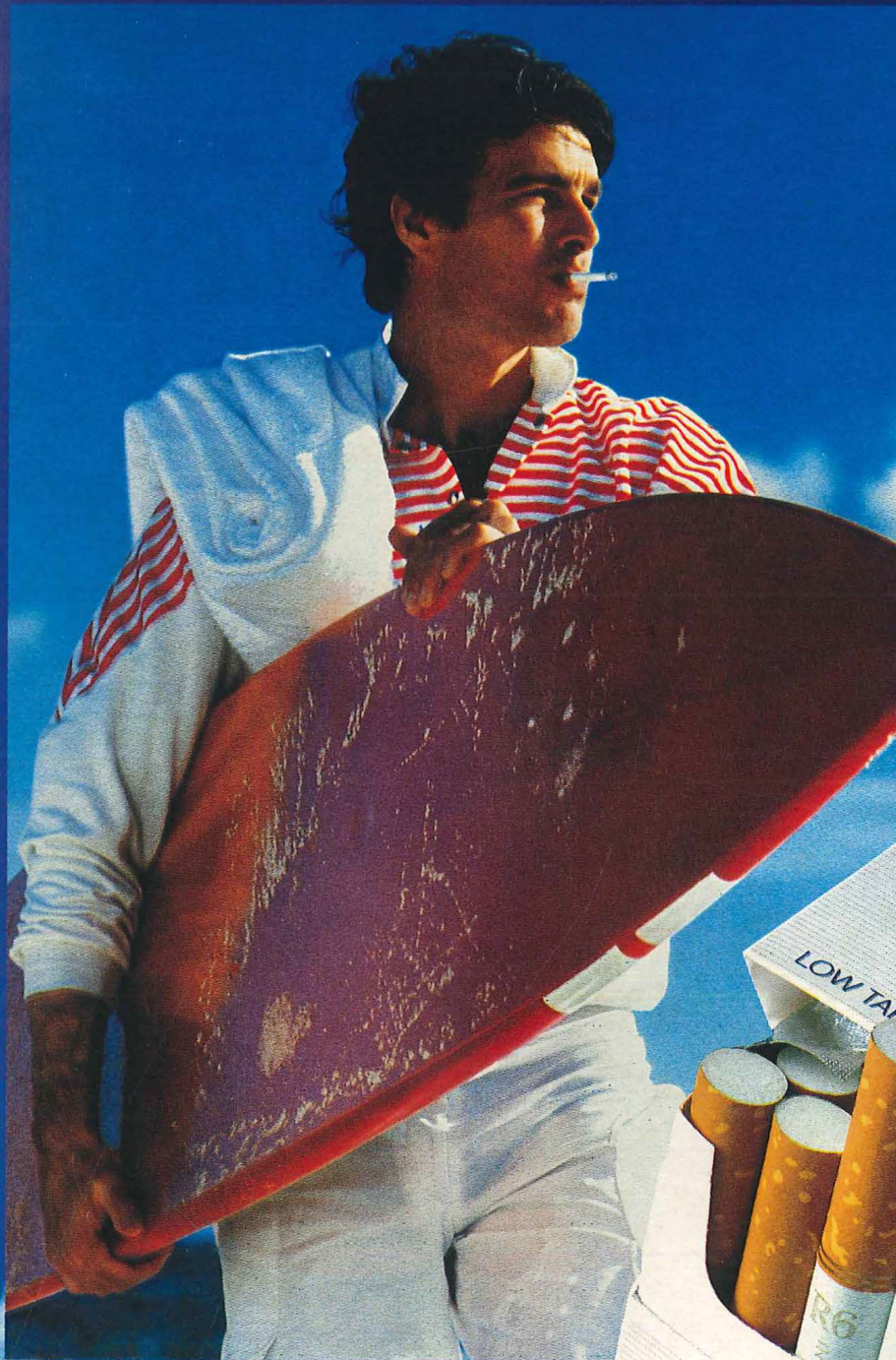
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