

August 1984

THE

120 Drs.

ATHENIAN

Greece's English Language Monthly

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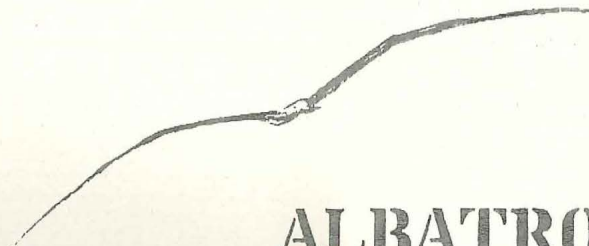
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FEATURES

An exclusive peek at Albania, the police state of Enver Hoxha, glimpsed through the eyes of three defected border guards in an interview with Lee Stokes. And the eye of Kerin Hope's camera adds a visual dimension to life in the Stalinist state (page 15)



For 10 years the American School of Classical Studies has supervised excavations at Nemea, one of four panhellenic religious centers that gave birth to the Olympic movement where politics is set aside in favor of athletic competition. Professor Stephen Miller, site director, tells the story of Nemea with the help of Katherine Patey's photographs,



B. Samantha Stenzel tells us everything we could possibly want to know about Greek beer from producing it to pouring it. The history of Greek beer, the lack of developed tradition as well as the brewers' battle to dispel some erroneous beliefs are all detailed (page 26)



which depict the modern day human element through the full time village workers (page 44)

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The cover is by Pol Nikolaidis

More Mykonos

As a frequent visitor to Mykonos over the past two decades, I was pleased with the coverage *The Athenian* gave to the island. As far as attributing "credit" to the "discovery" of Mykonos, I should like to add some pertinent facts.

At the beginning of the 1950s, Mykonos, along with Crete, Rhodes, Santorini, Patmos and other of the Greek isles was generally unknown to the world-at-large.

In 1954, the late shipowner Tassos Potamianos pioneered the first regularly-scheduled cruises of the Greek isles. He formed a tentative partnership with his Epirotiki Lines and the then fledgling GNTO to introduce the MV Semiramis, taken off a Greece-Italy ferry run, onto this new offering. The original weekly schedule was for weekend and five-day cruises. Mykonos was the only island repeated on both itineraries. Two years later others followed in the wake of Epirotiki - Typaldos and Kavounides, both of whom paralleled the itinerary. During those halcyon days, Mykonos rated a full day's stay on these sailings compared to the three to four hour visit now.

During those first cruises of the MV Semiramis, representatives of such publications as the *New York Times* and *Vogue* magazine were invited to participate. As a result of this cruise, the island of Mykonos was "discovered" as your story reported.

It would be remiss not to mention that during these past two decades one of my pleasures has been to promote and enjoy the cruises of Epirotiki.

Connie Soloyanis
Epirotiki Lines

Review Reviewed

Although I do not usually reply to book reviews, Brenda Marder's review (*The Athenian*, April 1984) of my *American Intervention in Greece, 1943-1949* (Columbia University Press, 1982) is so unbelievably hostile that I am compelled to respond.

First, she quite misrepresents me when she claims that I thought the only alternative to American military intervention in Greece was a Communist military victory, and that I considered such a victory perfectly acceptable. In fact, a good part of *American Intervention in Greece* is devoted to showing that neither the Greek Communist leadership nor the Soviet Union wanted a civil war in Greece. In this framework, I argued that a more conciliatory policy toward the Left by the American government might have prevented that con-

flict or, later, brought it to a halt with far less death and destruction than actually ensued.

Second, Ms. Marder states that *American Intervention in Greece* is not a "respectable" scholarly book, but "a polemic." Along the way, she cites an alleged lack of footnotes and "reliable" sources. In actuality, the 312 pages of text are bolstered by 951 footnotes, drawn from 84 manuscript collections, 22 interviews and other personal communications, and numerous books and articles in assorted languages.

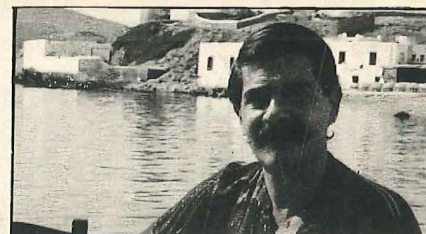
Finally, Ms. Marder's condemnation of the book seems quite at odds with the scholarly appraisals. The *American Historical Review* called "an important book, rich in factual material and in argument" which "contributes much to the understanding of the origins and tenor of the Cold War." *International Affairs* praised it as "a fascinating exposition of American dealings with Greece" - an "excellent detailed historical account." "A remarkable book," proclaimed the *Pacific Historical Review*, adding that it was "the most thoroughly documented book on postwar Greece." *Reviews in American History* termed it simply "much the best study we have of this subject."

I hope that readers of *The Athenian* will venture beyond Ms. Marder's testy review to read the book.

Lawrence S. Wittner
Professor of History
Albany, New York

Forgotten Feathers

The following paragraph was inadvertently omitted from the bottom of B. Samantha Stenzel's July article entitled "Petros the Pelican."



Information for this article was gathered from the residents of Mykonos and the author's observations during numerous visits. Also, a good deal comes from Bo Patrick's charming book, **Whitewash and Pink Feathers**. The book can be purchased at Bo's shop, **The Little Venice Gallery**, where author/photographer Bo would be glad to chat with you about his life in Mykonos.

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our town

This is a guest editorial
by Elizabeth Herring

We Athenians

"Athenians!" the foreigner exclaims, his voice an unstable chord of exasperation and admiration. "Whatever makes you people tick?"

It isn't the first time I've been asked to expound upon the subject – I am, after all, one of the ticking group to which my foreign friend refers. (Nor is it the first time I've felt, Herr Freud notwithstanding, that the *unexamined* life must be the *only one worth living*.)

For how is it possible to describe the Athenians? What *does* make us tick? What *are* we like? (And have you got several years for even the abbreviated beginning of an answer?)

Perhaps one *can* generalize about the Parisians, and John Russell does so in his recent book, *Paris*.

He can get away with "Parisians take nothing for granted," or "Parisians watch people the way birders watch birds, and they are never deceived," for example. He can go on and on with such succinct observations and, having lived amongst Parisians – albeit briefly; I couldn't wait to get back to Athenians – I tend to agree with him: Russell's pronouncements on the Parisians hold water, or wine...

But generalize about the Athenians?

Whenever I begin to describe us, I find myself compiling a catalogue of minute, specific, contradictory bits of observation about individuals and their individually quirky behaviors – each bit at odds with every other bit, like *tesserae* at war in a sort of biochemical mosaic.

And the picture I come up with would only incite further exasperation (and admiration?) from the foreigner unwittingly dropped into our schizophrenic midst. What makes us tick? Everything. Who are we? Everyone. If one makes some generalizations about us, does one err? Every time.

For, you will find...

Athenians are blue-eyed Macedonian bakers with ginger moustaches and big

ruddy knuckles driving vans purchased in Frankfurt full of croissants; Italian-speaking, Rhodian goldsmiths with exophthalmic eyes the color of dark pansies, and two sons at Oxford; Sicilian-Constantinople refugees, swallowing our *lamdas* and practicing medicine on Mykonos; and members of every other foreign Greek-community-come-home, from New Zealand and Zimbabwe, to Moose Jaw in Saskatchewan – bringing with us Greek dialects and cultural idiosyncrasies born of the mix of Greek and African, Greek and Arab, Greek and American cultures – hatched in all those one-of-a-kind and never-again nurseries of the diaspora, but now come home to roost in the cradle of democracy.

We may reside in a three-story penthouse on the slopes of Lykabetos with a live-in Filipina maid who speaks no Greek and only her own brand of English, but who, nevertheless, has been taught to make *moussaka*, for twenty.

Yet we may also scrub floors for our neighbors' money in the morning, collect their children from school at midday, and go home to drink ourselves silly in the afternoon, left alone by grown children with only a crosseyed cat for company.

Or, we may be an unmarried couple living with the child of his former marriage in Ghizi, commuting "home" to some western island for the olive harvest, and never feeling really at ease in the big city.

We are dues-paying members of Weight Watchers, who repair to the *plateia* in the cool of the evening for a Black Venus torte, or Peach Melba, with our equally portly companions. But we are up early the next morning for tennis lessons in Halandri or several hours of buffeting by those strangely ineffectual machines at the slimming studio.

Too, we are svelte and tall and post New Wave, outfitted in knock-offs of Paris' latest – billowy, multi-pocketed

trousers to the knee, black flats (a marriage of Uniroyal Tire and the Roman Legion,) a midi-blouse with padded shoulders but everything else quite visible to all through khaki-colored net.

We are short-tempered and shrill, and everyone gets quite a piece of our mind if we get out of bed on the wrong side. The *Laiki* man weighing cherries in his rigged scale, for example, the taxi driver who goes a block out of our way, and the waiter who overcharges us ten drachmas are all told, in no uncertain terms, what to do with "their Virgins."

We are also the world's most generous and selfless and modest friends, picking up a taverna bill for six and using our rent and electric bill money to pay, cooking chicken soup or *Briam* for a sick friend every morning before going off to work, and delivering it to his door, taking in relatives, tourists and others in need, and never demanding any consideration in return. In some ways, we Athenians still operate by the village laws of hospitality, and see Athens as just the largest of our country's villages.

We are in awe, still, of anything made abroad – the word *mevla* (Made In England) still in use – but we also make fun of ourselves and exhort one and all to "buy Greek." (When we do, we are often pleasantly surprised by the quality.)

We queue-barge without batting an eye, and then lambast those who cut in on us. Yet, too, after a sweltering two-hour wait at the polls, we are still quite willing to let yet another pregnant woman or mother trailing her (borrowed?) brood go in to vote before we do.

Athenians will unhesitatingly steal taxis out from under one another's noses, cut one another off ruthlessly in traffic, and give pedestrians no quarter whatsoever. ("God gave them two eyes, didn't He?")

For "one little second, only" we abandon our vehicles in mid-street while we

collect our drycleaning or drop a daughter at her ballet, or French, or piano, or drawing lesson, and we invent unbelievable but creative excuses for the traffic piled up and honking behind us when we return.

As new drivers, we hang a giant "N" in our car's rear window: A skull and crossbones would be more indicative of our driving skills.

We Athenians are more politically involved than anyone else in the world – yes, there is one generalization that holds ouzo – and we debate the merits and demerits of our myriad parties and their spokesmen from dawn till dusk. Athenians may be easily distinguished as belonging to one party or another by what newspaper they choose to hammer home their arguments on the café table.

When evening comes, however, PASOK, ND and KKE troop off together for an evening of wine and song at a local *kentro*, where newspapers and tempers are checked at the door.

In the summer, we still ship our wives off to the islands while we stay in town and work like demons all day so we can spend the evenings with our newfound foreign companions. Or, more modern, we may bundle our *wives* off to make room for that delightful younger man.

(We are resourceful, if a bit Victorian, in our mores.)

We may also be scrupulously moral in a neo-European sense, eschew marriage, live together, share expenses, and do the dishes every other day. We take the baby to the park in the stroller while our wives go to the cinema, and we even find we enjoy it.

We are excellent, if curious, neighbors, and rarely confront one another if there is a less direct face-saving method of achieving peace. We don't even bother about yelling or banging our shutters when the youth downstairs plays disco music at 3 a.m. Poor dear, he's going into the army next month.

We are rotten, meddling mothers-in-law and, remembering *our* rotten, meddling mothers-in-law, we are tender, tactful mothers-in-law.

We are scrupulously clean housekeepers, and we leave our trash bags on street corners for the cats to get into: Then we heave stones at the cats.

We marry for money. We marry for love. We marry the girl from *Neo Iraklion* that Aunt Cassiani sent out to Africa for us to marry.

We speak four languages fluently, but cannot, for the life of us, give adequate directions to the train station.

We will guard the tourist's purse, left by accident on the park bench, with our lives. We will also do you out of twenty thousand in a business deal if we can get away with it. We will bail a friend of a friend of Niko's out of jail if we hear of his need. We will never ever steal a friend's girlfriend.

We call a projectionist who mangles the film reel a "butcher," the youth who dances divinely a *palikari*, or "brave young man." In moments of rage, we can call our wives anything under the sun. In moments of love, they are "our dolls," "our spirits," "our eyes," "our lives."

We are vain and humble, sensual and distant, demanding and patient to a fault; we are hard of hearing when we watch T.V., attentive to friends' unspoken needs and stingy with all but our immediate families, always late for everything but doctors' appointments (yes, there's generalization No.2;) we are proud and slavish, aggressive and fearful, assertive and insecure, loving and indifferent...

...and I doubt John Russell will ever come to Athens to write a book about us, because he'd never be able to fit us into one of those nice neat little molds that will do for the Parisians, but not for the Athenians, not ever.



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F-5 "freeze" U.S.-Greek relations

An alleged U.S. "freeze" on the sale of second hand F-5 fighter jets to Greece by Norway last month spun another thread in the spiderweb of Greek-American relations and launched a dramatic name-calling session that stole the headlines.

The "freeze," reported the *Sunday Times*, was designed to "punish" the PASOK government for what the Reagan administration perceives as "rabid" anti-Americanism, fervent support of Russian views and a dubious role in combating international terrorism." This information followed the revelation that Greek envoy to the U.S. George Papoulias was summoned by the State Department and told by Assistant Secretary of State Richard Burt that the F-5s might go instead to Turkey.

To Congress, Burt said: "It is often very frustrating to deal with a government, an allied government, that defends the Soviet Union and criticizes the U.S."

The immediate Greek response was a wrist-slapping statement by government spokesman Dimitris Maroudas which accused the U.S. of interference in domestic affairs and hinted broadly that if the "violation(s) of sovereignty" continue, the agreement allowing four American bases to operate on Greek soil could be entirely revised.

Maroudas said Greek policy serves national interests and that the government would not "yield to direct or indirect pressure from a country that over-arms Turkey, thus increasing the threat against Greece and Cyprus."

His talk of interference referred indirectly to the house-raid of a suspected Athens-based Jordanian terrorist by a CIA agent. The apparent blind Greek eye to terrorism within its borders has long been a bone of contention with the U.S. The expulsion of the CIA agent combined with the Greeks' overt sympathy for the Soviets on NATO issues, and a long and legal strike over American compliance with Greek labor law added to American irritation with Greece.

Perennial gentlemen, U.S. State Department spokesmen reacted to Marouda's statement saying: "We value our relationship with Greece and while at times we have significant differences,

these must be considered in the larger content of relations between two democratic allies whose perspectives can differ but also coincide."

The F-5 issue proved a last straw for some and prompted a wave of indignant editorials in the Western press. Prime Minister Andreas Papandreou was labelled "outrageous" by the *Wall Street Journal* for accusing the U.S. of perpetuating a strategy aimed at "expansion and domination." Entitled "Greek Mythology," the editorial also noted the "odd company" kept by Papandreou, alluding to his recent visit to

eastern Europe. Both East Germany and Czechoslovakia are hosts to Soviet SS-20s aimed at Greece's NATO allies.

The upshot of the collective incidents, underlining the already pronounced differences between the two nations, was a two-hour conversation between Papandreou and American envoy Monteagle Stearns at the prime minister's residence during which all aspects of U.S.-Greek relations were discussed. Although the two reported "no solutions," a decision was made a few hours later to allow Greece the F-5s.

Conspiracy scandal greets Papandreou

Prime Minister Andreas Papandreou came home from the EEC summit in Fontainebleu just in time to witness the birth of a scandal.

On the day of his return from France, June 27, the ostensibly pro-government daily *Romiosyni* had published details of an alleged "plot" to overthrow the government and replace it with PASOK defectors, supported by the New Democrats. The story was apparently written by the paper's chief editor Costas Yeronikolos, who previously held the top editorial job in the defunct pro-PASOK *Eleftheri Gnomi*. It implicated several cabinet members, a slew of MPs, Parliament Speaker Yiannis Alevras and President Constantine Karamanlis, who was to have masterminded the plan.

Yeronikolos was expelled from the PASOK membership mere hours after the offensive issue of *Romiosyni* hit the streets.

Yet although Papandreou immediately expressed his "deep indignation," a late night PASOK release called the allegations "blatant lies," and two of the ministers implicated announced their intentions to launch libel suits, the story blew over the next day with a request by Karamanlis that no legal action be taken on his behalf. Papandreou demonstrated his agility by sidestepping reporters queries and has reiterated his support of the president's re-election next October.

The conspiracy story as Yeronikolos reported it was based, he claimed, on information gleaned from high level PASOK individuals. It had the plotters banking on a PASOK defeat at the

Euroelection polls Oct. 17, in which case Karamanlis would oust the government on the basis it no longer represented the electorate. A new cabinet would be formed, headed by either present Minister to the Prime Minister, Apostolos Lazaris, or Alevros. This new cabinet would seek a subsequent vote of confidence from the parliament through the anticipated support of the New Democracy minority and PASOK defectors.

The next edition of the struggling *Romiosyni*, which was suffering circulation woes before the "scoop," carried a detailed defense of its decision to publish the potentially libelous story as well as an outline of the legwork involved in its research.

"We told the truth and we're proud of it," proclaimed the lead story.

The conspiracy allegation was published barely 24 hours after government spokesman Dimitris Maroudas had charged that scandalous rumblings among the "local establishment" were part of a plan to "undermine the government."

PASOK's interparty problems, which began to surface with the resignation of Assimakis Fotilas, foreign Undersecretary for expatriate Greeks, were further marked by the forced resignation of Anastasios Peponis as Minister in Charge of Radio and Television. But apparent domestic problems were quickly sublimated, taking a comfortable back seat to the larger looming problem of severely deteriorating Greek-American relations.



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PASOK undersecretary resigns

Assimakis Fotilas, former PASOK foreign Undersecretary for Greeks abroad, is facing disciplinary action from within the party following his controversial resignation in late June.

Fotilas made public his blanket disagreement with all PASOK policies on national, political, economic and electoral issues after his letter of resignation was accepted. He claimed he was motivated by "political conscience" and that the handling of these issues was complicating "earlier errors."

Prime Minister Andreas Papandreou counter charged that Fotilas' unexpressed concern over government policy on what the former undersecretary perceived as developing dangers was a "most heavy political and ethical off-

ence."

Fotilas had submitted his resignation letter prior to the Euroelections, but stipulated its release was to be held so as not to interfere with the campaign. Suggestions by journalists and other observers that the resignation was due in part to territorialism because both First Lady Margaret Papandreou and Foreign Undersecretary Yiannis Kapsis had violated Fotila's ministerial province went un denied. Other speculation has it that Fotilas was reacting to Papandreou's refusal to include him on the PASOK Euroelection ticket.

Fotilas was later named as being part of an alleged conspiracy to overthrow the present government.

Gold produced, ruins discovered

The first Greek gold was produced last month in the form of dust in northern Greece by scientists with the Geological Mineral Research Institute.

The semi-industrial experimental unit at Palaiokastro, Terpni has produced an initial sampling of gold dust and the lode is expected to yield 2,000 kilos of pure gold.

The discovery of an ancient city was an archaeological bonus of the mining work, although the hillside excavation will cause some delays in the search for ore. Exploration continues for other lodes and reports are encouraging in the Nigrita area.

Andropov's son to be Soviet ambassador

Unnamed sources last month confirmed the well known secret rumors that Igor Andropov is slated for promotion to the top diplomatic job in the Soviet Union's Athens embassy.

The son of the late Soviet leader Yuri Andropov, is projected to arrive in Greece in late summer to replace outgoing envoy Vladimir Kaboskin. Most recently, the forthcoming ambassador was deputy leader of the Soviet delegation to the European Disarmament Conference in Stockholm, where the posting was hinted at through references to Andropov as "ambassador."

The Athens embassy is considered an important Soviet mission in Western Europe because of Greek membership in NATO as well as the small, yet active Communist Party.

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Libyan deaths blamed on Qaddafi hitmen

A wave of attacks on apparent anti-Qaddafi Libyans living in Athens seems to support the claim by a London-based revolutionary group that Libya has sent assassination squads to Greece to eliminate political opponents of state leader Col. Moammar Qaddafi.

Three expatriate Libyans were shot dead and one was wounded in recent weeks lending credibility to claims by the anti-Qaddafi National Front for the Salvation of Libya that hit men are poised in Greece, and perhaps West Germany, to silence its supporters.

The first shooting death, of ostensibly apolitical Mohammed Salem Satiti, 50, a resident of Athens for three years, occurred on the last of a three-day visit by the Libyan foreign minister. Ten days earlier, a known Qaddafi opponent was shot in the stomach by a man with a silencer. The victim, 30-year-old ethnic Greek Emmanuel Moustafa Chiladakis, had distributed an anti-Qaddafi Arabic newspaper from his general store. A Libyan airlines employee, arrested after a rooftop chase, has been charged with the shooting and is in custody of the Athens police.

Less than two weeks after Satiti's assassination, two Libyan students of medical technology were found dead in a Filis Street apartment. Attia el Faltaz, 20, had been shot three times in the chest. Abdul el Sawi, 21, was found gagged with a bloodstained towel and was beaten and strangled before taking two bullets in the back.

The students' political leanings remain unclear. They were in Greece on Libyan scholarships but have been contradictorily described as vehement opponents of the Qaddafi regime.

The Greek government responded to the terrorism with a delayed and rather lame protest to Libya on the heels of Libyan minister Abdulssalm Treiki's visit, which resulted in strengthening the already good relations between the two countries.

Greek Prime Minister Andreas Papandreou plans to make an official visit to Libya later this year, likely to continue discussions concerning ammunition and small arms sales to Libya.

See page 30 for more details on terrorism in Greece.

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EEC resolves crippling budget block

While the specific Greek concerns of trade with Turkish Cyprus and the permanent return of the Olympic Games were put on hold at the European Community summit in late June, the 10-nation trading block did achieve a measure of success in common concerns, particularly in its resolution of a crippling dispute over budget inequities.

At the Fontainebleu summit, the leaders agreed on a new system for determining Britain's contribution, a thorny issue that paralyzed the community and caused the last two summits to fail. Of the member nations, only Britain and West Germany pay more into the community coffers (24 billion in 1984) than they receive in benefits. Margaret Thatcher's tenacity on the subject, which earned her a reputation for stubbornness during the Athens summit last December, will pay off in the form of an 800 million dollar refund - precisely half of its contribution for this year. Refunds to Britain will continue yearly, depending on the difference between contribution and benefits.

The debt-ridden community will pay for this and other budget demands by increasing its share of national sales taxes from 1 percent to 1.4 percent.

The resolution of the British inequity gripe was a feather in French President François Mitterand's cap, whose six month term as Summit Council chairman expired days after the close at Fontainebleu. The removal of this stumbling

block gives leaders a clear approach to other community problems.

Greece voted in favor of all summit decisions, but Prime Minister Andreas Papandreou noted that the nebulous term "financial discipline" should be re-defined to assure minimum expenditures.

Common European passport possible

The general lack of public interest in the European Community indicated by widespread voter abstention in the Euroelections contributed to the nation leaders' decision to agree on a series of proposed measures designed to promote a feeling of unity among citizens of member nations. These include:

- a single European passport for all citizens of the community.
- free circulation of goods across borders
- reduction of border formalities and creation of a single border post at frontiers rather than one post for each country
- recognition by member countries of diplomas issued at universities in each country
- creation of a European flag, a European hymn
- pooling of talent for European sports teams
- creation of a team of editors and writers to produce a new history of Europe
- creation of European volunteer teams to work in developing countries
- creation of a European radio and television network.

Capital of Europe

Athens has been named the 1985 cultural capital of Europe as part of the EEC's general thrust towards achieving unity among member nations.

Planned events include: a series of symposiums dealing with subjects such as Greek philosophy and the influence of Athenian monuments on architects beyond the Greek borders; theater, art and musical events; a film festival; student peace displays; and the proclamation of Athens as the city for peace and democracy.

The following year, Amsterdam will take over as the continental cultural capital.

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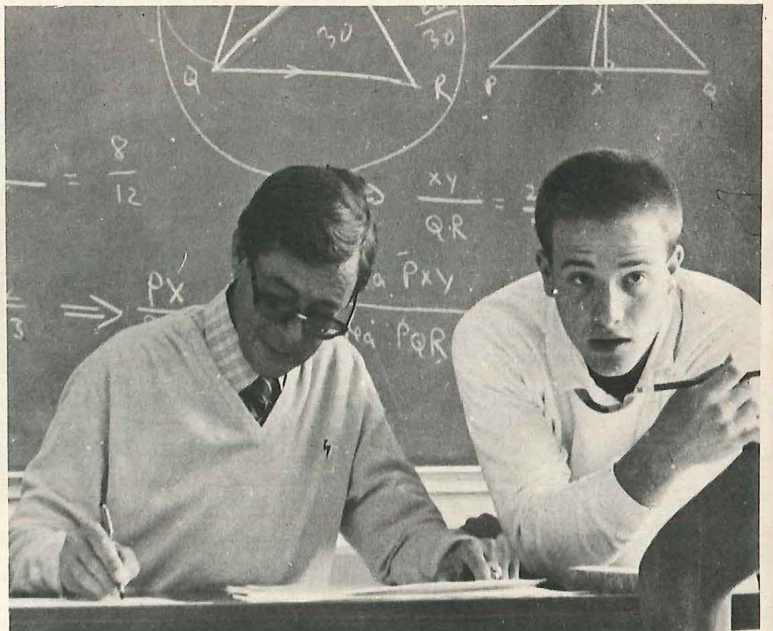
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It was a scandalous provocation, the prosecutor decided after police arrested three young Dutch women found naked on the throne of Minos at Knossos. Their **provocative** pose, they claimed, was merely a rest between costume changes for the film they were performing in, an activity given the go ahead by the Tourist Board. Perhaps the three, aged 17, 19 and 22, were merely taking advantage of the scene change to promote their all-over tans.

And while we're on the subject of public nudity... At least one Italian had occasion recently to remember his country's celebrated victory at the World Cup two years ago. Francesco Salvatore Gabrielle, an eccentric 48-year-old boutique owner and six year resident of Greece was reminded of his celebration in court recently. He'd fallen asleep on two chairs outside the cafe where he'd watched the game. The next morning nearby residents saw his apparently naked body and were offended enough to call the police. Gabrielle told the prosecutor he was not naked at the time, but was wearing a g-string swimsuit. Clearly not a fashion follower, the prosecutor requested a description of the thong. Gabrielle complied graphically, paralleling his attire with that worn by **Tarzan**. Obviously unimpressed with this nebu-

At Random

lous link with the vine-riding celebrity, the prosecution declared Gabrielle's scanty sleeping costume an offence to public decency and sentenced him to 15 days with a three year suspension.

Retired gynecologist T. Tandanassis claimed he was acting out of humanitarian motives after he was caught selling a baby for more than half a million drachmas. The 70-year-old from Thessoloniki said he intended the bulk of the money to go to the impoverished gypsy father of the child, who was struggling to feed his other seven children. He was discovered when an embittered, **childless** mother couldn't pay the asking price and informed police. Later investigation revealed at least 16 cases of baby selling by the ex-doctor, assisted by K. Kalamiotou, a gypsy woman. The total take is estimated in the neighborhood of five million drachmas.

Georgia Christodoulou of Petro Trikala told police she will dance on her husband's grave after she confessed to killing him with two blows of an axe. The 55-year-old farmer's wife said her husband demanded at knife point that she fulfill her wifely duty. The couple did not share a bedroom and a dispute over land

division kept them from legal separation. Mrs. Christodoulou said her husband's generally threatening behavior led her to sleep with the axe under her pillow. Immediately following the violence, she hitchhiked six kilometers to the nearest village police station to turn herself in.

The "**Dragon**" of Nea Philadelphia, convicted rapist G. Halous has been handed a seven year, 10 month sentence for the rapes of 35 women since 1971. The 44-year-old Halous is married with two children. He used a gun or stiletto on his victims.

Latter day **Robin Hood**, Theodoros Venardos known for his technique of disguising a gun with a bouquet of gladiolas to rob banks, hanged himself in his prison cell last month. Venardos, serving a 21 year 8 month sentence in Korydallos prison for armed robbery, had created problems for the military junta when, dressed as a Catholic priest, he would wave his deadly bouquet at bank tellers, demanding huge sums of money. His death was the last of 15 suicide attempts, the previous tries by means of swallowing kitchen utensils and other objects. He had repeatedly requested pardon.



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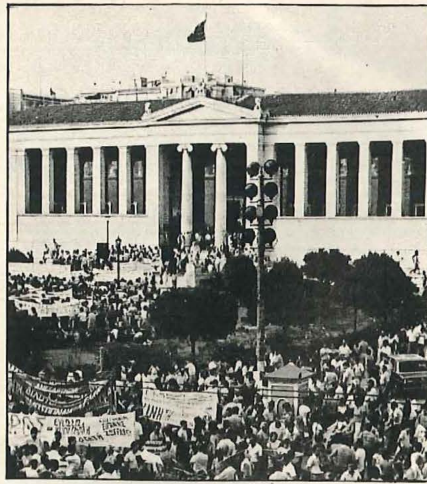
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* Executive Travel Magazine October 1983



What began as a practical joke transformed into an ecological campaign by a group of Thessalonika nature lovers recently.

The staff at Ellinikon airport had thought to put a scare into passengers when they killed an adder and hung the snake's body in the departure lounge. But the Thessalonika Ecological Movement got wind of the joke and decided to launch a campaign to inform the public of the value of such snakes and request their protection. Adders, as most snakes in Greece, are not poisonous and in fact are helpful in controlling the rat population. The only poisonous snake in the country is the viper and the ecologists are asking the public, whether gardeners or jokers, not to kill the harmless serpents. In effect, they want the adder to go forth and multiply.



Spiros Mantzaris

Mass rally at Athens University

Thousands observe 10th anniversary of Cyprus invasion

Events marking the 10th anniversary of the invasion of Cyprus by Turkish troops held an underlying tone of sobriety last month, the first time the invasion date has been observed since the declaration of independence by Turkish Cypriot leader Rauf Denktash last November.

While both Greek and Cypriot governments as well as sympathizers in the United Nations and abroad have continued to denounce the self proclaimed independent state, the Denktash UDI move remains unresolved.

The anniversary of the July 20, 1944 invasion, which immediately followed the Greek junta coup against President Archbishop Makarios, had support throughout the globe where rallies and marches called for solidarity of the Cypriot struggle and slammed the U.S. for its apparent pro-Turkey stand.

U.S. presidential candidate Walter Mondale's selection of Geraldine Ferraro as his running mate raised hopes on the Cyprus question on the eve of the anniversary. Both Mrs. Ferraro and Mr. Mondale have criticized the Reagan administration for its fence-sitting on the Cyprus issue. Mr. Mondale's campaign platform dealing with foreign policy promises a more active U.S. role in applying U.N. decisions regarding Cyprus. Specifically he said the Democr-

ats would like to "ensure the departure of Turkish troops from the island, the return of the refugees, the reinstatement of democracy in its entirety and respect for human rights for all citizens of Cyprus."

In Athens, thousands marched from the university gates to the Turkish and American embassies. And in Nicosia President Spyros Kyprianou addressed the masses. The three major parties in Greece were represented there by a seven member delegation of parliamentarians.

The days preceding the rally were marked by activities ranging from memorial blood donations in honor of those soldiers who fell during the invasion (the blood to go to Greek children suffering from Mediterranean anemia) to communist rallies calling for a Greek withdrawal from NATO.

Insufficient explanation for Frenchman's death

In a move to protest an insufficient explanation for the death of Frenchman Jean Marie Masselin in mid June, France recalled its ambassador from Tirana.

Masselin, an employee of the Club Mediteranean in Corfu, had been scuba diving with two friends from a rubber dinghy near the Albanian coast when bullets riddled the craft. The three dove into the sea and Masselin's two French companions swam safely to the Greek yacht from which they had launched the dinghy, one suffering a minor wound. But Masselin headed for shore and was reportedly seen standing on a rock with arms raised, surrounded by Albanian soldiers. His decomposed body was recovered by a fisherman a week later.

The official Albanian news agency reported that a motor boat with three people aboard had heeded initial warning shots, but returned hours later when one man came ashore. ATA said the violator escaped unharmed with the other two in the vessel.

Albania's envoy in Paris was unable to provide a satisfactory explanation of the incident.

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ENVER HOXHA

Albania: A View From Inside the Barbed Wire

Raw courage, born of the faith that life *must* be better in Greece than Albania, recently led three young border guards to flee the oppressive life in the police state. The three men in their early 20s, whose orders were to shoot escaping Albanians, concluded that since there were no Greeks seen trying to escape into Albania, the grass must certainly be greener under the nurturing of democracy. They burrowed under two electric fences, crossed two minefields and carried poison capsules with them, prepared for suicide in the event of torture.

By Lee Stokes

Muhamet Koci will likely never again see his hometown, Tirana, Albania's capital city. This year, the 21-year-old private along with two fellow border guards decided to defect to Greece and accept the consequences, both for themselves and their families left behind. He and fellow refugees Shkelqim Puto, 22, of Vlore and Amza Qamili, 23, of Kavaja (all pseudonyms) are now awaiting sponsorship to the United States where they are eligible for entry as political refugees.

The three, in a recent interview, provide rare insight into what has

been tabbed the world's most repressive police state. They report a growing dissatisfaction among Albanians as the country's struggling economy is being strangled by inflation and severe shortages of basic food items. They also tell of increasing disciplinary problems within the ranks of the tightly knit armed forces. And they reveal that, contrary to rumors of his death, Enver Hoxha, the uniquely Stalinist and ruthless 74-year-old dictator of Albania is quite alive and actively ruling with austerity.

"Meat, which used to be available



Women soldiers chatting on a cobbled street in Gjirokastra, better known to most of its residents as Argyrokastra. Albanian women were emancipated after the communist takeover. Women undergo military training and, like men, are required to put in one month a year of "productive labor" in agriculture or construction.

at least once a week in Tirana, is now in short supply, has deteriorated in quality and has gone up in a year from eight to 24 leke a kilo," says Koci. He adds that other basic rationed food items, such as cooking oil, sugar and salt, have increased in price by more than 200 percent in the last two years, while wages have remained the same.



A statue of a World War II partisan hero surrounded by apartment blocks in the center of Tirana. Most Albanians live in small apartments heated by wood or coal stoves, and cook on kerosene burners. Workers on state farms also live in rented apartments. Rents are fixed at no more than four per cent of the family income, and most married couples live with their parents or in-laws. The basic monthly salary is 500 leke (70 U.S. dollars) and Albanians pay no taxes.

**Photographs
by Kerin Hope**

"To pay for half a kilo of vegetable oil or one kilo of sugar, you must now work for one day." Koci blames the shortages on poor equipment, lack of spare parts for all but absolute Soviet machinery and the country's isolation, magnified since the 1978 break with China.

The average worker's wage in Albania's rural provinces is eight leke a day (about one hundred drachmas) and 16 leke in Tirana, the guards say. "But while last year you could buy a pair of shoes, trousers and a shirt for the equivalent of two month's pay, today you need to work for two - and-a-half months to buy the same things, and the quality is worse," says Puto.

Koci's parents, are members of the communist party and on staff at the party daily, *Zeri I Popullit* (Voice of the People.) He notes: "We were constantly told by our officers to be on the alert for Alba-

nians fleeing across the border, and our orders were to shoot to kill. I never saw any Greeks fleeing their country to come to Albania, even though we were told the Greeks were experiencing severe economic hardships and were being helped out with aid by Albania. Also, I could never see any Greek soldiers on their side of the border, even though we were constantly warned that they were the enemy and we should be prepared for an imperialist attack. I realized it must be better and freer on the other side, and having had enough of official lies and propaganda, decided to see for myself."

One Western diplomat, who has lived and worked in Tirana, says the official party line aims to "play on traditional Albanian fears of foreign intervention, and promote a sense of insecurity which in turn, leads to acceptance of Albania's isolation, and portrays Enver Hoxha as the

only hope for his country."

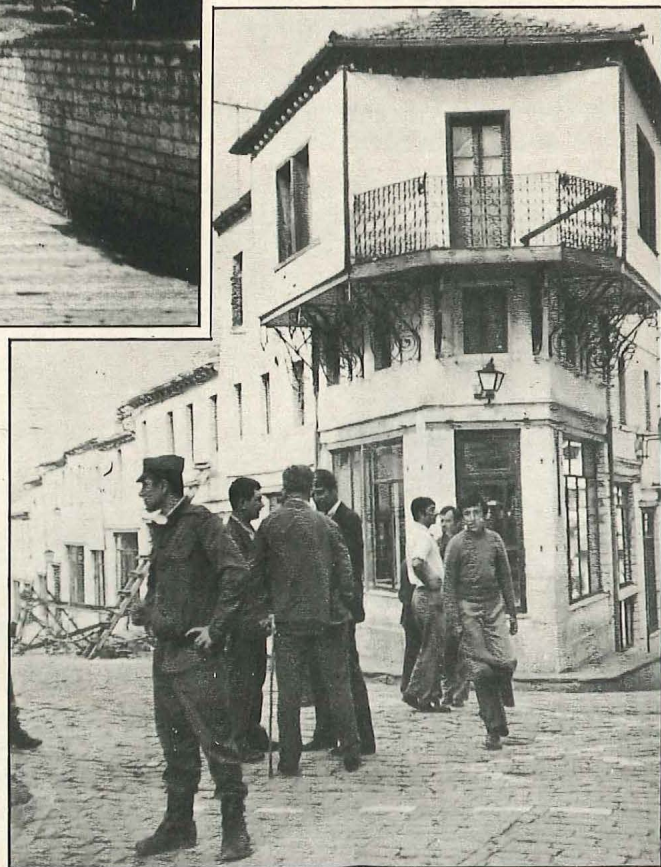
For centuries, Albanians have cultivated their isolation as a form of survival, given their presence in a predominantly Slavic area in the South-West Balkans. Even King Zog, Albania's last monarch, preferred limited contacts with the rest of the world. Greek diplomats who have lived and worked in Albania say that among Hoxha's successes are: the unification of the perpetually divided and warring Geg tribes of the north with the Tosks of the south; the elimination of the *Vendetta* system which plagued the country before the war; the feeding and clothing of a people in whose country every single bridge and factory had been destroyed during the Axis occupation; the abolition of gross disparities between the rural and urban areas; and the creation of an almost self-sufficient state.

But the price for these achievements has been enormous. Western diplomats estimate that three out of every ten Albanians are in some way associated with the security apparatus; at least 100,000 political prisoners or religious dissidents (including 25,000 ethnic Greeks) are being



A street in Gjirokastra, a center for the Greek-speaking minority in southern Albania. Reconstructed by Ali Pasha, the despot of Epirus, in the 18th century, the town is famous for its stone mansions, built by wealthy Greek merchants. Gjirokastra, the birthplace of Enver Hoxha, is now a "museum town" and many of its buildings are being restored.

An Albanian soldier on a street-corner in Gjirokastra. The military are on view in towns all over Albania, often strolling in pairs and carrying kalashnikov automatic weapons. The countryside is dotted with concrete pill-boxes, bunkers and emplacements for World War II vintage anti-aircraft guns, intended to repel what Enver Hoxha calls "The Anglo-American threat."



held in work prisons scattered throughout the country where at least 7,000 have reportedly died of torture or malnutrition.

Freedom of religious worship has been particularly hard hit. In 1968, Hoxha declared the Albanian state the world's first atheistic nation, and closed down all churches and mosques. Koci, whose grandmother secretly taught him some essentials of Christianity, says only a token church and mosque exist in Tirana today as museums, and these are closed to Albanians.

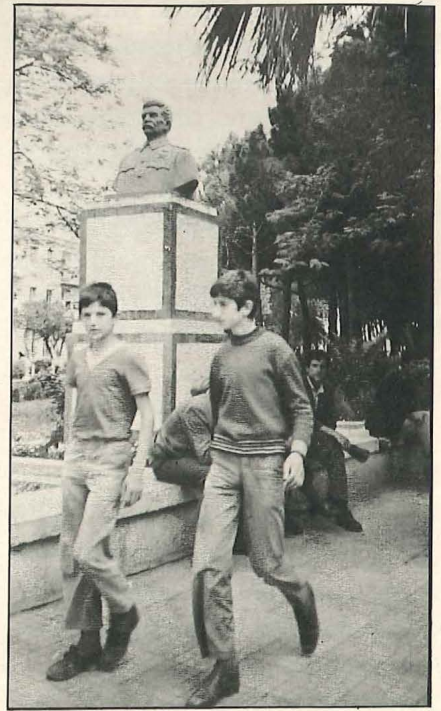
"Churches were either demolished or turned into community centres. Christian sacraments such as baptism, marriage or funeral services were banned, making the sign of the cross is a criminal offence punishable by ten years hard labor, and crosses on graves have been removed," he says. "Priests and Imams who survived earlier purges

were forced to abandon the clergy or were imprisoned, while icons, statues, religious articles or books were burned."

Koci estimates there are some 400,000 Catholics in Northern Albania, concentrated near Skodra and Lezha. Since 1968, they have had to hide their religious beliefs, but secret masses continue.

"I have heard that many Catholics in the North have been transferred to mines for five years for attending secret religious services," he says, adding that the problem is so acute even Hoxha has expressed public concern over the continuation of religious beliefs.

"In one of his recent speeches, Hoxha expressed suspicion that religious ethics are indeed being kept within families, that religious faith is alive in the conscience of many Christians and that such faith is being transmitted to the new genera-

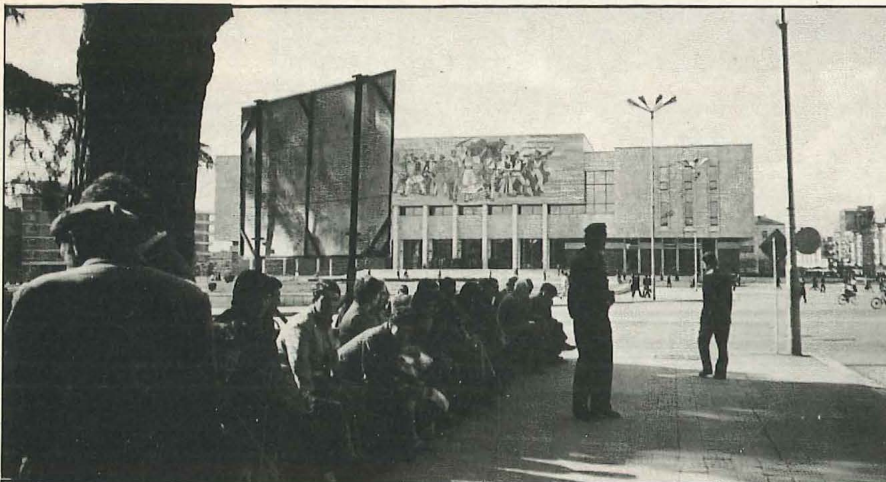


A bust of Joseph Stalin in a park in the central Albanian town of Fier. Statues and busts of the late Soviet leader abound in Albania—the only ones to be seen outside his native Georgia. Albania remains faithful to Stalinism and has had no relations with the Soviet Union for more than 20 years.

The beach at Durres on the Adriatic coast, Albania's main port and seaside resort. Albanians flock to the sea from Tirana 48 kilometers inland, on their weekly rest-day, by train, bus or bicycle. But special permission is usually required from local party authorities for travel. At one end of Durres beach, armed sentries guard a fenced-off area of villas reserved for the Communist Party elite.



Carpet weavers in a factory at Saranda in southern Albanian, on the coast opposite Corfu. The factory exports rugs and carpets to Eastern Europe and, occasionally, West Germany. Saranda, a popular holiday resort has a large Greek-speaking population, estimates of the ethnic Greek minority in Albania range from 400,000 (the Greek figure) to 25,000 (the Albanian figure.)



A group of Albanians waiting for the bus in Skanderbeg Piazza in Tirana. The capital has a population of about

300,000 and like provincial towns, is surrounded by a huge state farm of which produce is expected to feed the city. Across the square is the

recently completed Ethnographical Museum, where most of the displays are devoted to post-1944 Albanian history.



tion," the former border guard says. A series of anti-religious articles have also appeared in the party daily recently, indicating that religion has not been completely stamped out in Albania.

However, one Western diplomat notes that religious faith will never be obliterated in Albania because it forms an intrinsic part of the nation's political culture.

"When, before the war, Moslem chieftains overran Christian tribes, Islam would appear to be the dominant religion on the surface, but in fact Christian beliefs persisted within the family, only to reappear as late as a generation later when a Christian overlord regained power," he says. "The same applies under Hoxha. Religious Albanians give the appearance of being atheistic to placate the ruthless communist regime, but within the family maintain their

had no indication of rank on their green battle fatigues that I could ascertain. Machine gun emplacements are situated at intervals of about 500 yards on country roads, and even Tirana has bunkers scattered throughout the city."

Hoxha, who has ruled since the Second World War, constantly warns of the imminent threat from "the Soviet and American-inspired imperialists." In speeches monitored in Athens and made in Tirana, Hoxha has spoken of threats by "the great Serbs, the secret firm friends of the Russians," whom he denounces as "Russo-Bulgarian revisionists."

Although Greece and Albania are still technically in a state of war and intense anti-Greek propaganda regularly emanates from Tirana, Athens enjoys surprisingly good relations with Hoxha. Annual trade between the two Balkan states

approaches \$50 million with the Albanians supplying asphalt and electricity and Greece exporting manufactured goods and raw materials.

Also, Albania's only window to the West is a weekly Olympic Airways flight between Athens and Tirana. Greek diplomats say improved relations are sought but await Albanian initiative. But the Greek minority in Northern Epirus, estimated at between two and four thousand, must have the right to learn Greek until high school at least, to practice the Orthodox religion, to be taught ancient and Modern Greek history and to communicate with Greek relatives. The Greek government emphasizes there are no territorial ambitions against Albania, and stresses that Greece recognizes its borders. A peaceful dialogue to achieve these



An ice-cream stall in Skanderbeg Piazza, the main square in Tirana, which is named after George Kastrioti Skanderbeg, an Albanian hero who kept the Ottoman empire at bay in the 15th century. In late afternoon, the square briefly comes to life as crowds pour in to eat ice-cream and talk quietly in small groups. By 10 p.m. however, it is deserted.

A fruit and vegetable stall in Fier. Shops in Albania, which are all state-owned, open at dawn and close at 10 p.m. There is little fruit to be seen, but plenty of basic vegetables. A kilo of tomatoes costs six leke (90 U.S. cents) and kilo of beans 90 qindarkas (four cents.) Cherries, when available, cost four leke a kilo (60 cents.)

centuries-old beliefs."

Although Hoxha rules his small, Balkan nation with an iron fist, he still fears rebellion from within and invasion from abroad. He attaches great importance to the nation's readiness at arms and includes women in training operations.

"Given Albania's outdated weapons, it could only resist an enemy with a sustained guerilla war," notes another Western observer recently returned from a post in Tirana. "The 50,000-strong regulars, as well as the 100,000 reserves,





A government building in the center of the Albanian capital of Tirana. Much of the city was laid out in the 1930s by Italian architects working for King Zog, a feudal chieftain who declared himself the country's monarch in 1929. The rooftop sign reads: "Long Live Comrade Enver Hoxha." A French-educated professional revolutionary, Hoxha seized power in 1944 and has run the country from his position as First Secretary of the Party of Labor ever since. Now 75, he is reported to be ailing and is rarely seen in public.

goals is hoped for.

But Albania does not only have problems with its Balkan neighbors. Hoxha broke with Moscow in 1961, when Nikita Khrushchev asked Tirana to de-stabilize its party and economy. He then turned to the dogmatic Chinese, but in 1978 denounced the relationship which brought his country at least \$800 million in economic aid. The apparent reason was that Beijing had established diplomatic relations with the United States and allowed capitalist companies into China to help develop its economy. The Albanian constitution prohibits the receipt of foreign loans or investment by capitalist multi-nationals.

"We are told in our newspapers

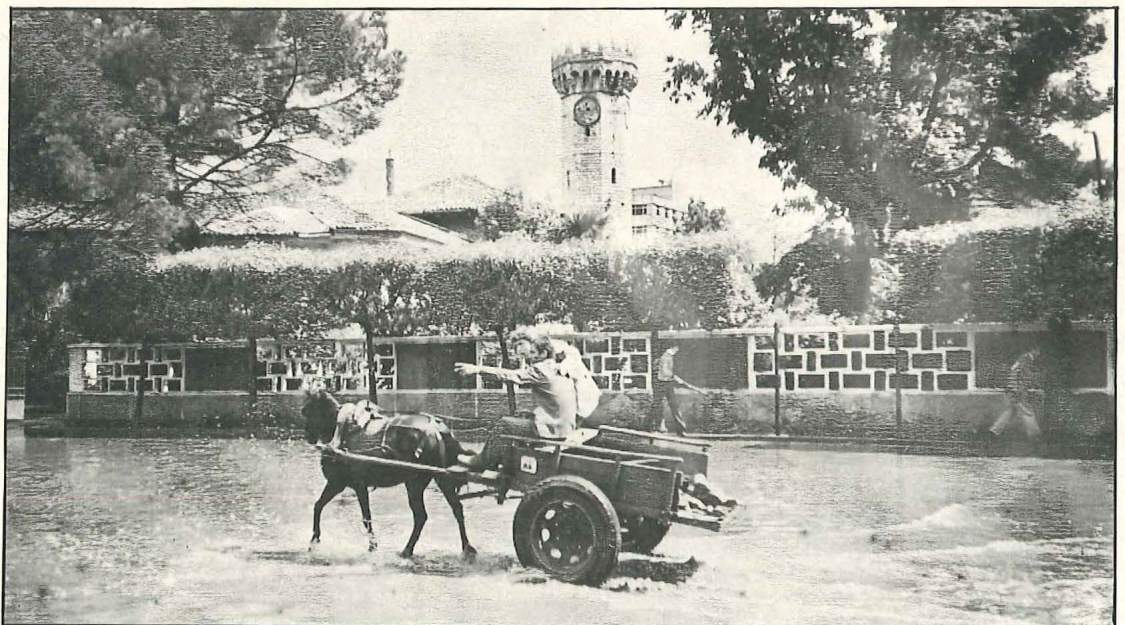
that China is revisionist and has deviated from the true path of socialism," says defected border guard Puto. "Almost every day, we read that our country is the only true Marxist-Leninist state, for the Soviet Union has, through its revisionism, turned towards capitalism and imperialism. But the greatest enemy for us, we are told, is the United States, which *Zeri I Poppullit* calls the biggest criminal in the world."

Whatever the names accorded them by tiny Albania, the superpowers have remained thick-skinned. And for good reason. Albania's strategic position and naval facilities are in a position to change the whole balance of power in the area. The Russians well remember their evic-

tion from naval installations and underground submarine pens on the island of Saseno and from Valona on the coast. American experts estimate that the Soviets have attempted three times to enter Tirana. A CIA attempt to invade Albania after the war failed also. American offers of a financial package to help him out of his economic woes have been brushed aside with contempt by Hoxha.

But Washington, Moscow and Belgrade agree on one thing: that when Hoxha steps down, Albania will have no choice but to shift its policy. Will it turn to the Soviets, or continue with low profile trade exchanges with the West? Only time can tell.

A horse-drawn delivery cart clatters down a flooded main street in Shkodra, a town in northern Albania near the border with Yugoslavia, after a sudden rainstorm. There are no private cars in Albania and most people treasure Russian or Chinese-made bicycles. Senior government and party members travel by Mercedes and lower officials in Fiats or Peugeot.





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In 1976, the eminent philosopher Karl Popper, speaking at a philosophical seminar in Greece noted: "There is a very influential philosophical view of life to the effect that whenever something happens in this world that is really bad – or that we dislike – then there must be somebody intentionally responsible for it. There must be somebody who has done it.

"This view is very old. In Homer, the envy and the anger of the gods were responsible for most of the terrible things that happened in the field before Troy, and to Troy itself. And it was Poseidon who was responsible for the misadventures of Odysseus. In later Christian thought it is the Devil who is responsible for evil; in vulgar Marxism, it is the conspiracy of the greedy capitalists that prevents the coming of socialism and the establishment of heaven on earth. The theory which sees war, poverty and unemployment as the result of some evil intention, of some sinister design, is part of common sense, but it is uncritical. I have called this uncritical commonsense theory the "conspiracy" theory of society... It is widely held and, in the form of a search for scapegoats, has inspired much political strife and created much avoidable suffering..."

Thus spoke Popper a few years ago little knowing that, particularly in post-1981 Greece, his "conspiracy theory of society" would be repeatedly employed by the socialist government in its spasmodic search for scapegoats to blame for its own, at times blatant, failures. In effect, the recent outburst of "conspiratology" following the Euroelections, should surprise no-one. It represents a rather typical extension of previous incidents when the Prime Minister himself, socialist ministers, and the pro-government press kept uncovering "conspiracies" aimed at "undermining change"

Previous "Conspiracies"

The first major accusation concerning the existence of some type of conspiracy against the government was made by Andreas Papandreou in parliament during the debate on the 1982 budget. It was then that the Prime Minister accused members of the ND party of "undermining" the socialist government's attempts to secure foreign loans. Although this accusation was never substantiated, it was bound to trigger off – particularly as the economy failed to respond to statist

Conspiracies...

socialist remedies – a series of similar charges against a variety of targets. Thus, shortly before the municipal elections, PASOK weekly *Exormisi* argued that unemployment was deliberately caused by industrialists in order to undercut the government's popularity. Almost simultaneously a pro-government paper spoke of a "war of the capitalists against the government" (19-7-82) while another blamed the "banking establishment" for "torpedoing" change (10-10-82).

But this was only the tip of the iceberg. Following disagreements breaking-out in PASOK concerning the alteration of the electoral law and the related open dissension of some of its MPs, Mr. Papandreou claimed that "there exists an enormous effort to undermine us from within... such attempts however will offer little assistance to the right and the establishment." During these same days some of the pro-government press headlines were quite characteristic: "Conspiracy: a Wide-Ranging Right-Wing Plan" or "NATO is behind the Conspiracy."

According to a pro-government daily, "the Prime Minister and the government consider this wide-ranging attack against the government as an attempt to undermine its foreign policy. Thus the source of this attack has to be located abroad..." (13-10-82)

The uncovering of non-existent conspiracies was to continue throughout 1983 as the economic situation deteriorated. Thus the Minister of National Economy, Gerasimos Arsenis claimed that there exists "a campaign to undermine the government's economic policy which has cost the people many billion drachs." Following this statement, the headlines of the pro-government press were predictable enough: "The Capitalists Conspire," "Secret Meeting of Industrialists and Merchants," "Right Wing Conspiracy to Push Prices Up" and "Economic Sabotage by the Right." To top it all, Mr. Papandreou himself claimed again on October 24, 1983, that through a Chicago office "with \$120 million the Greek and foreign right are attempting to undermine the Greek economy and the socialist government." Needless to say these claims were never substantiated.

Recent "conspiracies"

The post European-elections' political scene was ideal for a new set of "conspiracies" to be uncovered. It was not only that the governing party had not performed as well as its leadership had expected in the polls, but on top of this came the resignation of the Undersecretary of Foreign Affairs, Assimakis Fotilas. Even worse for the government, in a pre-election letter to Mr. Papandreou, Mr. Fotilas expressed his "deep anxieties and sincere agony for the great dangers which arise from the way in which all type of problems national, political and economical are handled (by the government)...;" thus disagreeing with the socialists' overall policies.

Although the socialist government could have underplayed the "Fotilas incident," arguing that it was an isolated outbreak of dissension within its ranks, it reverted to its usual conspiratorialism and consequently magnified the issue. In effect, the government spokesman, who is not particularly renowned for subtlety, made the following statement: "After all the plans against the people, which were going to be implemented on the eve of the elections, fell through and following the paralysis and defeatism within the New Democracy, the local establishment and its patrons have put forward a new plan... in order to rally the dispirited supporters of ND. However those who conspire should not forget that the Greek people and the government have both a good memory and are well aware (of what is now happening)..."

If this rambling and incoherent statement was aimed at explaining the Fotilas resignation and sweeping it under the rug, the ploy backfired. Encouraged by the official conspiratology of the government, the editor of the newly published daily *Romiosini*, Kostas Geronikolos (a PASOK member, known to represent its left wing faction) took the issue even further by naming the "conspirators" and describing what the "conspiracy" was all about. In a main cover story article Mr. Geronikolos claimed that the "conspiracy" involved President Constantine Karamanlis and a number of parliamentarians whose aim was to split PASOK and form a new centrist party that would then join the ND in a centre-right coalition government. Mr. Geronikolos named as chief "conspirators" in PASOK (aside, of course, from Mr. Fotilas) the chairman of the parliament, Yiannis Alevras and the

COMMENT... COMMENT...

Minister to the Prime Minister, Apostolos Lazaris, both well known for their moderating influence inside PASOK.

Needless to say, this particular scenario of conspiracy, which included specific accusations against the president of the republic and two of Mr. Papandreou's closest colleagues, greatly embarrassed the prime minister, particularly because of Mr. Geronikos' affiliation with PASOK. Thus the government was now quick to dismiss the *Romiosini* story as nonsense, and to summarily expell Mr. Geronikos from PASOK. It is hardly surprising that the next day Mr. Geronikos claimed that he had done nothing more than substantiate with concrete "evidence" the government's claims concerning a conspiracy.

Future Conspiracies?

If there is something positive emerging out of this recent conspiratology it is that the government's often used ploy of dealing with its own difficulties by pointing an accusing finger at elusive enemies who are supposedly plotting to "undermine" it, has ultimately backfired. The socialist government's credibility has certainly suffered when, following its own vague claims that it was the target of a conspiracy, it was forced to disavow a specific scenario put forward by PASOK members. It is no coincidence that the pro-government daily *Eleftherotypia*, in an article by G. Votsis noted: "The issue is that no one, neither the Prime Minister, nor the government, nor the parties, nor the press are entitled to terrorize the citizens with innuendos about conspiracies when they cannot substantiate them with specific evidence and when they do not name the conspirators."

Can one then hope that in the future no more "conspiracies" will be uncovered? The problem is, as Karl Popper has noted, that the "conspiracy theory of society" is, after all, a byproduct of a *specific* ideology. And if this specific ideology, this particular brand of "vulgar" (as Popper would call it) socialism, is not abandoned or at least moderated, the search for scapegoats will continue. And conspiracies will re-emerge.

It is not encouraging that the ND party copies PASOK in its reactions to inter-party dissent. Calling Th. Sophoulis a "traitor" because he demanded the ND leader's resignation, is, to say the least absurd. The only consolation is that at least Mr. Sophoulis was not accused as being part of a... conspiracy.

John C. Loulis

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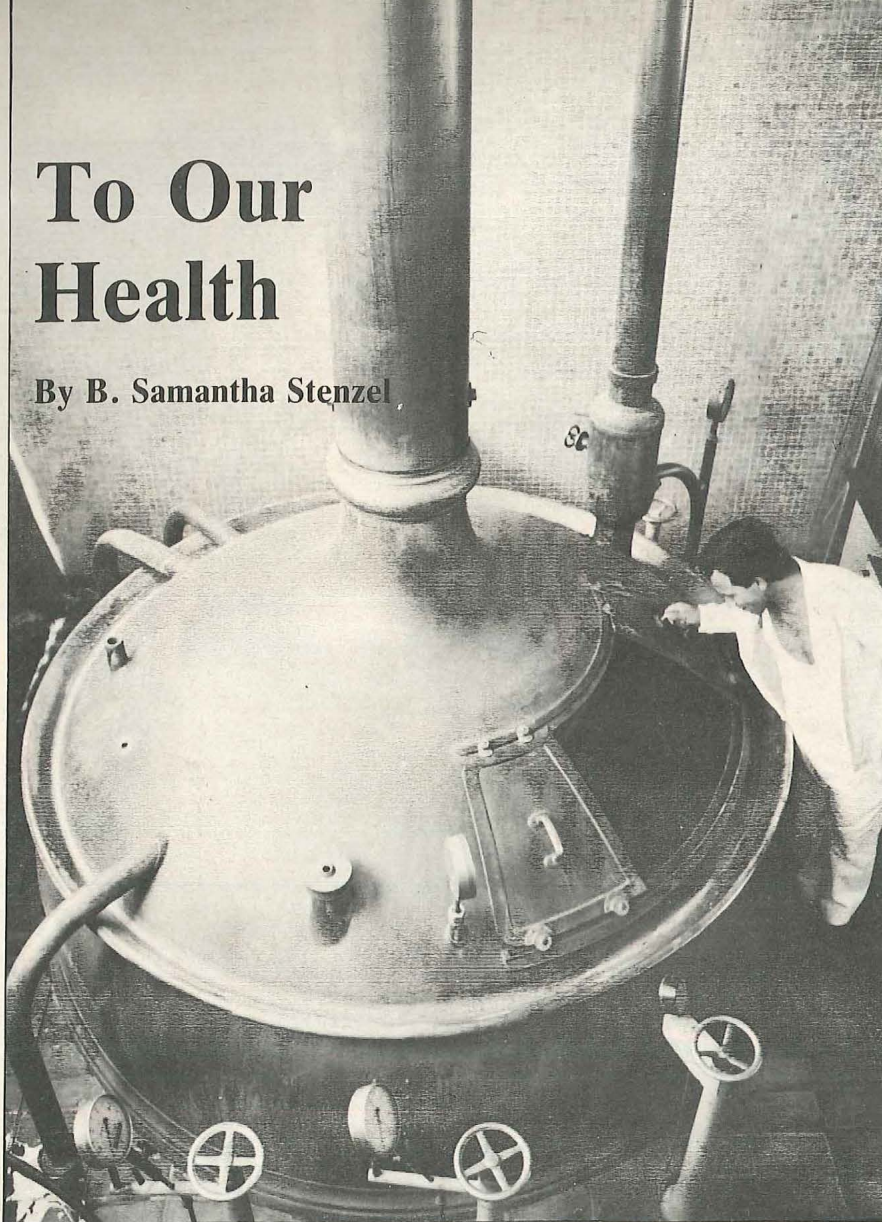
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Λοιπόν... μπύρα ή *Kaiser*;



To Our Health

By B. Samantha Stenzel



Eugene Vanderpool Jr

Worker inspecting a brass vat at the Amstel plant in Athens.

“After the agitation of too active thinking, there is safety in a tankard of ale. The wine drinkers are agile but they are excitable; the beer drinkers are heavy but in their heaviness there is peace.” Phillip G. Hamilton from *The Intellectual Life*.

Despite heavy advertising in recent years, an estimated 90 percent of beer drinkers in Greece will simply ask for “a beer” rather than specify a brand. After all, until 20 years ago, there was only one beer in Greece so the variety of labels now offered may baffle the consumer. But brand preference is growing slowly and many imbibers, although not asking for a particular brand, will refuse the one brought to the table and request another. Also, a new awareness of proper diet and natural foods may prove to be a boon to beer sales.

“Stin i yeia mas” or “to our health” is the most common toast heard in Greece before downing alcoholic beverages. If you are drinking Greek beer, it is most

appropriate, for beer is a foodstuff and the brewing process is strictly controlled.

Greek legislation is modelled after the German Purity Law enacted in 1923 which stipulates that only water, hops, barley and yeast can be used in brewing. No additives are permitted. This is in contrast to formulas used in other countries such as the United States, where sugar and enzymes are added and some beers contain up to 50 percent rice.

Beer may very well be the oldest alcoholic drink. Brewing seems to have originated in Babylon where there is some evidence it had been brewed by 6000 B.C. Hieroglyphic accounts of the brewing process exist and jugs used for beer that date more than 5000 years have been

found. The art of brewing beer and baking bread were skills practiced by the ancient pharaonic priests of Egypt and there is a reference to its use as a mortuary offering in the fifth dynasty about 2,800 B.C. The Greeks learned about brewing from the Egyptians and from them it spread to other Mediterranean countries. The northern Europeans probably learned brewing before the Christian era with the earliest beverages being a mixture of corn and honey, approximating mead.

The most common type of beer in a good part of the world, including Greece, is “lager,” a pale-colored light brew which gets its name from the German word *lagern* meaning to store. As early as the 600’s, monks discovered their beer kept better if stored in cool mountain caves. Brown or green bottles are used today to protect the quality of the beer, which is affected by light and heat. These should be kept in a cool, dark place.

Despite the ancient roots of brewing in Greece, market analysts today decry the lack of beer tradition here in Greece. Modern Greece’s first brewer was Johann Fuchs, who arrived here slightly more than a century ago to receive a nasty shock when he learned that his father, a metallurgist, had been murdered by bandits on his way from Lavrion. But Johann stayed on and in time married a Greek and changed his name to Yiannis Fix. In the 1860’s, he opened “The Green Tree,” a beer garden fashioned after a well-known Munich establishment and boasting the first Greek brewery in its cellar. His son, Carolos Fix, later built a brewery on Syngrou Avenue where the now-defunct factory lies.

Around the beginning of the century, Fix beer absorbed the, by then, three competitors. Mamos of Patras and Olympos and Naoussa from Thessaloniki, the last brewed by the famous Olympos Naoussa Restaurant still operating today. The tiny selection at that time, compared to the 7,000 breweries in Germany,

the beer-lovers paradise, or England which had 6,500 or even Holland with 503, is an indication of the golden liquid's minimal Greek popularity.

The Fix monopoly continued until 1964, when Amstel of Holland opened a plant in Athens, beginning the slow but steady brewery battle for a cut of the Greek action. Henninger of Frankfurt, Germany followed suit in 1971 by opening its first plant in Crete. Amstel built a second plant in Atalanti in 1974 and, in 1976, became the market leader, a position it has maintained. The same year Henninger opened its second plant, also in Atalanti. In 1977, Henninger launched Kaiser as its premium brand and in 1981, Amstel introduced Heineken, the company's higher quality label. The same year, Carlsberg and Löwenbräu were opened as locally financed ventures for "under license" production.

After more than a century in business, Fix went bankrupt in August of 1983. Market analysts attribute this to poor management, but other factors clearly contributed to the demise. Fix beer had a setback when a family member by marriage was involved with some royalist maneuverings in the mid-60s and Amstel was given a boost in sales when it became fashionable to show one's political leanings by declining Fix Beer. The same relative gained further notoriety when a bowl of yoghurt, brand unknown, was thrown in his face in front of the parliament by a disgruntled political adversary.

In June of 1984, Amstel was still



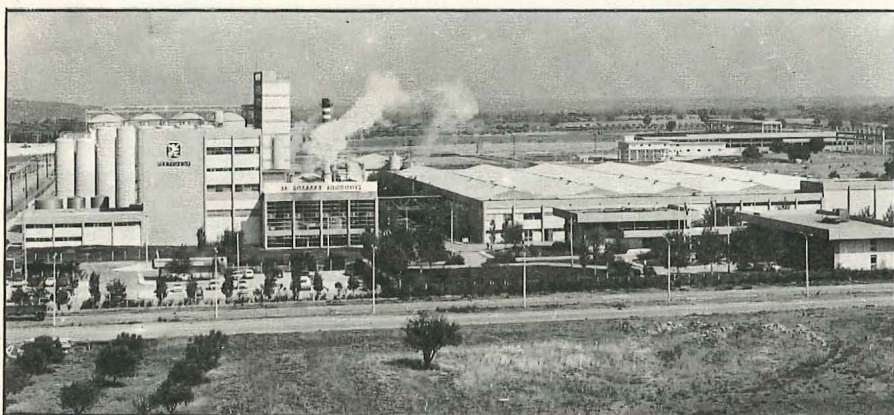
Ultra-modern Henninger plant in Athens

the leader in sales, with Henninger and Lowenbrau following. In the premium brand category, Heineken tops the list followed by Kaiser. Carlsberg, which closed in 1982 to sort out a tangle of financial woes, was one of the "problematic" businesses which re-opened with government aid in June this year. Fix is also categorized as problematic, hence eligible for assistance, and is expected to re-open soon, perhaps by merging with Carlsberg.

In early beermaking, the quality of available water would determine the location of a brewery, but with modern purification methods a brewery can be built anywhere. European beer companies moved to Greece because of the potentially ripe market here. Advertising generally stresses a "desirable lifestyle," and emphasizes brewing tradition. Although the ingredients used in all beers in Greece are the same, some, such as yeast and hops, are imported and the "art of the brewer"

is particularly evident in the jealously-guarded recipes. In the case of Carlsberg, brewing began in 1847; Löwenbrau made history in 1383; Amstel-Heineken in 1592; and Henninger in 1650. All brewers here proudly point out that many people from their home countries feel the Greek brew is better. Heineken and Kaiser, the premium brands, are focusing on more discerning consumers, mainly those of upper income brackets who feel it is worth the extra cost (20 percent higher) for a more refined flavor.

Despite an increase in advertising to boost slowing sales Alex Krikis, commercial manager of Athenian Brewery (Amstel-Heineken) explains: "Over the last four years the market was almost stagnant. In the 60s and 70s, there was more than a 10 percent increase per year while now there has been the same increase over the last four years." He said the 1980 per capita yearly consumption was 25 liters of beer. Although this has risen to 28 liters it is much lower than figures for northern European countries such as Belgium and Germany where residents drink a whopping average of 80 liters annually. Italy is the only European country which has a lower annual beer consumption than Greece, both countries showing a marked preference for wine. But even wine consumption seems to have stabilized since 1980 with the average Greek drinking 40 liters per year.



The Löwenbräu plant

Beer drinking in Greece has enjoyed a peculiarly middle-class image. In most countries the reverse is true, with beer drinking heaviest among poorer people and often considered lowbrow. Now – the price of wine spiralling and barrelled wines becoming scarce – more people are likely to switch to beer. So the brewers hope.



An old Fix beer poster

There are some peculiarities of beer consumption here in Greece that the breweries have had to take into account. For one thing, beer is sold in 500 gram bottles, a few swigs larger than the 300 gram bottles favored in most of Europe. This oversized bottle is cheaper and also has roots in social custom. As Alex Krikis notes: "Greeks share a bottle of beer, then order another. We don't believe draft beer would gain a large percentage of our total sales."

Bottled beer sales account for about 90 percent of the market and the rest is split between canned and draft beer. Krikis also says that 70 percent of beer sales in Greece are on-premise rather than take-home purchases. This is another unique peculiar to Greece as other Europeans are more fond of drinking at home.

Bottled beer was not introduced in Greece until 1955, before which tipplers took whatever was "on tap." Brewers blame the current low

popularity of draft beer on the ignorance of both bartenders and consumers. Soap or oil on the glasses or improper pouring will prevent the necessary thick head of foam from forming. In countries such as Ireland or Germany in which the ritual of beer and ale drinking is given serious attention, it takes at least a full five minutes to pour a proper glass of draft beer. "Do you want it with or without?" is the provocative question usually asked of a beer drinker when served from a tap or a bottle. The "it" is foam commonly known as a "head" on the beer.

Stavros Apostolou, sales and marketing manager of Henninger notes: "Our sales would be much higher if people drank beer properly. Beer must be drunk with a head of foam which releases the carbon dioxide. If it's not released, it will go into the drinkers' stomachs, filling them up so they can only drink one beer at most."

Another idiosyncrasy of Greek drinkers is noted by Yiannis Saropoulos, the general director of Carlsberg. "Greeks drink beer with meals while other Europeans go out for a glass or more of beer at pubs or other places without food." This trend is changing, however, as pubs have become popular in recent years, especially among young people.

A persistent rumor has spread among locals that glycerin is added to beer. Although no one is sure where this belief originated, some say glycerin speeds up the aging pro-

cess of beer, so is especially injected in the summer months when most of the beer is sold in Greece to meet increased production demands.

"This is a lie," reacts Andrew Economopoulos, general manager of Löwenbräu. "Glycerin is a neutral substance which doesn't improve the quality of beer and is a costly additive besides." Every brewery is strictly monitored around the clock by the state laboratory to ensure no substitutes are used for the heavily taxed malt. "Every bottle of beer that you buy includes a 22 percent tax on malt," says Economopoulos.

Henninger manager Stavros Apostolou is similarly emphatic on the glycerin question. Turning a bottle of Henninger upside-down and emptying it into a glass of water he points to some thicker golden rivulets, noting: "This is what they call glycerin. Yet every manufactured liquid emptied into water, even Coca-Cola, does the same." Essentially, the effect of separate rivulets is caused by the difference in specific gravities of the liquids.

Since these breweries have been in business for hundreds of years, they are holding out for future profits. As Koos Duindam, quality control manager at Athenian Brewery says: "Mr. Heineken's belief is that 'one must look to the future.'" Certainly the breweries in Greece would be pleased if local beer drinkers cast caution to the wind to heed the sound advice from a German drinking song: "In heaven there is no beer, so drink the beer while here."



Bottling plant at Amstel brewery in Athens

A Situation Picturesque

The quest for temporary lodgings in Athens is no modern day exercise. Even Lord Byron tested a few pillows before settling into comfortable domesticity at the Capuchin Monastery.

By J. M. Thursby

Athens has attracted travellers since time immemorial. Ranging from the intrepid Pausanias to the never ending flow of philhellenes and young people sowing their wild oats on a grand tour. Before the days of the Grande Bretagne, the Intercontinental, youth hostels or E.O.T. camping sites, where did they stay?

There were no inns in early Athens, but there were always rooms to be had in the town, a loose version of modern Plaka. Lord Byron, arguably Greece's most talked about tourist, lodged for ten weeks in the busy and reputable house of Mrs. Makri, widow of the British vice-consul. She lived not far from Monastiraki Square at 14, Theklas Street, in a house since demolished. It was one of a limited number of three-story buildings featuring a spacious courtyard, complete with a well, an orchard and an inspiring view of the Turkish occupied Acropolis.

The business-like widow had three daughters, all lovely. Byron reputedly loved each of the young women and immortalized the eldest, Theresa, as *The Maid of Athens*. Misunderstanding his poetic license, Mother Makri saw the green light to seek a good marriage and hounded the English *Lordos*. The next time Byron came to Athens, he expediently lodged at the Capuchin Monastery.

The French Capuchins established a mission in Athens in 1658 and 11 years later, Father Simon of Compienge bought the monument of Lysicrates and the adjacent buildings to use as a monastery. The good fathers provided a hospice, garden and herbarium for the ill. Citrus trees were later planted and the monastery became the trendy place to stay in Athens. There was a steady stream of illustrious visitors of every nationality from aristocrat to adventurer to gentlemen artists. As its popularity increased, so did its services and the monks began providing a printed map of



The Hospitium of the Capuchins Drawing by Stuart and Revett, in 1751

the town to guide the travellers around the archeological sites of importance.

The men of the cloth were part of the city establishment and often dined with foreign consuls and the local upper crust families or entertained the social elite at the monastery. They believed in, and perpetuated, the dubious rumor that the monastery was built on the site where

like most tourists, wrote home with glowing descriptions: "I am living in the Capuchin convent, Hymettus before me, the Acropolis behind, Temple of Jove to my right, the Stadium in front and the town to the left, e Sir, there's a situation, there's a picturesque"

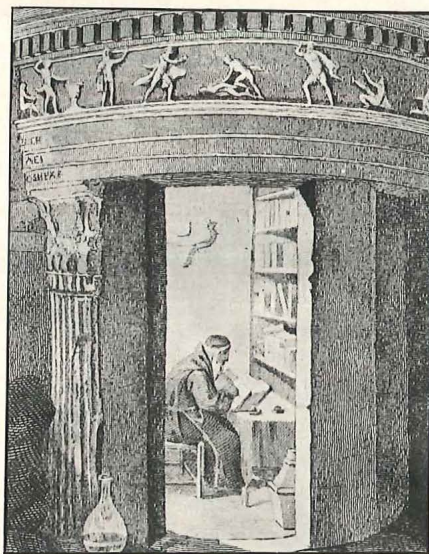
The monks were certainly not strict doctrinarians and employed female Albanian servants. In Byron's day there were six boys attending their modest school and he once organized a boxing match pitting the three Catholics against the three who were Orthodox. The Abbot apparently "rejoiced to see the Catholics conquer." One of the boys, Nicolò Giraud, became the poet's friend and taught Byron to speak Italian.

Despite "the riot from morning to night" the atmosphere at the monastery was relaxed and amicable. Byron was granted the privilege of using the library and there he put his finishing notes to *Childe Harold*, wrote *Hints from Horace* and put the finger on Lord Elgin for ever in *The Curse of Minerva*. "First on the head of him who did this deed, my curse shall light on him and all his seed."

Byron studied Romaic (Demotic Greek) with a master and came to understand the Greeks and their political situation better. During this time he developed his deep and lasting love for all things Greek.

Sadly the "Frank" Monastery, as it was known locally, was destroyed in the early 1820s during the Greek wars of independence, which also claimed Byron's life. The monastery caught fire when Turkish general Omar Vrioni re-occupied the city, and burned to the ground.

The Lysicrates monument miraculously survived and can still be seen, cleaned up, restored and in remarkably good condition. A marble plaque, written in Greek, shows where the monastery stood and where Byron, ignorant of his fate, celebrated his 23rd birthday.



The Choragic Monument of Lysicrates. Library of the Hospitium of the Capuchins. Detail from a drawing by Dodwell in 1805.

Demosthenes, famous orator of ancient Athens, had lived. It certainly boasted a marble room of some antiquity with a single slab ceiling and a beautiful frieze. Father Simon claimed the buildings were sold to him with the proviso that all visitors to the city should have access to the "room of Demosthenes," regarded as one of the city's more important sights.

Immured in the buildings was also the monument of Lysicrates, known then as the "lantern of Demosthenes" because of its shape. It was originally a folly built to hold a prize tripod in 334 BC, the year Alexander the Great died, and was turned into a library by the monks.

Byron found the monastery "more commodious" than other lodgings and,

Government Dilemma: Terrorism

In the past decade, terrorism in Greece has become such a common element of the news that some observers feel the government here is not dealing appropriately – if at all – with the underworld of politically motivated violence. The more cynical of these even believe that terrorism is on the rampage here sheerly because of the ease of operations afforded revolutionary groups by apparent government apathy. Greek-American relations have become particularly strained as a result of this.

By Lee Stokes

Nine years ago, the word "terrorist" was not to be found in the Greek political lexicon. Indeed, the country was known as one of the safest in the world. But since 1975, acts of political terrorism previously associated with West Germany, Northern Ireland and Italy have begun to proliferate here as well. Western diplomats in Athens, for the first time since the war, have started expressing increased concern over the Greek government's failure, and what they perceive as its lack of motivation, to find those responsible for a string of assassinations, attacks, bombings and other terrorist activities in Greece.

These include the 1975 Christmas Eve killing of CIA station chief Richard Welch, the gunning down in broad daylight of Cultural Attache Kenneth Whitty and a British Council librarian on March 28; the shooting, in November 1983, of U.S. Navy Captain George Tsantes and his driver; and the killing of three Libyans opposed to Muammar Qaddafi's revolutionary government in recent weeks.

An apparent lack of cooperation and good will between Western intelligence and Greece was highlighted recently when U.S. Assistant Secretary of State for European Affairs, Richard Burt, accused Athens of dismissing an alleged terrorist scot free, despite the fact that physical evidence of his guilt had been turned over to Athens by the Reagan administration. Burt said it is "very frustrating to deal with a government, an Allied government, that defends the Soviet Union and

criticizes the United States."

The Greek government has rejected these criticisms. Public Order Minister Yiannis Skoularikis, in a statement to the semi-official Athens News Agency, said: "we have repeatedly drawn the attention of foreign ambassadors here to the fact that Greece cannot become an open field for aliens settling their political differences." The minister refused to elaborate on a point of key interest to Western diplomats here: will the Greek government start cracking down on terrorism? He sufficed himself to saying that the measures his government has taken "are appropriate for the combatting of such (political) crimes."

But the ease and cold-blooded manner in which many of the political assassinations here have been carried out has increased alarm among the diplomatic corps here, while emphasizing the need for increased and improved security measures. One diplomat, interviewed, went as far as to say that the Greek government "doesn't catch Arab terrorists because they don't want to create a fuss." But he also noted: "it's a political decision, a matter of government policy."

A Middle Eastern diplomat described Greece as "an open field for terrorists, because they know they won't be caught."

The Wrong Man?

In March, British Embassy First Secretary Kenneth Whitty, 40, and British Council librarian Artemis Economidou, were shot around the corner from the British embassy by a lone Arab. The gunman had casually

motioned the diplomat to stop his car and lower his windscreen, by indicating that he wanted to speak to him. As Whitty obliged, witnesses say the Arab started to chat in an amicable manner, resting his hand on the top of the vehicle, where fingerprints were later found. He then pulled out a pistol and fired six shots at point-blank range into the car, killing Whitty instantly. Artemis Economidou died later in hospital. The gunman then fled on foot through a busy shopping mall and pedestrians who tried to give chase say he shouted angrily to them in Arabic to stay clear.

But the reason for the murders remain a mystery. For although an Arab Moslem revolutionary group claimed responsibility for the killings from Beirut, citing the fight against British neo-colonialism as the reason, diplomats here say Whitty may have been the "wrong target."

"Whitty looked very much like a member of the British Embassy's Political Section, given that he was tall, balding and wore glasses," one diplomat remarked. "It is possible that the wrong man was killed, given that the political officer, who speaks fluent Greek, left Athens a week after Whitty was killed."

The assassination of a U.S. Navy Captain and his driver, in November 1983, was also surrounded by controversy. For although the assassin was never caught, pro-government newspapers at the time wrote that George Tsantes had been killed "by the CIA, in a deliberately timed effort to create anti-Greek sentiments in the United States, facilitating the establishment of a Turkish-Cypriot state." At the time, Greece's socialist government faced acute embarrassment over its cultivation of anti-American sentiments, which U.S. Embassy officials here say have facilitated acts of terrorism against American targets

A total of 22 people, including British, American, Turkish and Arab officials, have been killed and others injured in politically motivated attacks here since 1975, one year after the fall of the military dictatorship.

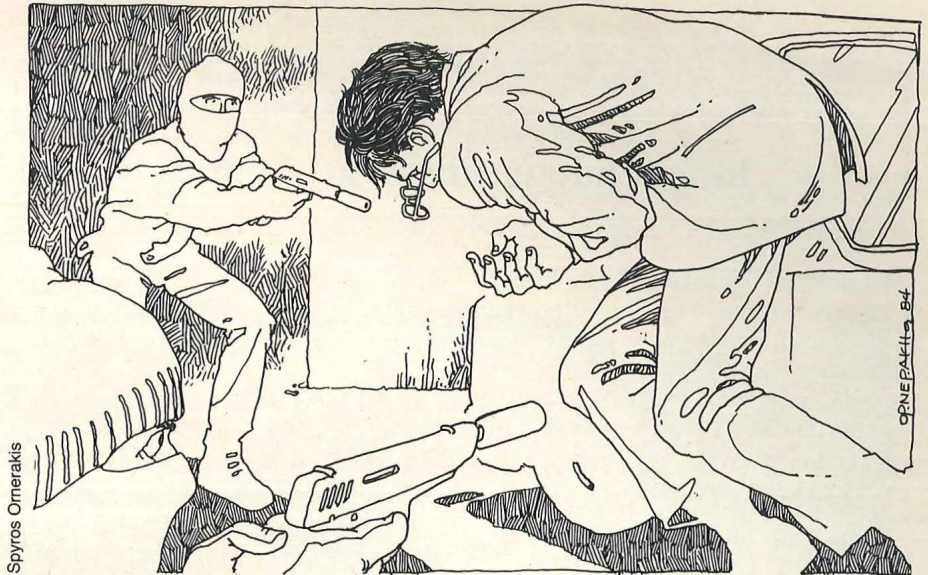
Ironically, mere hours after Libyan Foreign Minister Ali Abdul Salam Treiki assured a June 23 press conference in Athens that "my country does not export terrorism," a Libyan businessman believed to be an opponent of Libyan revolutionary leader Muammar Qaddafi's regime was shot and killed by an unknown assailant. Last month, two Libyan students here were tied up and shot by unknown executioners.

Other slayings and assassinations seem to stem from various Arab rivalries, the Arab-Israeli conflict or anti-Turkish violence by ASLA, the Armenian Secret Liberation Army. Victims have included Jordanian, Turkish and Palestinian officials, and two Greeks believed to have had links with Israeli intelligence. The ambassadors of Saudi Arabia and Israel have also been targets of unsuccessful assassination plots. But American officials and premises have always been primary targets.

The only common factor in this otherwise unrelated litany of violence is that few, if any, arrests are ever made. But Public Order Minister Yiannis Skoularikis has angrily dismissed American suggestions that the Greeks are unable or unwilling to seriously tackle the terrorism issue, especially for fear of upsetting good diplomatic relations with the Arab world.

Handling Criticized

But diplomats here continue to be critical of the Greek socialist government's handling of the terrorism issue, citing two examples. The first concerns the case of a Palestinian suspected of complicity in the October 1982 bombing of a synagogue in Rome. The suspect, Abdul Osama



Al-Zomar, was arrested two months later, as he tried to cross the border from Turkey into Greece with a trunkful of explosives. After his arrest, the Italian government requested his extradition for trial, but the request was denied by the Greek government. A second extradition request by the Italians is pending.

The second and more serious case concerns the virtual handing over on a plate to the Greeks of an Arab terrorist living in Athens, who used an unsuspecting woman to carry home-made explosive devices into Israel. The incident, first revealed to Athens by British intelligence, illustrates how far Western confidence has fallen in the Greeks' ability or willingness to crack down on terrorists. On March 15, that is 13 days before the assassination of Kenneth Whitty, M16 tipped off its Greek counterparts that an Arab terrorist carrying a Jordanian passport, later identified as Fuad Hussein Shara, was operating in Greece. They also informed the Greeks that Mr. Shara was using a British woman, Miss Denise Cotling, to carry liquid explosives into Israel and Jordan from Athens, aboard Olympic Airways flights. The British woman, further details about whom have not been disclosed by either Greek or British authorities, is living with her Greek boyfriend in a working class Athens district. She was reported to be short of cash at the time.

But when a British agent, described as a bomb expert, and an

American colleague from the CIA, went to interrogate Miss Cotling and took away a suitcase allegedly packed with explosives given to her by Mr. Shara, the Greek government reacted by expelling the American agent. He was identified as "Mr. Hughey."

The Arab terrorist, however, was allowed to leave Greece "for a country of his choice" shortly afterwards, which turned out to be Jordan. The British agent left for London the morning after interrogating Miss Cotling, apparently for fear of being exposed by Greek authorities.

But while the British government has made no official comment on the incident, saying "it does not comment on matters pertaining to security," the American administration has been more open in its criticism of Greece. The Greek government has consistently rejected such criticism, pointing out that activities by British and American agents on its soil "violate Greek sovereignty and international law."

A Greek foreign ministry official, in an interview, also denied that Greece was not doing its best to combat terrorism. "Greece's socialist administration is doing everything possible to fight the problem," he said. Diplomats here, however, remain unconvinced. Many live on their guard, waiting for another envoy to be killed here because of alleged slackness in security and because of the Greek government's fears of retaliatory terrorist attacks.

Independent Films at Cannes

Attending an international film festival is always a stimulating but bittersweet experience for a cinema journalist. The non-major films you miss, you may never again have the chance to see and the notable ones you see may not make it to your country so you may not have a chance to write about them anyway. The heads of the various film distribution companies in Athens joined forces this spring to form the new distribution company ELKE. Several representatives of the company were in Cannes to purchase films for the upcoming season.

The formation of the new company was greeted skeptically by many observers, but the general consensus is that it will benefit most concerned parties. I was hoping it would mean a more adventurous selection of films, and perhaps even include some American independent films rarely seen in Greece.

George Michaelides, the head of Damaskinos-Michaelides and a partner in ELKE, when asked if the strength of the larger company will allow the buyers to take more risks when purchasing films, replied: "Seriously speaking, we will be more conservative in buying because we can't afford to lose any more money. This is why we joined together." He predicted this season's films will consist of 10 percent less independent films. But he added that although American independents are rarely screened here, Greece receives a far larger portion of European independents than the States does.

This cautious attitude in film purchasing is somewhat understandable considering the drop in cinema attendance—about 15 percent lower last season than in 82-83, a season which had similarly declined from 81-82. The popularity of television and video cassettes have been blamed for much of this drop.

Yet there is still a large audience, particularly younger people, who prefer to see a film in a cinema. I can't help thinking this could expand if unusual quality fare were offered in the form of independent movies which will never be shown on television.

Independent films are those made without the backing of a major studio, often because the subject matter does not meet the standard sex-and-violence formula used for commercial fare. Generally, this means production budgets are somewhat meager but it

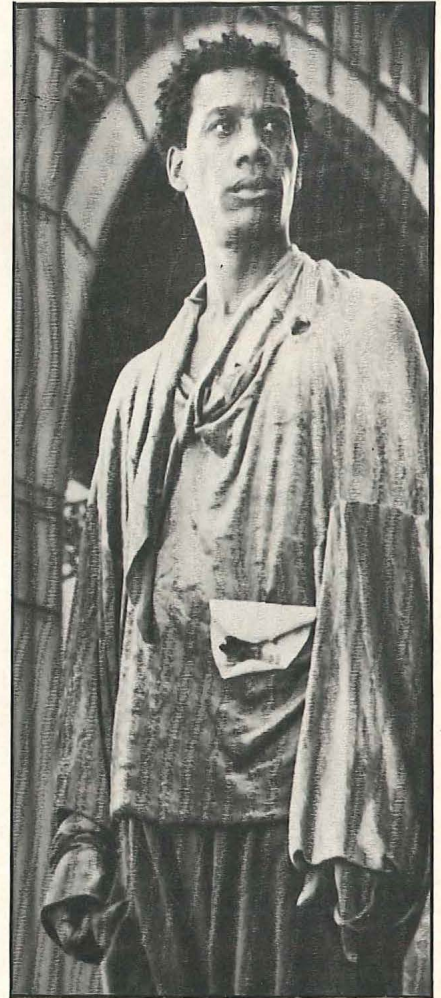
doesn't necessarily mean a resultant low quality. Ingenuity and dedicated group effort can often compensate for lavish funds.

Greek films are an apt example. Some of the most entertaining and interesting films are those produced in the 1950's for far less money than it takes to make a Hollywood publicity "trailer" these days. Even now, budgets for independent productions are far below the average costs in most western countries.

Susan Seidelman's *Smithereens*, a semi-comedy about dropouts in New York, is an example of a low budget film (made for less than \$100,000) which was selected as an official entry in the 1982 Cannes film festival. Yet, this is unusual according to the majority opinion of American Film Market members, who are discussing running an American independent film festival simultaneous with the Cannes Festival next spring. Kodial Film's Wolf Schmidt commented, "It's next to impossible for a U.S. independent producer to get a film in competition. Giles Jacob (Cannes Festival general director) is very major-oriented and I don't feel he has kept up with the changing scope of the independents."

Nevertheless, the special award won at Cannes by Jim Jarmusch's *Stranger Than Paradise* was an optimistic sign for the future of independent films. This cleverly understated black-and-white comedy about a knockabout immigrant from New York who takes off on a cross-country jaunt with his buddy and a cousin from Hungary, was made for less than \$100,000.

A number of European, Asian and South American movies entered in the Cannes Festival are independents and the market screenings include a vast number of them. The Australian Film Commission, headed by Kim Williams, was represented by more than 40 features, almost all independent. Australian films had a big boom a few years ago due to liberal tax breaks for producers. Especially interesting among this year's selection were *Strikebound*, *Silver City* and *Annie's Coming Out*. *Strikebound*, the first feature of Richard Lowenstein, is an engrossing story, based on actual events, of a group of miners and their wives who staged the first successful "stay-in" strike in Australia in 1936. Sophia Turkiewicz's *Silver City* focuses



Joe Morton in John Sayles' 'Brother from Another Planet'.

on a romance between two Poles living in a huge migrant camp. One is a war orphan, the other is married.

Gil Brealey's *Annie's Coming Out* is a moving drama based on the true story of the long legal battle fought to release a teenager who had cerebral palsy and was confined to an institution. All three films are distinguished by fine acting and effective use of social comment.

It's a pity that, other than Peter Weir's films, so few Australian films have reached Athens. The Australian Embassy is planning a ten-day film festival which may include some of the Cannes entries. The dates are as yet uncertain, but organizers are aiming for February. It is hoped that several representatives of the Australian cinema world, including a director and actor or actress, will attend.

Sacrifices are often necessary in order to make an independent feature film. Alexandre Rockwell ran out of money three times during production of the feature film *Hero*, first prize winner at the U.S. Film Festival in Salt Lake City. *Hero* is a zany tale of a ride in a checkered taxi cab driven by a Mexican-American woman from San Francisco to Mexico. The cast and crew subsisted on peanut butter and yam stew between

funding. Ten years ago, Gregory Nava wrote, produced and directed *The Confessions of Amans*, the tale of a wandering medieval scholar, with a ridiculously low budget of \$13,000. He surmounted the shortage of funds with imagination, especially in sets and costumes. His improvisation won him the Golden Hugo for best first feature film at the Chicago International Film Festival. But despite this success, it took two years to find financing for *El Norte* which was produced by Nava's wife, Anna Thomas, and had a number of screenings in this year's Cannes Festival. *El Norte* is a visually and emotionally rich tale of a Guatemalan brother and sister who try to survive as illegal aliens in Los Angeles. Although major studios thought the plot was too offbeat to appeal to mainstream audiences, it has had great success in the States and will open in Europe this autumn.

John Sayles, the "dean" of American independent films, was in Cannes with *Brother From Another Planet*, a humorous adventure with social insight about a black extraterrestrial who drops down in Harlem. Sayles made *Brother* with \$200,000 out of his own pocket. His multi-faceted talent has been an inspiration to independent filmmakers since he spiraled to fame after the success of his first feature, *The Return of the Secaucus Seven*, which was made on a shoestring in 1980.

Lianna, the second feature by Sayles, deals with a young woman who is forced to leave her husband when she falls in love with her female night school professor. *Lianna* is scheduled for release in Athens in the fall season. Although it is the least commercial of Sayles' films, perhaps if enough interest is shown it will

open the door for his other movies, especially *Baby It's You*, a delightful story about a mismatched high-school couple.

The Greek film audience is often sold short because it is assumed that only adventures and love stories with big stars

this is accomplished, perhaps it will help the cinemas regain some of their former popularity.

★ ★ ★

In September Christopher Miles will begin shooting an ERT 1 and England's



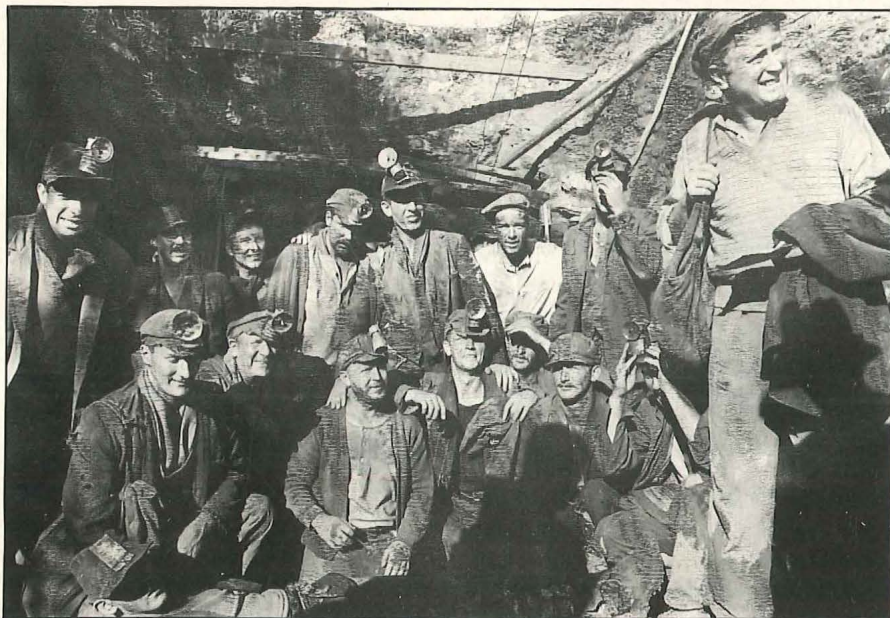
Carol Burns stars as Agnes Doig, the spirited wife of a trade union leader in 'Strikebound', directed by Richard Löwenstein.

will appeal to it. Yet serious fare such as Bergman's masterpiece *Fanny and Alexander* and Antonioni's *Identification of a Woman* were big hits here last season. One of the aims of the film department of the Ministry of Culture, headed by Manos Zacharias, is to break the monopoly of big studio productions, mainly American, by encouraging the distribution of films from all over the world, especially the independents. If

Channel Four co-production about Lord Elgin and his infamous marbles entitled *Stones Without Value*. Christopher was a guest at the first and only "Delphi Film Festival" in June 1982, which screened his television movie *Alternate Solution Three*. Miles, flushed "by a combination of mountain air and red wine," gave a talk to the 150 or so people in a classroom borrowed for the occasion. Miles film about the poisoning of the earth's atmosphere and subsequent evacuation, had caused a controversy when aired on British television similar to that set off by the broadcast of Orson Welles, *War of the Worlds*. At the festival screening, half of the audience had to be expelled because of the ruckus they caused. These were not adults alarmed by the provocative nature of the program but rather, unaccompanied schoolchildren who were amusing themselves by popping the bubbles in discarded plastic insulation material. Miles took it all in stride and commented drily: "This has been my most unforgettable film festival."

★ ★ ★

Meanwhile, veteran Greek director Nikos Koundouros, whose last feature was the controversial *1922*, is making his latest feature *The Bordello* in English in Athens and Crete.



The victorious miners emerge from their underground strike after 56 hours of raging battle with police.

A Triumph of Modern Ballet

By Ion Zottos

The Nederlands Dans Theater has been observed closely by professionals since it began its break with traditional ballet a quarter century ago. In a recent interview with several of the company's members, some pointed questions about the secession are answered.

When, in 1959, a group of dancers, choreographers and a business manager seceded from the traditional ballet companies for which they had been working, their aims might not have been very clear: they obviously wanted to break away from the classical ballet tradition, but in what form were their ideals to be realized?

The interview with Cazel Birnie, the business manager; Iwan Kramer, their trained coach and a few members of the dance group will clarify part of the saga surrounding the Nederlands Dans Theater. This ensemble was the first company anywhere to combine dance and the theater, as its founders believe theatrical elements in a production are all important. This binding of classical and modern choreography was an achievement of the early 60s. During this season, the Nederlands Dans Theater celebrated its 25th anniversary. By way of celebration they made an interesting experiment: four of the directors, whose work covers the 25 year span of the company's existence, were called to revive one of their old pieces. In this way one could see the tradition as well as the development of the school through the years.

Speaking of modern tendencies in ballet would you say the traditional steps are still valid?

We start each day with classical training: it is the A to Z of what we are doing. From that strong basis we go to different directions. In other words we incorporate classical movement and free technique by allowing modern influences to be applied in the choreography. We do not have the classical repertory: only contemporary. Furthermore we never perform a ballet by a choreographer who is not still living. We work with a particular choreographer in mind, and most of our choreography was created for our company. Our principal choreographer is now Jiri Kylian, although we often ask other choreographers to do a production for us, such as Christopher Bruce.

Would you say you are following the Martha Graham expressionistic tradition?

Yes, we are in the Martha Graham tradition as it has come down to us through Glen Tetley and John Butler, so there is a straight line, as you can see.

Both Tetley and Butler have created ballets for our company. Kylian does not come straight from her; his expressionism is a way of expressing himself. To go back to choreographers: Christopher Bruce has been working regularly for us. He is a frequent guest choreographer and the artistic director of the Rambert Ballet in London. Nacho Duato did two ballets for us over the last six months. Over the last twenty years Hans van Manen has been also working with us. Yet the onus of our production has now fallen on Jiri Kylian.

Is there a new vocabulary to describe the new steps, if only for the sake of reference? Have you coined any new terms, or is the old terminology adequate for the needs of a modern ballet?

In our work we use both new and classical terminology, but there are certain steps that have been invented by a particular choreographer, and which are described as unique. In such cases, terms such as a "Kylian *glissade*" or a "Kylian *port-de-bras*" are easily recognizable and accepted.

It would be considered, I understand, a *faux pas* to refer to the *corps de ballet* of the "Nederlands Dans Theater."

That is so. In our company everyone is a soloist, and everyone is also a member of the *corps de ballet* – although some dancers are more *corps de ballet* than others. The *corps de ballet*, in the traditional sense, we do not have. We have two groups of artists: the main dancers and the "juniors" as we call them, rather than "apprentices." And although our company is called the Nederlands Dance Theater, of a total of 32 dancers only four are in fact Dutch. The rest come from all over Europe. We have a strong American element: 14 of our dancers are from the U.S.A. We have no viable ballet tradition in Holland – by that I mean a school – and the better known we become the fewer Dutch we employ. Not on purpose or on principle, but that is how things are.

Let us now proceed to the question of ballet and music. I see that your *Ariadne* was a commission. Do you often commission a composer to write music for your ballet?

We have commissioned several com-

posers, but most of our repertoire is based on existing music from Janacek to Berio. We do a good deal of Janacek, Stravinsky and Britten. Commissioning music for a ballet can be a dangerous thing, even if the composer involved is established or experienced.

I found *Ariadne* one of the most satisfying experiences I had this season. The visual aspect was perfection itself and it seemed to follow the music by the Scandinavian Arne Nordheim. But what do you do when you have commissioned the music and, once written, you realize you do not like it; it does not fit your preconceived ideal of the ballet in question. Have you had any such experience?

Yes. The original idea was to create a ballet based on Australian aboriginal legends and folk-lore, with music by three different composers each working one of its three parts. The composers chosen were Nordheim, Berio and Takemitsu and the parts were to be called *Dream Time*, *At Sunrise* and *The End of Time*, respectively. Of the three works commissioned only one came through: the choreographer did not relate to the first, and Berio never wrote the (commissioned) music. Incidentally the Berio unwritten piece came to be called, facetiously, by the dancers *Some Time*, or even better *Some Other Time*. Of the three pieces only the Takemitsu ballet was later to be used in a totally different context.

In producing *Ariadne* I got the impression that composer and choreographer worked closely together, or at least that they were not stepping on each other's feet. With the Martinu Requiem – *Pol ni/Mse* – of 1939 one had the feeling, occasionally, that there was more music in the score than the choreographer really needed in order to complete his "vision," which resulted in some repetitions, over-emotionalism, and a lack of a finale or definite climax. So many minutes of existing music had to be choreographed. Do you find there are times when you wish you could do away with a section of a given work, or even with a number of bars – and if so, what do you do in such cases?

Although we are careful in selecting our works, that happens occasionally. In Schoenberg's *Verklärte Nacht*, for instance, the choreographer was forced to make a cut. He had to sacrifice music to drama. What is interesting is that we had to omit the most beautiful section musically. You do not notice that, nevertheless, because of the continuous dramatic action. There reached a point where the ballet was complete, but music continued. The question was what to do with

that very fine music. We could either use choreography as padding or decoration, or cut this passage. We did the second.

From what I can tell most of the music you use is tonal. It seems that you have outgrown the period of "experiments."

You are apt to lose an audience by dancing to cacophony for its own sake or for the sake of novelty. The most atonal work we have used is Takemitsu's ballet. On the contrary, Haydn and Mahler have filled our boxes and seats. That is true of Haydn's symphonies in D, which, put together have sold all over the world, and *Children's Games*, an arrangement by Kylian of *Kindertotenlieder* with additional taped music by Garry Carpenter has also done very well.

Would you say that all music is danceable? Or is there a certain type of music which, is by definition, "balletic," and other music which is not? Does melody or rhythm have any role to play there? Can you say "I simply cannot dance that score. The composer knows nothing about ballet music?"

We should not use music merely as wallpaper. The movement must come from the music itself. That is why the choreographer should follow the music. On the other hand, one can, if one

wishes to, totally disregard the music of a given score. One choreographer is known to have done that. He used music as a decorative wallpaper and went ahead his own way. Some other artists will do the choreography before they have heard the music. It all depends on one's artistic integrity. So, you see, all music is danceable. It takes, however, an experienced and talented choreographer to do that – that is to find the dramatic and lyrical points in a score and use them to advantage.

Do you not feel that the open-air theatre somewhat impairs your performances? Are not your productions created with a proscenium in mind?

Yes. We play in the open air only a few times during the summer: at Avignon and at the Herod Atticus Theater, which we like very much. We normally perform in a formal theater indoors. There are ballets you can hardly do in the open-air. Tchaikovsky and all the romantic repertoire, for example. You cannot see the jumping. That was one of the drawbacks in Janacek's *Sinfonietta*. On the other hand, Stravinsky's *Symphony of the Psalms* was ideal for the Odeon setting. You could see the pattern perfectly. In this theatre no scenery should be used: its setting provides a superb back-

ground to any contemporary ballet. We have brought with us an 18-meter lorry full of sets and decor, and have only used the lighting equipment. Any additional decor would have been superfluous to the dignity accrued at the "Herodion" over the years, and detrimental to the general effect.

And what are your plans for the near future?

Recently we had a superb premiere of Ravel's *L'Enfant et les sortilèges* at the Holland Festival (choreography by Jiri Kylian,) and after a day at Sounion, relaxing, we will be performing in Italy at the Reggio Emilia. As for our next season, we shall be going to the USSR – Moscow and Leningrad – for the first time.

● When one thinks of this company's achievements over its relatively brief history one is reminded of what Benjamin Harkavy, present director of the Pennsylvania Company, once said: that whatever the Nederlands Dans Theater does, the same direction is now taken up by the other leading ballet companies in the world.

The Nederlands Dans Theater performed at the Herod Atticus Theater July 4-8 as part of the Athens Festival.

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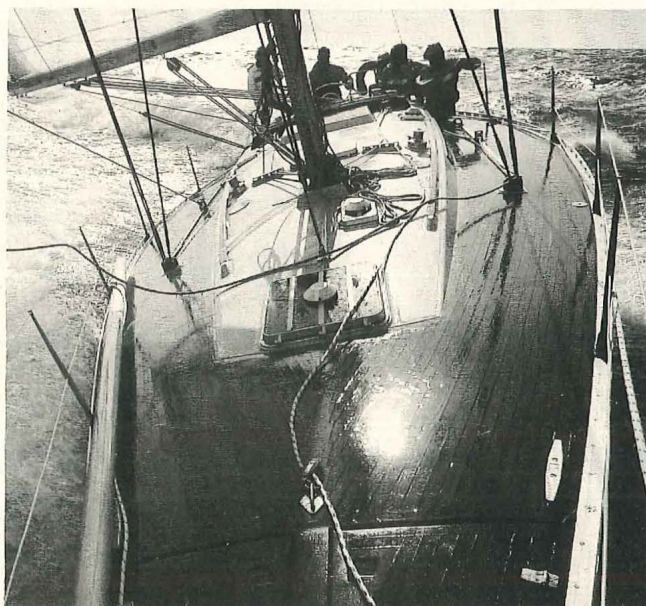
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Energy and Passion from Netherlands Dancers

It was a joy to see the Nederlands Dans Theater at Herodicus Atticus. The company exhibited energy, passion and true artistic merit.

Jiri Kylian, who choreographed five of the six pieces performed, is one of the world's greatest choreographers. His style incorporates both balletic movement – always on balance, spine straight – with the Graham technique, a modern idiom developed by Martha Graham which has a strong emphasis on movement originating from the spine and continuous fall and recovery. Kylian has combined the lyricism of ballet with the strength of Graham to produce great atmospheric pieces which express in movement the feeling generated by this profoundly powerful ancient structure.

The first piece, *Requiem For a Battlefield* with music by Martin and costumes by Kylian, is for a large group of men, although one female dancer did take part on the second night.

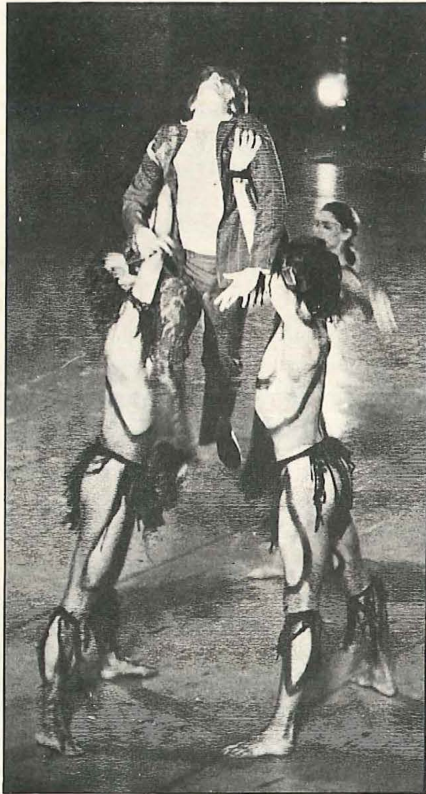
The scene opened on a ghostly green hued stage. The dancers were in khaki uniform and Kylian managed to create patterns reminiscent of old fashioned toy-soldiers' war games. He embodied both the repetitive mass agony of war as well as the individual suffering.

One became aware of the desperation in the flailing arms of the dancers, the battle weariness in the silent rocking figures, backs turned to the audience. The intensity of the piece built as the dancers turned and swung defiantly. The energy increased as lines of dancers worked across the stage, throwing grenades in zig-zag patterned mime. The energy then broke and, with their backs to the audience, they removed their shirts, turning to reveal their naked helplessness and, one by one, they fell to the floor. You could almost smell the gunsmoke and carnage.

The male dancers were not all brilliant but they were clearly aware of their areas of expertise. Some of the lines and patterns, however, could have been more precise. This lack of precision could be because smaller companies tend to use dancers as soloists, rather than a "corps de ballet."

The second piece, *Ariadne*, with music by Nordhein and costumes by Nadine Baylis was a powerful dance for seven women.

The scene opened with a golden floodlit stage highlighting Baylis' golden bodices and multicolored skirts. The



The Nederlands Dans Theater in Christopher Bruce's 'Ghosts'

dancers exhibited some wonderfully athletic dancing, brilliantly performed. An entirely atmospheric work, this conveyed the pathos and desperation of Ariadne's plight rather than the story. Always spinning, moving, or stamping, the women conjured images from ancient Greek friezes, stunningly enhanced by the costumes.

The third piece, *Sinfonietta* with music by Janacek and costumes by Nobbe was joyful and grandiose. It opened with high musical tones and a solo male dancer suggesting a gallop through the countryside. Each *pas de deux* that followed had a different quality: one lyrical, another grandiose, another playful. The dance developed into a turning, leaping flashing mass of color.

Symphony of the Psalms opened the second program with music by Stravinsky and costumes by Stokvis. A large group of dancers dressed in soft greys and black used two rows of high-backed chairs for props. The choreography began in silence with movements reminiscent of Spain. The chairs accentuated leaning and pulling movements. Again there were several *pas de deux*. With a change in music, came the religious images which often delineate Kylian's work.

Forgotten Land with music by Britten and costumes by MacFarlane followed. Long, flowing medieval dresses fluttered to the sound of the wind as the dancers

stamped their feet to open the piece.

As the music became more dramatic, conflict became evident, with pushing and kicking the predominant movements. Grand drums boomed for a red-clad solo and another in pink.

Ghost Dances by Christopher Bruce with music by Illimani and costumes by Scarlett was the only choreography not by Kylian. It has previously been danced in Greece by the Ballet Rambert, which gave a stronger interpretation.

The dance opened in silence with the figures of the three ghosts. The masked dancers conveyed a sense of animalistic and warrior-like powers. Pipes and drums brought in a caravan of assorted ragged travellers while the ghosts hovered menacingly. Periodically, the ghosts disruptingly interfered. One could feel the ancestral power as the ghosts passed each couple, who silently fell to the floor. And, to suggest the continuity of generations, the caravan formed again, as if the ghosts represented the old life and the company the modern. One was reminded of the powers of the sorcerers Carlos Castaneda writes about, or of the strange magic which seeps into the lives of Marques' characters.

Christopher Bruce is an English choreographer who ranks with the Czechoslovakian Kylian. His work is also atmospheric and reaches into the subconscious to touch things not easily expressed in words.

Black Ballet Jazz

The Black Ballet Jazz was a distinct disappointment, sadly lacking in every area from lighting to choreography to dancing. Both the history of black dance and the contemporary pieces demonstrated the young company's lack of sophistication. A recreation of the voodoo slave dances opened the show with little passion. Such dances are not technically demanding but require energy and a sense of drama. They were basically religious dances designed to lead the participants into a trance – like state. The dancers kept the lines and patterns neat but lacked spirit. The choreography was prosaic.

The "Cake Walk" was an extremely popular dance mimicking the manners of the Upper Class Whites. Unfortunately the choreography in this jazz rendition was dull. Linking movements between steps were slow, making the performers appear to form positions and steps rather than dance. Not nearly enough mockery was projected. There is no excuse for

Marcos Honos

DERN DANCE... MOVEMENT... BALLET.

poor expression in such clever satires which were created by the slaves about their masters. If this Black company is presenting the history of Black dance because it is proud of the heritage, one would think they could better capture the *spirit* behind these dances, which is *not* a matter of technical ability.

"Swawne River Boogie" demonstrated the minstrel dances performed by circus blacks or vaudevillians. Chester Whitmore successfully covered some of the humor in these dances.

The audience seemed to enjoy "spirituals," but I suspect this was more due to the power of these wonderful songs than to the quality of dancing. The poor choreography and lack of technical ability was amplified by the fact that the spirituals selected (Rock-a My Soul and Down by the Riverside) have been immortally presented by Alvin Ailey in "Revelations."

The Alvin Ailey company came to Athens last year with resounding success. Ailey has a company of 30 superb dancers, most of them black. In 25 years, Ailey has secured a place for black dancers, winning awards from Dance Magazine, Capezio and a U.N. Peace Medal, in continuously working to preserve "historical" dances.

Dance is theater and to create drama one has to create atmosphere by attention to details. The lighting for the Black Jazz performance was consistently poor, often too dark, hampering the dancers' ability to project expressions. The music was likewise imperfect with much disturbance sprinkled throughout. The vocalists sat incongruously on chairs and the costuming was non-descript. The history of jazz dance closed with "The Grand Terrace Ball," a series of five dances - "Blues", "Shucking and Jiving", "Charleston," "Bojangles Tap" and "Jitterbug stomp." The dancers exhibited a little more energy in this section. Chester Whitmore again shone with spirit, humor and ease in his tap solo.

The modern jazz dances were similarly disappointing. "Brand New Day" further underlined the dancers' technical weakness and the dull choreography.

A humorous dance called "Aerobics" about an overworked, rather overweight mother struggling to follow an aerobics program on television combined clown movements with rather old fashioned amateurish mime.

"Anxieties" is an ambitious contemporary work divided into three sections - "Breakthrough" choreographed by

Rene Gubernich, "Paranoia" choreographed by Jon Johnson and "Progression" choreographed by L. Martina Young. The patterns were messy and there seemed to be no focus. Sometimes the movements of dancers at the back of the stage were obscured by those in front. A technically demanding choreography, it was frustrating to watch dancers perform work for which they lack proper training. The piece became tedious as a result.

A selection of "Contemporary Songs" appealed to the audience again more for the music than the dance.

Chester Whitmore once again displayed his loose-limbed humor in "Boogie Down" but some of the jokes such as a spoof on ballet, were carried on too long. The closing dance "Funk Rhythms" offered glimpses of "break dancing".

This originated in the ghettos of the South Bronx in the 1940's. The dancers would perform in the street on cardboard boxes opened out on the pavement. Break dancing now incorporates "electric boogie" in addition to the combination of martial arts, acrobatics and disco. Electric boogie is a soft free flowing movement which enters the body at one point and like ripples, smoothly flows out of another point; or it is fast staccato movements combined with flash holds. Other movements include "floating," where the dancers feet appear to float across the floor; and "breaking," exciting spins of the head, arms, shoulders or bottom and movements where the dancers seem to hurtle themselves in the air or across the floor.

The fashion on the streets is to "break" now, not fight! Some break dancing was seen in the popular film "Flashdance," and two new films about break dance to watch for are *Beat Street* and *Wild Style*.

Black Ballet Jazz's idea of presenting the history of Black dance was good, and clearly a lot of work went into it. Presumably, the whole idea behind an all Black company is to show, with pride, the present achievements of black performers. This company is professional particularly in the areas of projection and technique. Alvin Ailey spent 25 years building his company to its present expertise. And the Dance Theatre of Harlem can challenge any white company on any level including Balanchine's technically extremely difficult ballets. The Black Ballet Jazz has plenty of fine examples before them.

Jennifer May Colebourne

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Summer Book List

Whether you are planning to backpack through Macedonia, loaf on an island, tour the continent, visit the folks back home or just stretch out in the lounge chair in the garden, a good book will enhance your summer.

The following list of recent publications might be helpful to you when you choose your summer reading.

Of Historical Interest

Before Color Prejudice: The Ancient View of Blacks by Frank M. Snowden, Jr., Cambridge: Harvard University Press, 1983.

Was man always prejudiced? Certainly not, writes Professor Snowden of Howard University. Ancient societies viewed blacks – most commonly known as Kushites, Ethiopians or Nubians – as worthy warriors, and respected them and their cultures. This book explains the reasons for the absence of virulent color prejudices in earlier peoples and sheds light on the difference in attitudes of whites towards blacks in ancient and modern societies. The book adds an entirely new angle of vision to our perspective of ancient Greece and the workings of the human mind in those distant civilizations.

History of the Balkans by Barbara Jelavich. Cambridge England: Cambridge University Press, 1983. Vol. I- eighteenth and nineteenth centuries. Vol. II- twentieth century, 1983.

If the vast sweep of Balkan history and Greece's place in it has you befuddled, Professor Jelavich's narrative will serve as a clarifier. She has kept to the basics in an effort to make the book useful to undergraduates and casual readers, but in so doing has slipped into pedestrian prose. If it has not advanced the cause of eloquent historical writing, it is nonetheless welcome as the first book in English that covers the Balkans (to include Greece) up to the beginning of this decade.

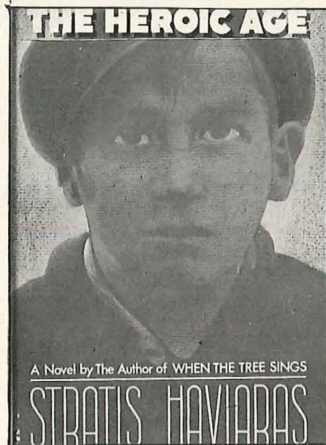
Stillborn Republic: Social Coalitions and Party Strategies in Greece, 1922-1936 by George Th. Mavrogordatos. Berkeley: University of California Press, 1983.

This study is definitely not for the casual observer. Professor Mavrogordatos, who teaches political science and history at the University of Athens, has written the first systematic study of mass politics in Modern Greece, and their implications for party strategy and conflict.

He interprets Venizelism and anti-Venizelism, and other currents in the interwar period, with a scholar's zest for charts and thorough detail. For those who find the reading a bit heavy for an Athenian August, put it on the shelf for October.

Occupation and Resistance-The Greek Agony, 1941-1944, by John L. Hondros, New York: Pellas Publishing Co., Inc., 1983.

Delving into German and British wartime records, the author has done an excellent job of exhibiting the horrors and facts of the German/Italian occupation of Greece during World War II. The



new material he has unearthed is of major importance and his interpretation of the resistance adds another voice to a growing body of commentary on EAM/ELAS.

Atlantis-The Eighth Continent by Charles Berlitz. New York: G.P. Putnam's Sons, 1984. Based on undersea expeditions and studies including dozens of extraordinary photographs taken underwater, this book reads like a thriller, taking us back almost two million years. The believable answers to: Where was Atlantis? How long ago did it exist? What was it like? What animals existed on the continent? What really happened to Atlantis? How civilized were the Atlanteans? Or why do scientists refuse to accept the existence of Atlantis? will send you to Piraeus to board the next boat for Santorini, to conduct your own investigations of the age-old mystery.

Images of Women in Antiquity edited by Averil Cameron and Amélie Kuhrt. Detroit: Wayne State University Press, 1984.

Books about women, by women, for women are all the rage. This new one, a comparative study of women from different ancient societies, based on sur-

ving evidence from classical and Near Eastern antiquity is unique and highly recommended to fill out your summer reading list.

Alexander the Great by Nikos Kazantzakis, translated by Theodora Vasils. Illustrated by Virgil Burnett. Athens, Ohio. University of Ohio Press, 1983.

A fine biography for young adults, it offers a sentimental and idealized picture of the Macedonian king as seen through the eyes of the son of the physician to the royal court.

Of Literary Interest

The Heroic Age by Stratis Haviaras. New York. Simon & Schuster, 1984.

If you found Nicholas Gage's *Eleni* painful, you will suffer again with Haviaras' story of a Greek childhood. The author's first novel, *When the Tree Sings* (1979) dealt with Greek village life during the war, while his new one turns to the plight of children during the civil war. We should welcome the appearance of all responsible literature which exposes the tribulations of children during wartime. Haviaras, a writer of tremendous skill, has been characterized by a New York Times reviewer as possessing a "rugged grace."

Death in Cyprus by M. M. Kaye. New York: St. Martin's Press, 1984.

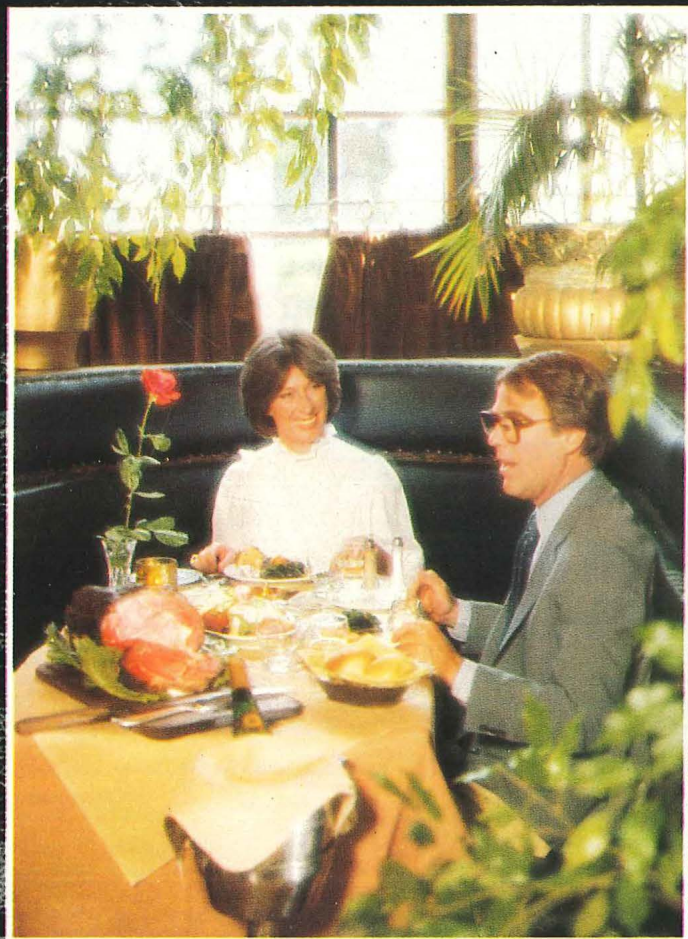
A real page-turner by an author who is reputed to write the "best historical romances of anyone alive," this mystery is a re-issue of an old favorite which appeared in 1956. Full of suspense and travelogue, it is a perfect book to tuck into your backpack. Expect short shrift on character deliniation, but a strong sense of place – you can almost smell the bitter lemons on Cyprus.

I Giorgos by William Lederer New York Norton Press, 1984.

William Lederer, who wrote (with Eugene Burdick) *The Ugly American*, has just published his fifth novel. About *George/Giorgos*, an American visitor in Greece, the story is an odyssey of the soul. He sails to the islands and finally to Mount Athos on his search for meaning. The book lacks the message and action of *The Ugly American*, but is just the relaxer to take on your summer travels to Macedonia.

Subterranean Horses by Yannis Ritsos. Introduction by Vassilis Vassilikos, translated by Minas Savvas. Athens, Ohio. Ohio University Press, 1983. Yannis Ritsos' popularity rides high in Greece. Through several fine translations of his poetry, he is gaining an audience in the United States as well. Vassilikos, popularly remembered for his novel *Z*, and veteran translator Minas Savvas have presented the poet intelligently.

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Beth Shalom Synagogue, Melidoni Melidoni 5	325-2823
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Ilissia	723-7183, 724-2680
Christos Kirche (German Evangelical), Sina 66	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi	801-7062
First Church of Christ, Scientist, 7a Vissarionos St.	721-1520
Roman Catholic Chapel, Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Denis (Catholic), Venizelou 24	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou	652-2209
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Gas (24-hr. service)	346-3365
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In the past, many August columns featured recipes appropriate to the season. The files reveal one for peach butter, a staple of the Brigham Young household of 27 wives and 50 children, and heartily hated by them all, since it was served every day of the year.

But the favorite recipes were for portions, potent and otherwise, for the long summer nights. Here is one more for your delight:

fizz bruin

So-called because it is brown and *can* have the strength of a Grizzly! It also embodies the current chocolate craze. In a shaker well-filled with ice pour equal portions of crème de cacao, Kahlua (or other liqueur de café) and brandy, allowing 1 jigger each per person. Add 2 oz gin and 1 oz lemon juice per person. Shake well and strain into tall glasses half-filled with ice. Fill with club soda, stir, decorate with an orange slice and serve with one comfortable chair per person. For a blue blooded treat try Fizz Bruin Royale by adding an egg per serving to the shaker.

A delicious variation can be concocted by filling a blender half-full of crushed ice and blending in all the ingredients except the gin and soda. When creamed, pour into dessert glasses and add a little soda, decorating with an orange slice.

For many, no drink is more refreshing than a tall glass of iced tea. One of the best ways to brew tea for a hot afternoon is to make "sun tea." This method releases the flavor without the bitter taste conventional brewing sometimes releases. Fill a large clear glass jar full of cold water. Measure in 1 tsp of tea for each cup of water. Screw on cap and in the morning place upside down where the sun will reach it all day. By the afternoon the tea will be ready.

To avoid "cloudiness" when serving tea pour *hot* brew into glasses filled with ice cubes.

cornstarch chronicles continued

Cornstarch is a most efficient dry shampoo when sprinkled on the hair and brushed off. It also serves as a deodorizer for both man and beast. Try this method also for cleaning plush toys. It is equally effective for waxing the car; sprinkled on a buffing glove it removes excess wax.

Undoubtedly the most popular use around the house for cornstarch is as a

thickener, especially when the sauce or soup should be clear. Flour tends to make the broth opaque. (One tblsp of cornstarch equals 2 of flour.) It is also a better thickening agent for acid foods than flour.

But when used in cooking it can be tricky and sometimes even the best cooks experience failures. If you have been among them perhaps it was because you did not know that:

- Cornstarch performs best in aluminum utensils, worst in glass.

- *Exact* measurements are extremely important. First shake the container to compact the cornstarch, then use level measurements.

- Too much sugar, too much cornstarch, too much stirring after the initial cooking begins, and overcooking, all cause failures.

You will always achieve a smooth blend of any thickener by shaking it in a covered glass container. Any jar will do. First pour in some of the cold liquid, add the thickener together with the sugar and salt of the recipe, if any, and shake well. If possible, cook in a double-boiler and stir with the kitchen implement that looks like a spring on a handle.

When used in puddings to be molded, first rinse the molds with cold water and while pouring keep stirring to release as much heat as possible. To avoid a "skin" forming, cover the mold with buttered wax paper or plastic wrap.

poisons and antidotes

For some time now we have been wanting to list a few of the common household items which children get into and which can be fatal. The poisons will be listed first along with a number which indicates the type of action to be taken. The numbers will be explained after the poison listing. With many thanks to our friends at Hellenicon Air Base.

Poisons

Acids	16
After shave lotion	8
Camphor	1
Carbon monoxide	11
Chlorine bleach	15
Cologne/Perfume	8
Detergents	15
Disinfectants with chlorine	15
Disinfectants with carbolic acid	3
Food poisoning	6
Furniture polish	14
Gasoline/Kerosene	14
Household ammonia	13

Insect and Rat Poisons

with arsenic	2
with sodium fluoride	10
with phosphorus	12
with strichnine	5
Lighter fluid	14
Lye	13
Wild mushrooms	6
Oil, of wintergreen	8
Pine oil	14
Rubbing alcohol	8
Turpentine	14

corrective action

1. Induce vomiting. With finger in throat or 1 tsp mustard in 1/2 glass water.

2. Induce vomiting. Give glass of milk or 1 tsp of activated charcoal mixed with water.

3. Induce vomiting. Then give 4 tsp castor oil followed by a glass of milk or the whites of 2 raw eggs.

4. Induce vomiting, if conscious. Give glass of milk or activated charcoal in water. Keep patient awake.

5. Glass of milk or activated charcoal in water. Induce vomiting *if not in convulsions*. Keep quiet.

6. Induce vomiting. Then give 2 tsp of Epsom Salts in 2 glasses of water *except in cases of severe diarrhea*.

7. Induce vomiting. Give 2 tsp Bicarbonate of soda in glass of warm water. Follow with a glass of milk.

8. First give glass of milk. Then induce vomiting.

9. Give activated charcoal in water. Induce vomiting. Give 2 tsp Epsom Salts in 2 glasses of water.

10. Give glass of milk. Induce vomiting.

11. Carry victim into fresh air. Make lie down and give artificial respiration if necessary.

12. Induce vomiting. Then give 4 ozs mineral oil. *Do not give vegetable or animal oil.* Also give 1 tsp of Bicarbonate of Soda in quart of warm water.

13. Give 2 tsp vinegar in 2 glasses of water. Then give the whites of 2 raw eggs or 2 ozs of vegetable oil. *Do not induce vomiting.*

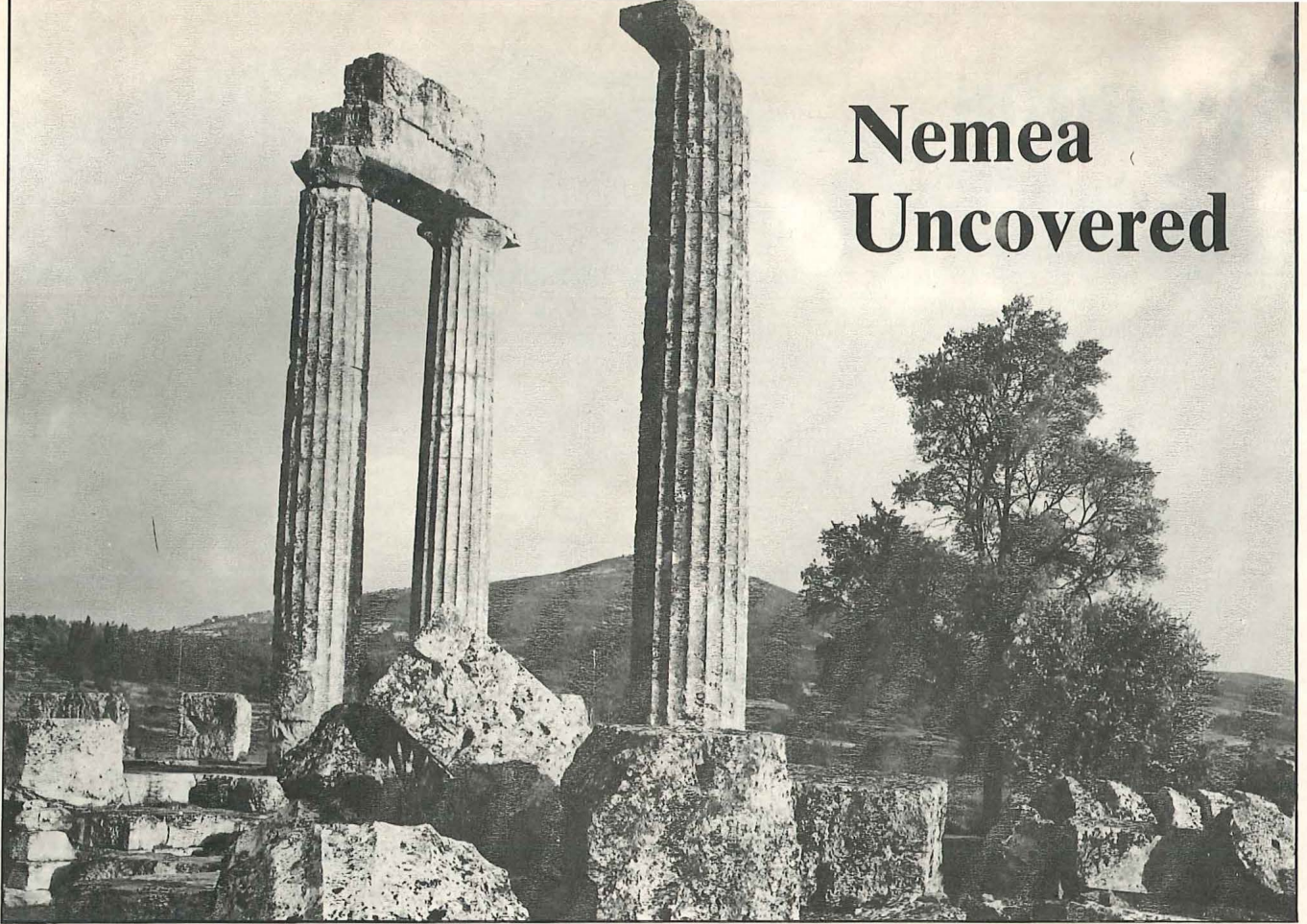
14. Give water or milk. Then give 4 tps of vegetable oil. *Do not induce vomiting.*

15. Give one or two glasses of milk.

16. Give large quantities of water. Give 2 tsp Milk of Magnesia or similar anti-acid. *Do not induce vomiting.*

Next month we will list a few antidotes for overdoses.

Nemea Uncovered



The three standing Doric columns of the Temple of Zeus at Nemea have been shaken by earthquakes, eroded by rain and snow, and hacked by human vandals. These three alone of the original 36 columns have remained erect silent sentries bearing testimony of their history for the appreciation of later generations.

By Professor S. G. Miller

Photographs by Katherine Patey

In 573 B.C. the Panhellenic cycle was completed with the first celebration of the Nemean Games in historical times. Those games, together with ones at Olympia, Delphi, and Isthmia, formed the basis of what we know today as the "Olympic Movement." At least in theory, and usually in practice, wars ceased and athletes and spectators were afforded safe passage through enemy territory for all of these games.

Pindar and Bacchylides celebrated victories at each of the four sites, and the Athenians awarded free meals for life to any citizen who won at any of these games. More than athletic competitions, these were religious and cultural festivals open to all Greeks and attended by tens of thousands who forgot their differences for a few days every year in a celebration of common humanity. The festivals later became the focus for attempts

Stephen Miller is a Professor of Classical Archaeology at the University of California at Berkeley and the Director of the Nemea Excavation. He is also Director of the American School of Classical Studies in Athens.

at political unity as well. In other words, Nemea and Olympia, Delphi and Isthmia give to us the origins of our United Nations as well as of our Olympic Games.

It was with the goal of tracing the vicissitudes of those ancient ideas that a team from the University of California at Berkeley began excavations at Nemea in 1974. Under the aegis of the American School of Classical Studies at Athens and the supervision of the Ministry of Culture and Sciences of Greece, the excavations continued for ten years and our knowledge of the history of Nemea has been greatly expanded.

Nemea was never a habitation center in Classical Antiquity and had only a small permanent population of priests and caretakers. Every two years in July or August the valley, located in the eastern foothills of the Arcadian mountains between Corinth and Argos,

would come alive with an influx of visitors. In the years around 300 BC we can clearly visualize what they would have seen. The Temple of Zeus stood at the center of a sacred square containing the long, narrow altar of Zeus and a sacred grove of cypress trees. This open square was bordered by several buildings, including a row of nine "oikoi" or pavilions along the south side. These were constructed by different city-states and provided a "home - away - from - home" complete, as they were, with kitchen and dining facilities.

Further to the south was a large building with a sunken chamber which held eight tubs and a pool for bathing. Even larger was a "hotel" measuring some 20 by 80 meters with rooms and suites. The hotel and bath were bordered by a principal road, south of which lay the less substantial houses of Nemea's permanent residents.



The Nemea Museum was opened this spring by Greek Prime Minister Andreas Papandreou. It is one of three projects inspired by the excavation and made possible through donations by more than 400 individuals and institutions.

About 400 meters southeast of the Sanctuary of Zeus, and built back into a hillside, was the stadium where the athletic competitions took place. Outfitted with starting blocks, turning posts, fresh drinking water, and a stand for the judges, the stadium was also equipped with a vaulted entrance tunnel reminiscent of that at Olympia, but preserved for its full original length of more than 36 meters. Judges and athletes would make their sacrifices and oaths at the Altar of Zeus in front of the temple and enter the stadium through this tunnel. Here, the athletes disrobed and, while waiting for their competitions,

scratched their names, and occasionally additional comments, on the walls, which are covered with ancient graffiti.

If the excavations allow us to form a clear picture of Nemea in antiquity, they have also filled gaps in the history of the site. Originally controlled by the small town of Kleoani, the games were taken over by the municipality of Argos and moved there around 410 BC, beginning a shuffle between the two towns. Probably in 337 BC and under the impetus of Philip of Macedon, the Nemean games returned to their original site, shifted to Argos again in about 270 B.C.,

returned briefly to Nemea in 235 BC, and were brought back to Nemea again by the Roman Mummius in 145 BC. Sometime around 100 BC the games were moved for the last time back to Argos where they were celebrated throughout the rest of antiquity. These back and forth shifts were clearly due to political events and pressures.

Three projects to help make our new knowledge clear to the visitor are at various stages. One is the transformation of the Sanctuary of



To perpetuate the skills of excavation, the young work alongside their elders and are trained by them. Here Leonidas Spyropoulos learns the tricks of the trade from Vasilis Papoutsis, while Panagoula Zavitsa shovels loosened earth into a wheelbarrow for transport to the dump.

In the excavation of a pit, it is crucial to document the precise location of every artifact and to record its details individually. Hence the envelopes along the side of the trench. In such a pit also, the usual pick and shovel are laid aside, and replaced by hand trowels, whiskbrooms, penknives, paint brushes, and wooden **souvlaki** skewers. In addition to constant measurements, frequent photographs record the developments of the discovery. ▼



▲ Demetrios Niteros, born in Archaia Nemea in 1956 of a middle class family, was stricken by polio as a young boy. Mitsos, as he came to be known, proved to be intelligent and hard working, he regularly reads books on archaeol-

ogy and can now identify many sherds by date, frequently outshining the American students. Despite both his youth and his handicap, he was appointed foreman in 1978, a position which he continues to fill with considerable grace. ▼

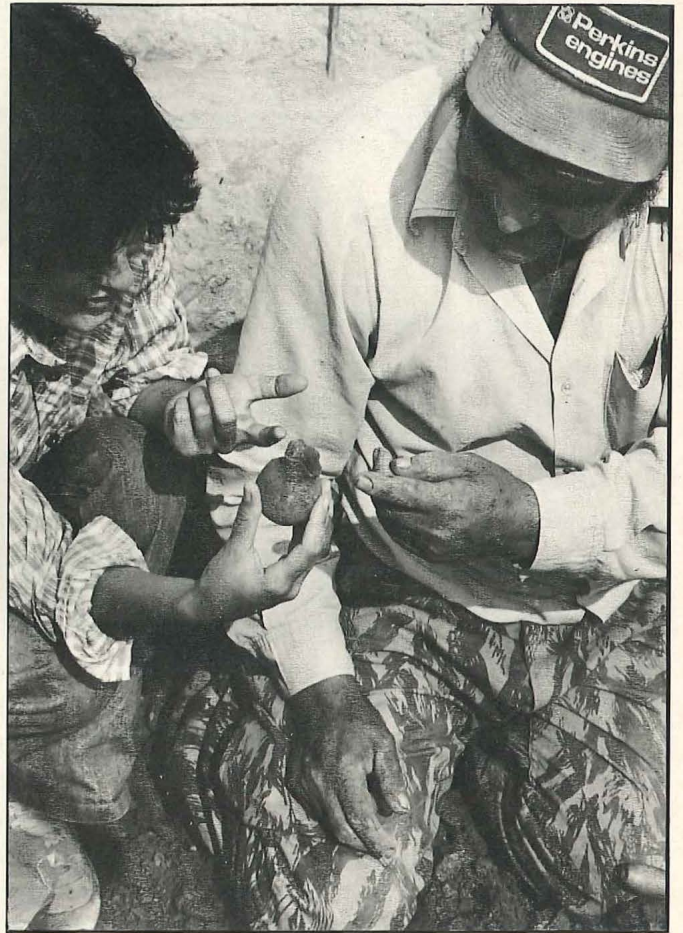
In the spring of 1982 a new trench was opened east of the Temple of Zeus with the goal of defining this side of the sanctuary. Between Paula Hensley and the workers are buckets, appropriately labelled by area, layer, elevations, etc., into which common pot sherds are thrown by the men. Just behind the workers is the "tower", a makeshift device used for moving ancient blocks weighing as much as two tons, and for providing the photographer with an elevated platform for general views of the trenches. ▼





Before the pot sherds can be analyzed for possible joins, and for the chronological information which they always yield about the layer from which they come, they must be washed. This is a delicate process demanding a light touch and care to keep the contents of individual buckets separate. Katerina Kaskantami, shown here, without complaint, spends eight hours a day hunched over a basin with her hands in cold water.

Many other objects came from the pit. There were a number of bones and olive pits showing that the pit had received the remains of a feast, and a large number of vessels and iron objects. Here Christos Panayiotopoulos hands a miniature wine pitcher to Anna Pappé. Christos' careful work in extracting the pitcher from the earth will result in a bonus on Friday, a fact which may add to the simple joy of discovery seen on both faces.



Zeus into an archaeological park. Only the removal of a country road remains to accomplish this. The second project is the display of antiquities in the new museum, which was opened on May 28 by Prime Minister Andreas Papandreou. The final project is the reconstruction of the Temple of Zeus. Three columns of this fourth century BC structure have always stood, and two of the fallen columns are now being re-erected as a trial to see if a more complete re-

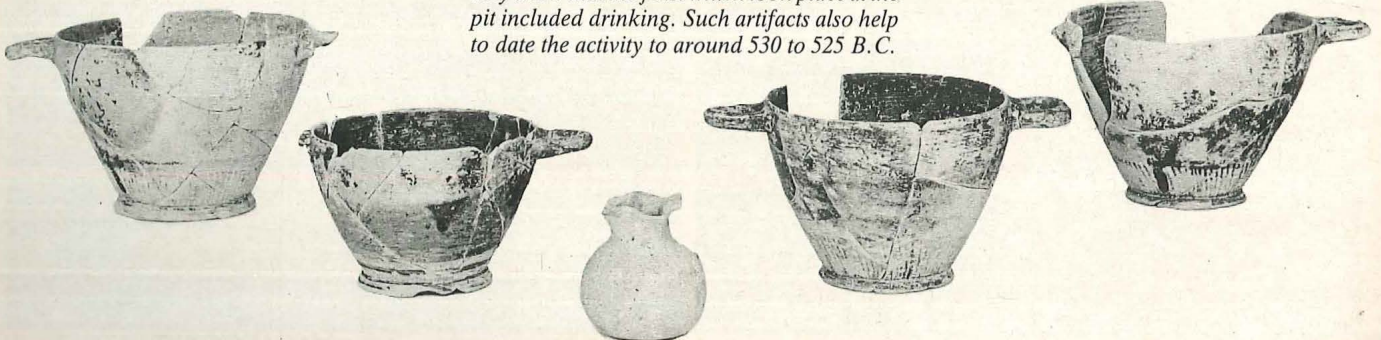


A small artifact—the bronze head of a lion, about an inch in diameter, and with a hole in the back for attachment as a decoration to a larger artifact. Discovered in 1982, this decorative piece recalls the first of Herakles' twelve labors—his struggle with and ultimate victory over the Lion of Nemea. The Lion has been adopted as the museum logo.

A few of the vases came from the deposit after mending. There were several more of these which have yet to be put together, and they show that the feast which took place at the pit included drinking. Such artifacts also help to date the activity to around 530 to 525 B.C.

construction is feasible. The visitor to Nemea during the remainder of 1984 will have a rare opportunity to watch the painstaking work in progress.

The excavations and the associated projects have been possible only because of the help and cooperation of many people: colleagues at the University of California, at the American School and in the Ministry of Culture; private donors from America; and the local people of Nemea. The second





Now the material from the deposit goes to the museum where it is washed and then spread out for analysis and possible mending into whole shapes. The resulting jigsaw puzzle can be seen, as can the director's continued fascination with that flat, circular, iron object.

category demands special comment. Chief among the more than 400 donors is Mr. Rudolph A. Peterson, former president of the Bank of America, whose contributions made possible the construction of the museum and its presentation as a gift to the people of Greece. More recently, Mr. Alex G. Spanos has generously supported the reconstruction of the Temple of Zeus. But there are many donors whose help, while of less financial value, has been motivated by an equally great love of Greece and her antiquities.

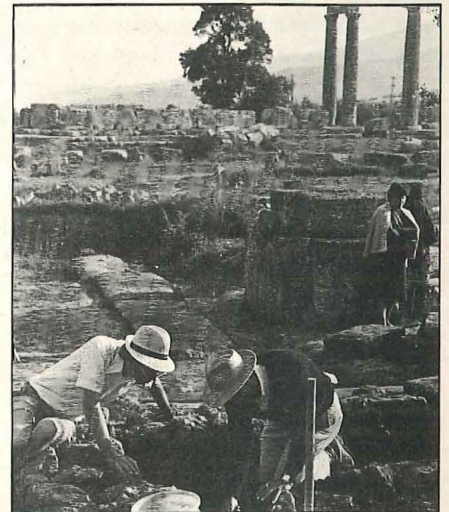
The real strength of the project has, however, been in the support of the local people, and particularly of the dedicated core of workmen which has developed over the past decade. Confronted with an annually changing group of Greek and American students, initially

bewildered by the strange demands of an archaeological excavation where the removal of earth is not as important as the recovery of artifacts within it, these people have played a vital role in the work.

There is one telling example of their dedication. At the end of every excavation season I was accustomed to organize a party with roast lamb, wine, music, etcetera as a celebration of the successful completion of the work for that year. After six years of such parties I was approached in 1980 by a delegation of workmen who said that, even though they appreciated and enjoyed these parties greatly, they wondered if I might not spend the money instead to rent a bus to take them to Olympia. They had heard countless times from me about the connections between the Olympic

Games and their own at Nemea, they explained, but had never seen Olympia. Would they not learn more about their site and their work by having seen Olympia? The trip was a success and has been succeeded by trips to Delphi, Isthmia, Epidauros, and Athens.

So, too, will the reader see in the photographs of Kathrine Patey the essential role played by the local workmen in the recovery of a part of our Hellenic heritage. As we follow the pictorial story we will be reminded that without human involvement, history would not have been made, nor could it be recovered.



All careful observations and precise record keeping are of no importance if the earth itself has not been dug properly. For this reason, the normal pose of workmen and archaeologists is on hands and knees trying to discern subtle distinctions in the earth. Here the staff member in charge of the trench and the director agonize over such a change in the soil.



▲Panagoula Zavitsa, born in 1934, married into a family with more sons than fields, and with two grown children of her own, is a lady of great good nature, sympathy, and curiosity. Like most Greek women she is also very emotional. She was found crying one day over the fine collections in the museum at Olympia because she despaired of ever seeing such things come from Nemea.

As the trench deepens, the numbers of workmen are reduced and one or two highly skilled pick-men search out the next change of earth which will signify an earlier level. Nemea was the first excavation to use women in Greece. On the delicate issue of pay scale, the local response was positive to the suggestion that equal work deserves equal pay regardless of gender. But the few women trained at pick work have gradually drifted out of those ranks. The explanation was the difficulty of the work, but the real reason was social pressure from the other women; old customs in a small village die hard. ▼



Good Orchestra

A concert given by the Utrecht Symphony orchestra at the Herod Atticus Theatre, was conducted by Dimitrios Agrafiotis, a conscientious Greek musician who works in Germany.

The program opened with *Heterophonica Idiomela* by the avant-garde Greek composer, Argyris Kounadis. Kounadis' musical language is an interesting amalgam of atonal and Eastern elements and his composition was not devoid of a certain mystic charm. Agrafiotis read through carefully and paid particular attention to the work's atmosphere by studiously controlling dynamics. His contribution, as well as the orchestra's, probably gave the work more homogeneity than it actually has as a composition.

The program continued with the almost unbearably oft repeated *Grieg Piano Concerto*. The soloist (a replacement) was Daniel Vanenberg, who deromanticized (to his credit) some of the more sugary passages. But he lacked brilliance and his technique in quick passages left much to be desired. An uneven rhythm is not always a guarantee of expressive neoromanticism. The orchestra accompanied him well, but unenthusiastically. Why Grieg again?

Beethoven's *Heroic Symphony* concluded the program. Agrafiotis' best qualities were displayed here. His tempi were quick but his exactness, enthusiasm, and metric accuracy, as well as his exciting climaxes, served Beethoven well. This was, by no means, a great interpretation, but it was nonetheless brisk, serious and not unexciting. The Utrecht Orchestra proved once more that it not only has tradition (it was formed in the 18th century) but also is a coherent, conscientious, symphonic body.

Delayed Prometheus

July 2 was a posthumous homage to last year's festival with renditions of Antoniou's cantata *Prometheus* and Strauss' *Ein Heldenleben*, belatedly serving last year's festival motto of the Promethean idea.

Vagelis Katsoulis' *Double Image*, opened the program, a work commissioned by Antoniou for the ALFA III Boston group. The work consciously absorbs jazz elements, the music of the East, and attempts to combine the aesthetics of *minimal* music with piano im-

repetitive, monotonous, rhythmic tune, badly orchestrated and with almost no dynamics. The piece is indeed minimal in that it manages not to absorb but essentially to ignore both jazz, symphonic music and the East. Its great length gradually deprived it of the little merit it might have had. Pity, for Katsoulis is capable of better.

Theodoros Antoniou's *Prometheus*, a cantata for chorus, baritone, narrator and orchestra, was altogether a more successful effort. Careful, dramatic contrasts, the artful absorption of Byzantine themes and an overall theatrical atmosphere all contributed to the work's success. But this success is of essentially limited musical and dramatic value since it chose to portray rather than recreate Prometheus' drama. It was, nonetheless, remarkable and one of the most interesting of that genre heard recently.

The ERT Choir (under George Mantakas) sung well in spite of well-known weaknesses in tone balance and power. Antoniou conducted impeccably, achieving tremendous results with the orchestra's brass section. Sakkas' poor, though not inexpressive, baritone voice deserves less enthusiasm. Antoniou succeeded both as conductor and composer with his *Prometheus* and the limitations in his work should in no way lead to an underrating of his achievement. Rather than comment on his conducting of Strauss' symphonic poem, let us say he was, by then, probably very tired.

Noble Tones

The First Herod Atticus Concert of the Athens State Orchestra was conducted by Varoujan Kodjan, a young conductor of Armenian origin. It is noteworthy that the KOA programs almost always include a Greek work now. Unfortunately, with exceptions, such works as are presented are usually short and their inclusion in the program appears to be but token. Major works of classical Greek composers (such as Kalomiris or the Heptanesian School) are seldom heard.

This first program began with Petros Petrides' *Byzantine Sacrifice*. Petrides' style is almost neoclassical and superficially simple, tending to avoid emotional outbursts. In this work, the composition for strings is excellent and the Kratiki strings played it well and with feeling.

The Soloistic Quartet of the strings was particularly noteworthy. The same high praise cannot be accorded the fugue

to where Petrides' academism is sterile and the use of Byzantine melodic elements does not really serve him well. It was in this part, too, that the orchestra's woodwind and brass, unlike the strings, were not quite as enthusiastic. Tonal and rhythmic problems were the inevitable result.

It would be better to use more singing soloists with the Kratiki. The monotony of piano and violin concertos must be eventually broken. More woodwind, brass, and even *concerti grossi* could be included. Soprano Jeanette Pilou was one of the exceptions. Her noble tones in Mozart's rare (it includes the piano) *Scena e Rondo KV 50s*, *And How Could I Ever Forget You* and in Beethoven's famous *Ah! Perfido! Op. 65* were a welcome relief. Jeanette Pilou is a particularly subtle interpreter and her record in French opera is remarkable. She was in less than excellent form with recurrent problems of pitch and synchronization, particularly with the piano. But her rendering of the lyrics, sensitivity to melody, and feeling of the personal drama behind the music, particularly in the case of Mozart's *Scena*, make any comments on her technical aptitude seem like unnecessary and troublesome details.

A Prize Well Won

American pianist, Michael Gurt, was the winner of the sixth Gina Bachauer International Piano Competition held in Salt Lake City, Utah in 1982. He captured first prize over a field of 54 competitors from across the USA and nine other countries, including the USSR. The Second Annual Gina Bachauer Memorial Concert happily included a recital by him last month. The recital took place at the Pierce College Auditorium of the American College of Greece.

Gurt played Sonatas by Haydn, Chopin, Bartok, three Gershwin Preludes and Liszt's *Don Juan Fantasy*. The *Sonata in B Flat minor, Op. 35*, by Chopin, was exquisitely done. Although it would be superfluous to describe Gurt as a Chopin pianist by nature his rendering of the *grave* (first movement) was poignant and almost unbearably esoteric. The Scherzo was light, measured, and fully controlled without vain display. The subtle dynamics here, so typical of Chopin, were impeccably respected. In the *Marche Funebre* Gurt displayed a capacity to control emotion, and the middle section of this part was lyrical in an almost Bellinian way. But the tempo of

the piece seemed to lack that decisive pace we associate with better known interpretations of this Sonata. The final part, *Presto*, was well done, light and accurate.

The *Bartok Sonata* moved us into another world altogether and Gurt most efficiently undertook the transportation. I do not know whether he is a Bartok fan but he certainly understands this composer. His *allegro molto* (third part) was a firework of true Bartok; brisk, surprising and intelligent. More than any other item in the program it showed the pianist's familiarity with the style, as opposed to merely the manner, of a given composer. Gershwin's *Three Preludes*, followed and presented an opportunity to hear Gurt – an American and a young man – play music which is American and full of youthful, rhythmic vigour.

The final item of the announced program was Liszt's *Don Juan Fantasy*, those very skillful variations and developments on themes from Mozart's *Don Giovanni*. This is technically a difficult work in places and Gurt's ease while playing it was almost astonishing, particularly in the section developing the *champagne aria* motive. There were two encores: *Etincelles*, by Mussorgsky and the *Maple Leaf Rag* by Scott Joplin. The latter was a sheer display of impetuous, irresistible rhythm. The audience was tempted to toe-tap.

Donizetti Opera Discovered

Gaetano Donizetti was one of the most

prolific operatic composers, writing more than 70 operas!

Many are masterpieces and in recent years, the operatic repertoire has greatly expanded thanks to unjustly neglected works of his, such as *Anna Bolena*, *Lucrezia Borgia*, *Maria Stuarda*, *Roberto Devereux*, and others. In the last two, Queen Elizabeth I of England is given marvellous music to sing and the portrayal of her character is noteworthy. It came therefore as an extremely happy surprise to musicologists that a hitherto unknown Donizetti opera under the title *Elisabetta* was recently discovered in the Royal Opera House, Covent Garden.

It is an unfinished, three-act opera composed between 1840-1844. Other missing parts have been discovered in Paris and it is to be hoped that, 140 years since its composition, the opera may finally be performed.

Glyndebourne's "Poppea"

This year's Glyndebourne Festival presented a new production *L'Incoronazione di Poppea*, no longer confidently ascribed to Monteverdi. It is 22 years since this work of the sensuous Venetian school was first presented there, and Raymond Leppard was again on the podium.

Paul Griffiths, of *The Times*, found that the conductor was "unrepentant in seeking a more luxurious style," with the work "richly orchestrated." It was helped by Sir Peter Hall's "discreet production" which received animation from

two quarters: John Bury's lighting, "which opens the box – set out towards vistas of scarlet and magenta" and from the "appearance throughout of the allegorical figures from the prologue – Fortune, Virtue and Love – who remain as moving statues on an upper level to make a gentle patter of comment on the action in grouping and mime..."

Dennis Bailey's singing (Nero) "rung with the idleness of self-indulgence."

Maria Ewing (Poppea) was more noteworthy when she uses her voice "to seduce rather than to impose," and Cynthia Clarey, making her British debut, "sung beautifully" and "used gesture and sensitive vocal inflexion to bring interest to every moment she was on stage."

Indeed, concludes Paul Griffiths, "all the production needs is a livelier public!"

Xenakis' "Europe Cantata"

The Council of Europe has declared 1985 The Year of Music in Europe. To celebrate the event, the Council has commissioned Yiannis Xenakis, the Greek avant-garde composer, to compose the *Cantata of Europe*.

The work will utilize 6,000 choristers from the member-states and from the Strasbourg Percussion.

Xenakis' music will also figure in 1985 in Salzburg, Aix-en-Provence, and Athens, where several Xenakis fortnights are scheduled.

Dimitris K. Katsoudas

Troy State

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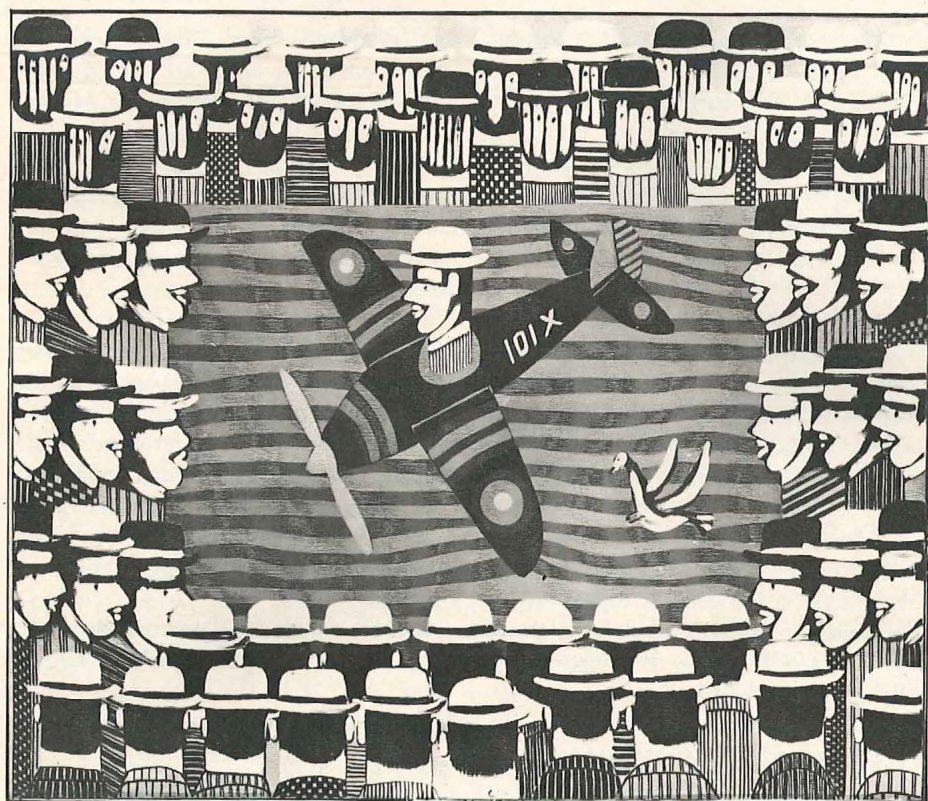
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Yiannis Gaitis, 'The little airplane'.

Yiannis Gaitis' Little People

Faceless long-necked profiles wearing bowler hats, staring left and right, are popping out of a giant black shiny wooden cart that's stationed at the entrance to the National Gallery of Art. Inside, the long corridor leading to the main exhibit area is lined with "anthropakia" (little people) – flat wooden figures dressed in enamel – painted black-and-white checkered jackets, striped trousers, black cravats and hats, standing at rigid attention, shoulder-to-shoulder, as the visitor strolls in to view the major retrospective dedicated to Yiannis Gaitis. There are three floors of this most extraordinary exhibition, artfully displayed to honor the artist. This most original work was first shown in 1973 in Paris, and later, in Athens and the U.S.

The *anthropakia* of Yiannis Gaitis, either on wood or in paint, have become his trademark; his personal symbol through which he depicts man as part of a faceless multitude, conforming in a vast society, apathetic, resigned and always part of a crowd. The little people are faceless, always wearing the suit and hat, posed sometimes full length but often only as a head outlined in profile. The focal point is constantly the little people and their identical multiples of rows that recede into the background in perspective. No other

subject is introduced into the composition. Flat color focuses mainly on the anonymity of black and white with a few accents of bright yellow, orange or red.

It is remarkable that the repetition does not bore; instead, it drives the viewer on, eager to see more. But it is the assemblage that steals the show.

Gaitis focuses his little people on the Greek custom of reading rather than buying a newspaper at the kiosk. *Cheating Readers* shows two rows of wooden *anthropakia* reading the hanging papers over one another's shoulder. The *Sardine Can* was part of the 1973 exhibit that went abroad.

It shows a large tin, cover rolled away to reveal *anthropakia*-profiles sandwiched tightly, an outcry against our crowded conditions. The most recent works are the 1984 sculptures of officers: identical busts of expressionless images painted in shiny red, white, and black enamel.

During the 60s, the artist painted lively imaginative scenes, populated with tiny doll-like figures and the spontaneous simplicity of the primitive artist. The tiny figures later developed into the future micro-cosmos of Gaitis' exceptionally moving and spectacular exhibit, that should definitely not be missed.

The Gaitis Exhibit is open to Sept. 30

The Pride of Bulgaria

The late Vladimir Dimitrov-Maistora, (1892-1960) is considered one of Bulgaria's most prominent modern artists. Although born in a village, he was an avid traveller and often influenced by the European art movements of his time.

In the early 1920s he met an American art collector and spent a few months in New York. As a result of this connection a portion of his work is now in the U.S.

With the co-operation of the National Gallery of Sofia, the National Gallery of Art presented the work of this artist, who died in 1960.

All Maistora's paintings portray rustic rural scenes which extol the virtues of the Bulgarian peasant and countryside. His source of inspiration – the workers toiling in the fields or posing in their Sunday best – is depicted simply. Straight-forward and uncomplicated compositions mark the hardships and the lighter moments of country life:

The portraits have the quiet static pose of icons and passive facial expressions that give the impression of distinct hidden strength and dignity. Large, solid figures with strong slavic heads and stern expressions are dressed in colorful costumes. These are Maistora's husbands and wives who are usually posed in frontal positions, often against a background of flowers or fruit, and painted in vivid colors. A telling contrast to these subjects is the artist's self-portrait, austere and melancholy with deep and penetrating eyes, painted against a thick foliage that reveals a village with deft subtlety.

Maistora often departed from his idealistic, decorative style to experiment with post-impressionism. These paintings are far more expressive. Alive with movement, spontaneous brushstrokes cover the canvasses with powerful color.



Vladimir Dimitrov-Maistora, oil on canvas.

Cosmopolitan Collection

Jill Yakas has often arranged to show local or expatriate artists in Athens. Last month, for the first time, she has organized an exhibit in a Kifissia spot – high – lighting a mixture of Greek and foreign artists. Etchings, lithographs and watercolors.

Etchings by a Greek and two British artists shared the common theme of garden scenes from the Greek landscape. Noted Greek painter Nikos Hadjikyriakos-Ghikas depicts wide leaves floating freely on the surface in *Platyfyla*. In *Trees*, there is a scene of havoc, created by a lightning-struck tree with barrels, bricks, ladders, and branches flung all over a yard.

Hillary Adair, known for her watercolors, was often exhibited at the British Council during the years she lived in Greece. The Yakas collection displayed two of her colored etchings, both bursting with summer, especially *Window With Fig Tree* where open shutters draw in the delicately shaded green leaves and branches of a blooming tree.

Delia Delderfield's aquatints carry us through the seasons in her field of *Orange Trees*, and *Painted Blue* where the eye climbs a filigree staircase leading to a terrace enveloped by cool spring green foliage. And winter comes when the local *Kafenion* closes its shutters, turns its chairs against the wall and hangs a *kleiston* sign on the door!

The colored lithographs of engraver Costa Grammatopoulos, a professor at the School of Fine Arts, depict Greek island scenes; whereas, the abstract silkscreen seascapes by Tonia Nicolaidis, show wide expanses of deep blue sky and sea, or orange colored sand carving deep ridges under a burning sun. Works by Maggie Hardy (British) and Judith Allen (American), both expatriates, show their interest in Greek design. Hardy's exquisite watercolors of doorways, many with elaborate filigree designs, are painted in muted colors with meticulous detail. Allen's etchings depict pieces of woven cloth from Arcadian patterns which are tattered by time and whose frayed edges form intricate designs.

Adrien Bartlett's etching *The Jewel Box* was inspired by an archaic funereal stele from the ancient Keramikos Cemetery, and *A View of Kithyra* is but one of the colored lithographs by Vasili Haros, a teacher at Athens College.

There are many more such outstanding prints, all numbered, and each edition (the total number of prints from one design), varies between 10 to 250 copies.



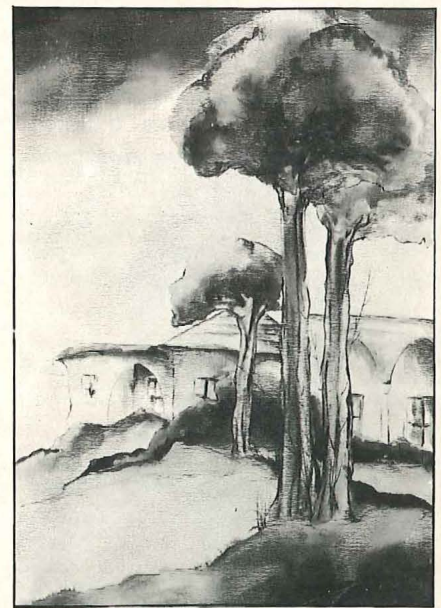
Tonia Nikolaidou, 'Dream of happiness', silkscreen and linocut

Prints can be seen during August and September by app. (Tel. 8012773).

Lebanon Remembered

The Lebanese landscape was the key image of Martha Hraoui's oils and water colors exhibited at the Hilton last month. This fantasy landscape is drawn from memories inspiring romantic renderings of native villages set in a vastness that evokes the desert and echoes its isolation and loneliness. No human figures inhabit these scenes; only a magical quietude underlined by the haunting symbolism of a Gothic *ogee*. The focal point of several of the oils is this arch, or *ogee*, which represents for Hraoui a sense of security or stability. It often creates a dream-like atmosphere, as in *L'Ogive* where several *ogees*, towering over village huts, overlap and recede into infinity. Or, it becomes semi-abstract, as in *La Rosée* (The Dew) where a village is seen through two arcades that mirror each other and interweave into cubist planes. In *L'Infini*, these same arches radiate from one side of the canvas into eternity like the curve of a rainbow.

The watercolors have the quality of a sketch, quick flowing lines free from superfluous detail, and depict hermetic settings with low arched houses bracketed by a few trees or flower sprays. Many are shown through an open window thus leading the landscape indoors. And here, too, the *ogee* plays its part as a tiny arched window to focus on a particular detail. Color is often monochrome. Ms. Hraoui's strong and vivid color-



Martha Hraoui, watercolor

tones have become softer and more sensitive since her move to Paris, where she now lives. This is especially evident in the cool transparency of the pale rose hues in *La Rosée* which so evoke the morning dew.

The Hraoui exhibit also featured some fine drawings in sanguine of the nude figure. With an observing eye she establishes good proportions, rhythmic movement and graceful postures in these quick, five minute poses.

The Lebanese artist has been exhibited in the Middle East, Europe and Latin America.

Mary Machas

Behind Billy Bo

The uniforms worn by Olympic Airlines personnel have at least one thing in common with the dress uniforms worn by the Greek Olympic Games team in Los Angeles. Both are creations of Greek designer Vasilis Koukoumaelis, better known as Billy Bo.

Twenty - seven - year - old Vasilis ("that's what my friends call me") was still in high school when he opened his first shop to sell the clothes he had designed. He still has the same Solonos Street address, although it has since been enlarged and his upstairs office is probably one of the plushiest in Athens.

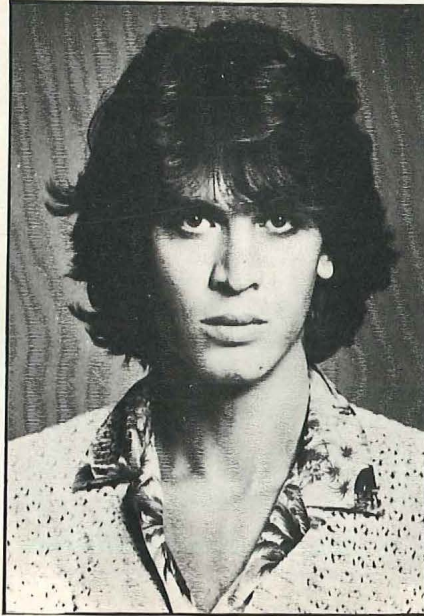
He designed a staggering 300 pieces for his 1983 summer show, and 400 for his winter collection.

"In Italy or Paris," he says, "they design only a hundred or 150 pieces, then vary them by playing with colors and materials."

The presentation of his collections is a social event in Athens and Vasilis

works hard to keep it that way. "I do everything myself - I'm a perfectionist." He also brings in top models from Paris to show his clothes.

His partner, Makis Tseleas, handles the financial aspects of the business



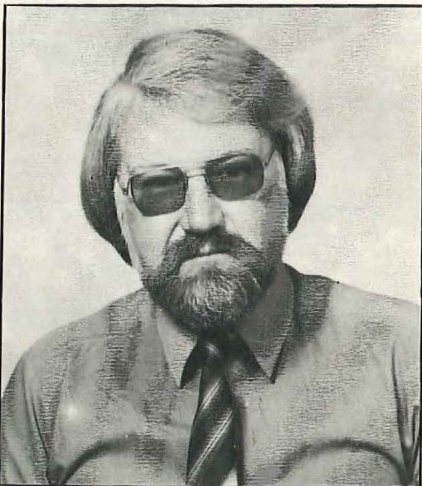
Billy Bo

and the team currently runs Billy Bo boutiques in Athens, Thessaloniki and Mykonos. A new one will open in Psychico in September. Further afield, either New York or Dallas will host a Billy Bo boutique from this winter. "I've had several offers from abroad, but I must find the right people to work with," Vasilis stresses.

He says that in order to appeal to American women, his clothes must have a Mediterranean look and not resemble American designer styles. It's his Greekness that makes him different and his clothes marketable in the States. On the other hand, to win the hearts of Greek women, his clothes must have a European appeal, and not look essentially Greek.

"I think male designers love women. That's why the best designers are men. But perhaps sometimes women wear styles that are wrong for them," he says diplomatically.

He thinks Greek women are looking better and better. "I love Greek women, they are sensitive. I'm Greek and I want to show them my work."



Tony May

A Confirmed Expatriate

Tony May tried the casual approach when he asked his wife Carolyn if she'd like to go and live in Greece - he just threw it at her while she was engrossed in a book. But she out-casualled him and said "yes dear," turned the page and kept reading.

That was in 1968 when he was tired of London's gray skies and of life generally. He'd been working in market research for a large advertising agency when he saw an ad looking for a research specialist for Greece. He

contract was for two years. "Then it became four, became six... then I threw my watch away," says Tony.

The U.S. giant research company Nielson bought the firm and Tony ran it for the Americans for almost three years before starting his own company, Market Analysis, in 1979 with a group of qualified Greek partners.

"I was doing too much paperwork and I wanted to get back in touch with actual research."

Times were difficult in 1979, Tony remembers. "There was a bank strike when we were four months old and that nearly finished us." But it didn't, and the company thrived. Now it works mainly on behalf of multinational clients who want to find out how the Greek market reacts to their products and advertising approach whether a cigarette, a new brand of toothpaste, or beer brand.

Tony says the business climate here now is tough. "In our sector we're very sensitive to changes. If there's financial pressure on manufacturers, a general tendency is to cut media research and advertising. When the economy opens up though, we benefit pretty quickly."

Forty-one-year-old Tony was born

don, which took away any trace of a Welsh lilt, and now speaks Greek fluently.

"It's important, because it shows a willingness to integrate and it certainly increases your chances of enjoyment."

Tony and Carolyn have two sons: Alexander, 13, and Jonathan nine, both of whom were born here. The family retreats to an island house as often as possible, and Tony has promised himself that *one* year he's going to see all four seasons on that island.

You can tell he's a true market research man when he talks of a passion for dawdling around supermarkets looking at shelf space and product displays.

"My wife hates going shopping with me," he says with a laugh.

Medical Empathy

"I just had a baby today," smiles Eva Neuman Nicolaidou. The Swedish gynecologist hastens to explain that one of her patients has in fact become a mother. "I feel excited every time."

It took 18 months to complete all the necessary paperwork to qualify for practice in Greece, but Eva was determined to do it to get away from Malmo's gloomy weather.

PEOPLE... PEOPLE... PEO

on holidays and loved the architecture and history," she says.

Since last October, the Greek capital has been home to Eva. "I like to work with foreigners, so that restricts me pretty much to Athens."

She began working in medicine in 1957 and graduated in her specialty of gynecology in 1968. "There's something special about gynecology. It's the whole woman - something for the fu-



Eva Neuman Nikolaidou

ture - a little of everything."

Initially she wanted to be a surgeon, but with two children (now 22 and 17) there just wasn't enough time. "We would work for 36 (consecutive) hours every four days."

She is a caring person who takes the time to sit and chat with patients. As she says, "Gynecology is not just what's going on in the lower part of the body, it's everything. For instance if you're anxious or not eating, then there's no menstruation. Overall problems can affect a woman gynecologically."

Since arriving in Greece she has worked hard to promote the value of contraception as a viable alternative to the abortions that many young Greek women see as the most practical form of birth control. "I would like a lot of public discussion on the entire subject," she says.

She notices few women doctors and gynecologists in Greece but says, "I think the attitude toward women here will change soon."

Theater is an important love, especially the ancient Greek kind, and skiing, naturally enough, is another.

Eva plans on retaining some links with Malmo, and looks forward to working for a month at a time in a hospital there several times a year, perhaps when the hankering for a cloudy day overwhelms her.

Helen Robinson

Letter from Magoulas II

By Sonia Greger

Dear Athenians,

Last month I told you something of our life in the Lasithi Plateau: how we grow vegetables on the *kampos* and keep sheep on the mountain up here from April till October; then go below to gather from our olive groves during the winter. I suggested it was probably a style of life and work not very different from those of ancient, pre-classical Crete. Yet, of course, big changes are evident week by week and year by year; and change occurs, at the grass roots level, in a whole series of minute particularities. It is only afterwards, when all the particular instances are collected together, that "trends" are noticed, and the statisticians and economists make their generalizations, form their theories, try to predict.

So what is happening now, in the way of change, in Magoulas: at the grass-roots level of the *kampos* and the bedrock of village and mountain? Let me list a few particularities; some so small, they may seem on the face of it, irrelevant; others evidently significant. Put together, one thing I think you will agree they illustrate is that the change *must* be to some extent particularized and piecemeal. An attempt to change, for example, to large-scale, mechanized farming capable of rapid production and profit would destroy both the physical and human ecology of the plateau. Both village lifestyle and balance of nature would be destroyed. The villagers must make *their own* adaptations in *their own* ways, with sympathetic and insightful bureaucratic support at both government and EC levels. They are, on the whole, encouraged by present support, as money becomes available for building new roads; and, as farmers, they can get loans at reasonable interest rates.

Several farmers have bought small hand cultivators for ploughing and tilling the soil in their small pieces of land. These are particularly suitable for working the little plots which families have bought up over the years, since they can be (rather noisily) trundled around from patch to patch, over the postage-stamp collage of the *kampos*. The villagers are resisting all pressures to "rationalize" their patches. Why should they, they demand, agree to rearrangement of own-

ership and risk losing some of their most fertile plots, or those with good wells, only to take on land not cleared of stones, or otherwise neglected?

The mechanized cultivators cost between 70,000 and 100,000 drachmas; the cheaper using petrol and, being lighter, are harder for the operator to control. It is a matter of pride among the men as to who can, and who cannot, handle these smaller, cheaper machines, which can get dangerously out of control. The more expensive, heavier machines use cheaper paraffin and are easier to work.

Villagers still need their donkeys for fetching and carrying over rough or steep tracks and rocky village streets, but *agrotikon* trucks have closer access to various parts of *kampos* and mountain as more money is spent on cementing roads. One result of all this is that donkeys can be seen waiting about during the day, like the old men in the *cafeneion*, happily ruminating. But whether the donkey of a particular family still pulls the plough or not, he has extra work to do in a different field.

On alternate days, a rota having been drawn up to the united approval of the men of Psychro and Magoulas, the best donkeys (gloriously arrayed with woolen rugs and colored tassels) and the most able-bodied men (fresh flower tucked provocatively behind the ear) go over to the tourist pavilion at Psychro to offer donkey rides or cave-guide services to the tourists who come up to see the Dikteon Cave; where, according to mythology and guidebooks, mighty Zeus was born.

Now it is significant that the tourist season coincides with the busiest and most demanding period of the year in the fields, for the farmers, and on the mountain, for the shepherds. Those who make most profit from tourists are not Lasithiots, but hotel owners down along the coastal tourist strip between Iraklion and Agios Nikolaos, agents and organizers of coach trips and owners of large tourist shops. Several of these - it has to be said - are not even Greek.

Tourism is steadily bringing about very penetrating changes in Cretan villages, but villagers are benefitting only marginally. The object of every romantic tourist's dream, the "true Cretan village" seems fated to suffer from this latest invasion. It was easier to resist the Venetians, the Turks, and the Germans in the last war; they were evidently dangerous and ill-disposed towards Crete. Tourism, by contrast, is seductive, insidious. It is the women of Magoulas who, in my view, are absorbing much of the strain of the effects of tourism. Every second day they must

continue work in the fields with neither able-bodied men nor donkeys to help them. From dawn to about 9 a.m. husbands will help on the *kampos*, then they must leave to see what custom is arriving on the buses, the pullman coaches and hired cars. Towards evening, after a rest at the tourist pavilion or *cafeneion*, the men return with the donkeys to help bring wives, children, equipment, goats and fodder back to the house. Then the wives can start their housework: cleaning, washing, cooking, mending, tending sick or aged relatives.

Men and women alike, climbing up the village street at evening to their house, stopping on the way to water the donkey at the spring in the middle of the village, complain to the Virgin about their aching backs or tired feet; but I have never heard them complain about the multitude of foreigners, coaches and cars that invade their plateau every lovely summer day. Yet the coaches, in particular, are often aggressively driven, with flashing lights and warning horns, and are an obvious danger to the children and the aged.

The main road which runs round three quarters of the plateau will soon be a complete circle. Will that mean coaches driving in one direction only, and therefore halving the strain, or will it invite

twice as many coaches? If the latter, will that necessarily be a good thing? And for whom?

These are just a few of the bits and pieces of change to be observed in our village; but what about continuity? Is anything evidently enduring? I can think of two things immediately. One is the focal point of family life. *All* life here – practical, affective and economic – is built round a system of family commitment, loyalty and obligation. Our wedding last month was not just the uniting of Spyros and Irene: it created a new set of commitments between the Hainakis and Brizolakis families; and this has been evident in practical day-by-day work arrangements ever since. Last year they planted separately; this year all their resources are pooled: labor, trucks and machinery.

Bearing in mind this kind of economic-practical link between groups of affines throws light on some interesting features of Magoulas genealogies – or family trees – over the last few generations. There has been a high incidence of intermarriage within the village (as with Spyros and Irene last month) but also a high incidence of intermarriage between Magoulas families and those in a particular group of villages: – no, not other villages in the plateau, but over the

mountain and still a good hour's journey by car on the main road, in the villages of Afrati, Avli, Martha and Lagouta. Just remember, though, the work patterns here, and the winter period of olive gathering, and it becomes clear that these villages, just three hours away by donkey over the mountain track, are the location not only of Magoulas-owned olive groves but also of the traditional Magoulas marriage hunting ground. Affective and loyalty ties between these villages are still very strong.

The second feature of continuity which springs to my mind is not unrelated to the first; I could say that it is the other side of the same coin. For just as a Cretan villager's first loyalty is to his family and his second to affines, his third is surely to his neighbors: and the concept of "neighbor" can stretch from the house next door, to the next village, to fellow Greek, to foreigner – hence, traditional Cretan hospitality. If I, the foreigner in Magoulas, may be permitted a prayer to the Virgin, it is that, in spite of all the strains put upon it, it may survive.

City dwellers, Greeks and fellow humans, we from the village


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
Sonia Greger

(writing for the people of Magoulas)


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
 **SAS** is doing its best to be the businessmen's dream airline. New services to business class travellers include: business service floors topping Scandinavian hotels, where you can check your luggage and not see it until your final destination, round the clock booking, limousine service and assistance to make the hovercraft connection between Copenhagen airport and Malmo even more convenient. And if you become ill, an SAS doctor is always in. Obviously SAS is not merely gliding in the glory of its 1983 award as best airline!


 **El Argentino** restaurant in Voula (Metaxa 16) was clothed in nationalism to honor the Argentinian Independence Day celebration held there June 20.

gentinian community, all enjoying the culinary and musical delights from their homeland. Greece's own famous soloist **Domna Samiou** graced the evening with her magnificent voice. **El Argentino** is owned by master Argentinian chef Tito. True to South American style, the evening carried on into the wee hours.

 One of the finest collections of jewelry was displayed at the inauguration of **Pentheroudakis**, a shop run by the family of the same name. The family has been goldsmithing for generations and displayed a magnificent selection of mixed metals (gold with silver, bronze with gold) along with precious stones and beautiful, simple gold. The Pentheroudakis family has been in the business since 1948 and is considered one of few jewellers with such impressive tradition. Their tasteful designs are hand made in their own workshop.



 Heading for the beach? Be sure to tuck a tube of **Golden Beauty** into your bag. That's the name of **Helena Rubinstein's** new line of sun protection cremes and oils. Packaged in practical bottles or tubes, the line offers something for all skin types, even the most sensitive. Health is the emphasis and the sun worshipper can choose from a rapid tanning oil, a tan accelerating lotion (protection level four to six), a special creme for the face and breasts, and an after sun balm. You can find Golden Beauty with other Helena Rubinstein products at fine beauty shops or department stores.

 And for those of you still wondering what to do with your summer days away from the city, stop thinking. **Hotel Elly Beach** on Corfu's lovely Liapades is a perfect getaway spot. About 30 kilometers northwest of Corfu town, the hotel has new bungalows set in serene island splendor with all the comforts of home, and then some. The friendly staff will look after your chores, like laundry and babysitting, while you enjoy the boating, sightseeing tours or a meal in the hotel taverna, which specializes in local and international fare. Sound too good to be true? There's more. Prices are *reasonable*. Call Andrew, the Australian owner, at (06)632-2255.

Olives for Marathoners

The National Tourist Organization beach on the island of Poros, normally leased to private individuals for operation (at the rate of 100,000 drachmas for the entire season) has been declared free for all comers... Athenians now wait with bated breath for similar moves with the beaches in Glyfada and Vouliagmeni... The Foreign Press Association of Greece made news with the resignation of its president Costas Tsatsaronis, of *Der Spiegel*, following the rejection of his proposed new constitution. UPI's John Rigos was elected interim president by the Executive Council until new elections in January... Due to what some shipowners call "government interference," the size of the Greek merchant fleet has dwindled from 4,300 ships of just over 50 million tonnage in 1982 to 3,168 ships of 38-million plus tonnage...

The suggestion of Peter Agris, publisher of the *Boston Hellenic Chronicle*, that winners of the 1984 Boston Marathon be crowned with olive wreaths donated by the Greek government and flown over by Olympic Airways, may be picked up by other marathons staged around the world in such diverse places as New York, Budapest, Montreal and Sydney. Boston's Marathon, incidentally, is granddaddy of them all, begun 88 years ago in 1896 when the first modern day Olympic Games were held in Athens. The original winners were crowned with laurel leaves rather than olive wreaths.

Frequent visitor Harry Stathos, formerly with the *New York Daily News* and publisher-editor of the *Hellenic Times*, has given it all up in the Big Apple and decided to settle in Athens. Longtime spouse Kellie made the big jump across the pond with him... In "for the season and possibly forever" is Julia Loomis, our favorite ex-professor. Julia is currently concentrating on a TV series with the working title "Glorious Moments in Modern Day Greece"... Qantas Airlines' Bill Stefos has taken time out from his addiction to tennis to reveal another talent: designing women's clothing. The sales manager is fashioning the new uniforms for the Qantas staff in Athens... Tony Wolff, who is now concentrating his theatrical endeavors on the Greek stage, is also singing the praises of Sam Kingdom, an English fortune teller - who may foretell Tony's

next stellar production for Athens... About the same time this September when the film production of Nick Gage's "Eleni" rolls in Ioannina, on Crete the celluloid version of Mary Renault's classic "The King Must Die" is set to start.

Joe and Judy Raff are currently roaming the islands to update the authoritative Temple Fielding Guide to Greece. Time consuming work on other guides trims J and J's summer vacation in their Mallorca villa to the month of July... Joe reports that room service in an unnamed Cairo hotel listed among its offering: "orange jews," "roach beef" and "Asordid sand witches"... Dionysos Garis, head chef at the Athens Hilton is a much traveled man. He has been cooking up Greek festivals at various Hiltons around the world - most recently for Cairo Hilton G. M. Ricky Richenbacher, previously posted in Athens... Incidentally, if you're having problems getting air reservations to Corfu for a very long weekend, book yourself at the Corfu Hilton, and they'll not only get you seats on the flights, but gift you with the tickets as well... At least one Syntagma souvenir shop now proudly proclaims that its wool flokatis are made with imported New Zealand wool and the feta you may be served at your local taverna may well come from either Denmark or Zaire... In the face of industry surveys that cruise participants are getting younger and less affluent, one cruise company executive is doing his best to ramrod the notion through to the public that his company prefers black tie attire aboard ship. Black tie in the Aegean?... Asked if the noise of the various rallies held just outside the Grande Bretagne indicated any degree of difference, Rena Tobbler of the G.B. management opinioned: "They were all too noisy."

Despite official statements that Greece is full of tourists, both inbound flights and hotels on the islands are not fully booked... Inky and Dimi Dimitriades (he's the film production manager) have named their second offspring Alexander, after his late brother. Inky swears that a tennis team (two) is enough and will NOT go for a football team of Dimitriadeses... If you're reflecting on Posidonia '84, the press seems to agree that it was way off from past years. And, that the Midland Bank party by the Hilton swimming pool was the best. "But,"

offers Reuters' Nick Michaelian, "there was nobody who fell into the pool, although there were some guests who should have..." Incidentally, Derek Nimmo and the Hilton management are both sufficiently pleased with the results of the staging of Douglas Home's farce "A Friend Indeed" here, to plan a return of the troupe for another comedy in October.

Costas Kiriazis, president of the GNT0, at a press conference in Toronto, listed among the attractions of Greece: "Modern Greek men, like their ancient god Zeus, love beauty in women, and let them know it." This could be one reason Canadian tourist traffic is up some 20 percent... Come April of 1986 and some two thousand Canadian travel agents will be exploring Greece, thanks to the singular efforts of GNT0 director Dimitri Potamianos in convincing the Alliance of Canadian Travel Agents to hold its first out-of-country convention in Greece... The George Dalaras-Haris Alexiou series of concerts in the Tent Arena on Syngrou were a huge success and nobody missed any of the banned songs of the contemporary "big composers" of Greece.

THE AMERICAN CLUB Kastri, Nea Erithrea announces

that it is now
accepting applications
for membership:

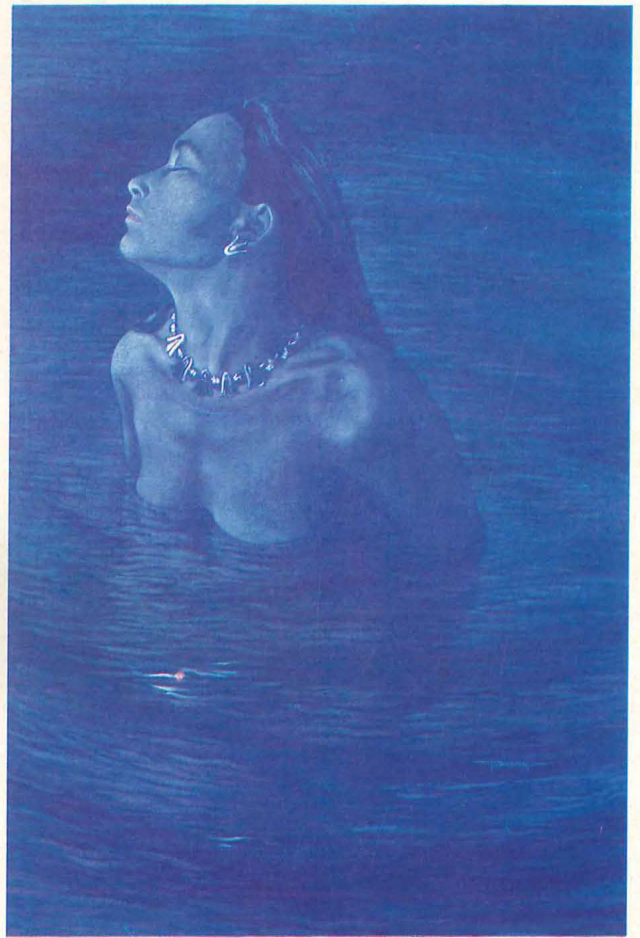
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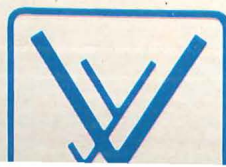


INTERNATIONAL ARTISTS IN MYKONOS

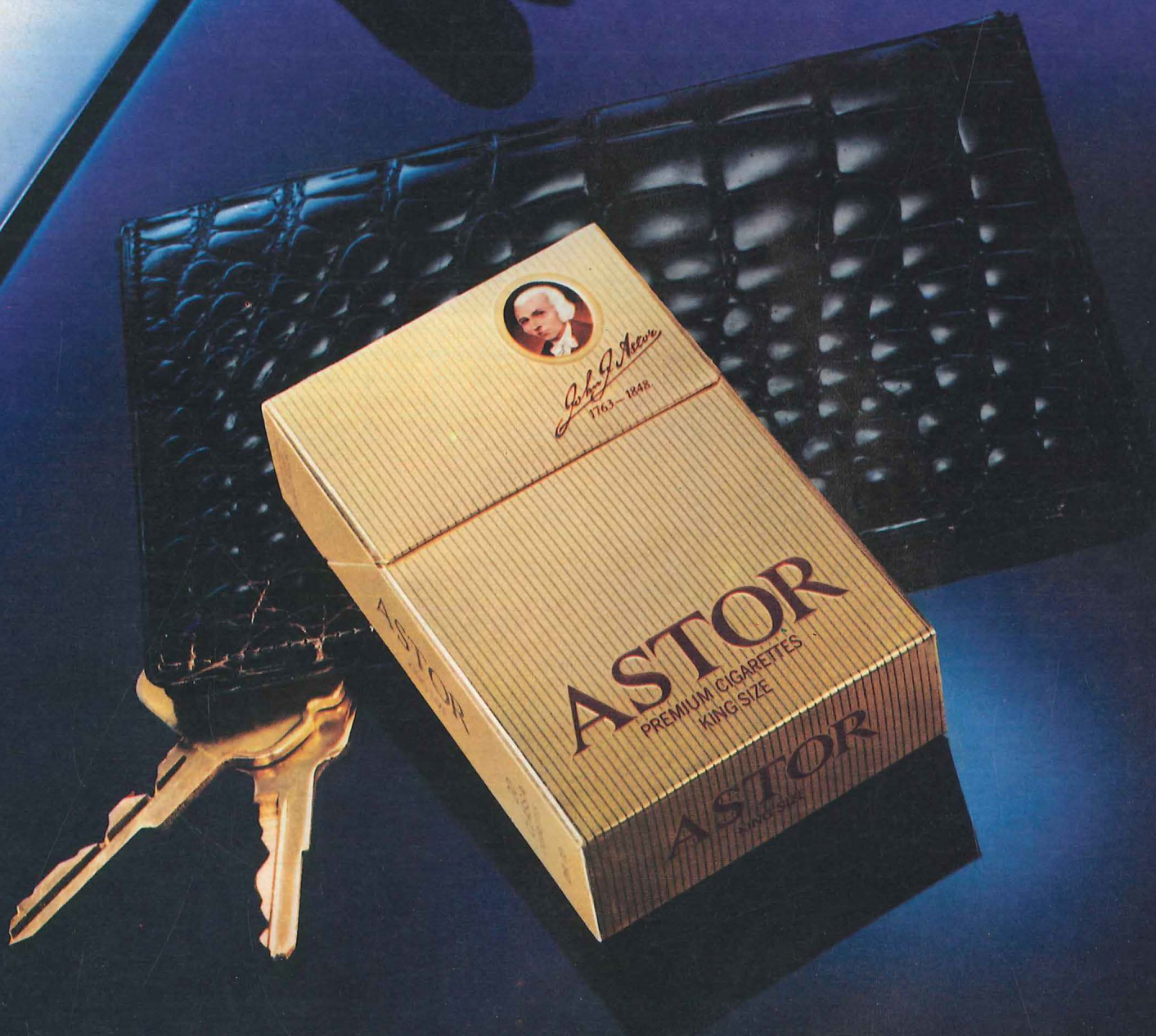
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STONEWARE
METALLIC GLOSS EARTHENWARE
EGGSHELL BONE CHINA
BRONZE
SILVER
GOLD
GOLD AND IVORY
GOLDEN EPHEMERALS
ENGRAVINGS
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PETROS DELATOLAS / ANNETTE FOUIGNIER
NICO TROULLINOS
STELLA BAKATSI
A. L. DIAMANTOPOULOU
CAROLINA ELIOU
VANGELIS
YORI / J. FEENSTRA
YORI / ROOS VAN OOST
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Dear Tourist,

We hope your Greek vacation will be among the most special of your life. Did you feel that sense of excitement when the wheels of your plane actually touched down in Athens? No-where else is there such a unique combination of fun things to do, fantastic archaeological sites to visit and inherent natural beauty. Whether you are reading this seated in the shade of a tree on a square in the Plaka, stretched out in the altogether on the white sands of a special island, or reclining luxuriously in your deck chair on a cruise ship, we welcome you.

Be sure to take this opportunity to sample many of the delights Greece has to offer.

Americans abroad, don't stop now. Word has just been received from the Defense Department (absentee ballot comes within their province) that if things continue as they have been, a record number of overseas Americans will be taking advantage of their absentee voting privilege. There has been a 55 to 60 percent increase in registration and requests for absentee ballots since the election in 1980. Now the important thing is to carry it all that one step further and vote.

August 6, 90 days before Election Day, is when many states begin accepting requests for ballots. Mark this date immediately on your calendar to make sure to send for your ballot. As Secretary Weinberger said in a recent letter to all U.S. military personnel: "If you do not vote, somebody else will make decisions

for you. It is important that each of you participate in the election process. Our President and members of Congress, state and local officials, all make decisions that affect each of you. Don't let somebody else select these leaders for you."

Phone the Voting Officer at the American Consulate (721-8561, Ext. 418, or 721-6521 or 681-5747) for information and assistance.

Plans are going forward for the great Election Watch night at the Grande Bre-

phone 672-1813, 894-9891 or 681-5747.)

There were some proud parents at the American Academy (ACS) Commencement held June 12 where sons and daughters received special awards and scholarships. The names of the winners reflect the international composition of the student body.

The **Parent-Teacher-Student Association (PTSA)** regularly makes awards for excellence in specific subjects. This year's winners are: Arabic - **Michael Haddad**; Art/Photo - **Yoko Matsuno**,



Minister of Sciences and Culture Melina Mercouri opened the Indo-Greek Cultural Symposium held in Delphi in June. At the same time there was a rare opportunity to view Indian films, dance programs, exhibitions, art displays, savor regional cuisine at the Holiday Inn and view beautiful wedding saris. There was a most distinguished representation from India led by Mrs. Pupul Jayakar, Chairperson of the Festivals of India Committee. From left to right at the opening ceremony are: Mr. Kalkandis, Prefect of Delphi, Mr. Pericles Nearchou, Director of the European Cultural Center at Delphi, Minister Mercouri, Dr. Lokesh Chandra, M.P. and Vice-President of the Indian Council for Cultural Relations, His Excellency Ramesh Arora, Indian Ambassador to Greece, and Mr. P. A. Nazereth, Secretary of the Indian Council for Cultural Relations.

tagne Tuesday, November 6. Super entertainment is being lined up as well as regional food and complete arrangements for following the U.S. election results. Plan to attend - or better still, put your name down to help. You don't have to be American to get involved so get in on the fun and volunteer. (Tele-

Dina Kanellis and Dan Stone; Band/Chorus - **Nabil Jabbour, Sean Curry**; Business - **Irene Kambouris**; English - **Marie Mirkin, Sanjay Arora and Joseph Pascual**; German - **Jonathan Allen**; Greek - **Carolyn Papadopoulos**; Spanish - **Irene Athanasopoulos**; Industrial Arts - **John Clark**; Mathematics - **Michael Haddad**; Physical Education - **Samantha Gilland and Desmond Stephens**; Science - **Marie Mirkin and Sanjay Arora**; Social Studies - **Marie Mirkin and Sanjay Arora**.

In the United States and at American schools abroad, the National Association of Secondary School Principals sponsors local branches of the National Honor Society. The students from the graduating class who attained this singular honor are: **Joseph Pascual, Tasha Alkousakis, Maria Mirkin, Paula Abdalas, Sanjay Arora, David Dwyer, Samantha Gilland, George Katsaros and William Papaioannou**.

Receiving scholarships for further study are: **Paula Abdalas** at Brown University, **Rony Seikaly** at Syracuse University and **Marie Mirkin** at the University of Pennsylvania. The special scholarship awarded by the Hellenikon Officers Wives Club was awarded to **Desmond Stephens**.



This Steinway belonged to **Gina Bachauer** and is still in "Halandraki". She practiced on it the very morning before her death (August 22, 1976) for a scheduled appearance with the National Symphony Orchestra of Washington at the Herod Atticus Theater. She always had time to listen to an aspiring performer and would doubtless have been delighted at the performance of **Michael Gurt**, pianist, at the Second Annual Gina Bachauer Memorial Concert presented by the American College of Greece. Mr. Gurt was the winner of the Sixth Gina Bachauer International Piano Competition held in Salt Lake City, Utah in 1982.

The Deree College Commencement was held on Friday, June 22, 1984, with a class of 350 graduates. Students receiving special recognition have displayed a high degree of student awareness and participation in extra-curricular activities as well as achieved a level of scholastic excellence.

The Alumni Award was won by **Nicolas Mouatsos**; the Athletic Award by **James Capouanou**; the President's Award for the Main Campus was achieved by **John Tsoukatos** and for the Downtown Campus by **Anastassios Vasilopoulos**; and the Parents Awards were won by **Maria Karaolides**, **Elisabeth Diamantopoulos-Savaidou**, **Cleo K. Joannou** and **Anastassios Vasilopoulos**.

Those winning scholastic honors in the Highest Distinction classification (a grade level of 3.95-4.00) are: Bachelor of Arts - **Elisabeth Diamantopoulos-Savaidou** (Greek), **Maria Meropi Karaolides** (Cyprus) and **Helena Pertilla-Xanthopoulos** (Finland). Bachelor of Science in Business Administration: **Cleo K. Joannou** (Cyprus).

All of the foreign community of Athens basked in reflected glory when

three members of the British community here were recognized on the Birthday Honors List of H.M. Queen Elizabeth. Congratulations to:

* **Sir Peregrin Rhodes** KCMG, HM Ambassador to Greece, Knight Commander of the Order of St. Michael and St. George.

* **Colonel B. A. Edridge** (Ret'd) OBE, Secretary of the British-Hellenic Chamber of Commerce: Officer of the Order of the British Empire.

* **J. H. Law** MBE, former member of the British Consular Section, Athens: Member of the Order of the British Empire.

There is still time to enroll your youngster in the new Summer Tennis Camp being held at the Porto Hydra Hotel, Ermioni. Each Sunday morning through September 8 the children leave Piraeus, accompanied by a staff member, for an invigorating week. Not only are there five hours of tennis with qualified coaches every day, but gymnastics, sea sports, swimming, and theoretical and video tennis instruction are also included. For information telephone 651-7419.



A cultural-cum-food festival took place at the Holiday Inn in June which featured a fashion show of Indian bridal costumes including the colorful gypsy costume pictured above. Guests were entertained by a performance of traditional dances while enjoying a banquet of tantalizing regional dishes. This event was part of the Indian Cultural Festival organized by the India Tourism Development Corporation. Included in the festival were a variety of exhibits, dance and musical performances and a film week. Another festival is planned for November.

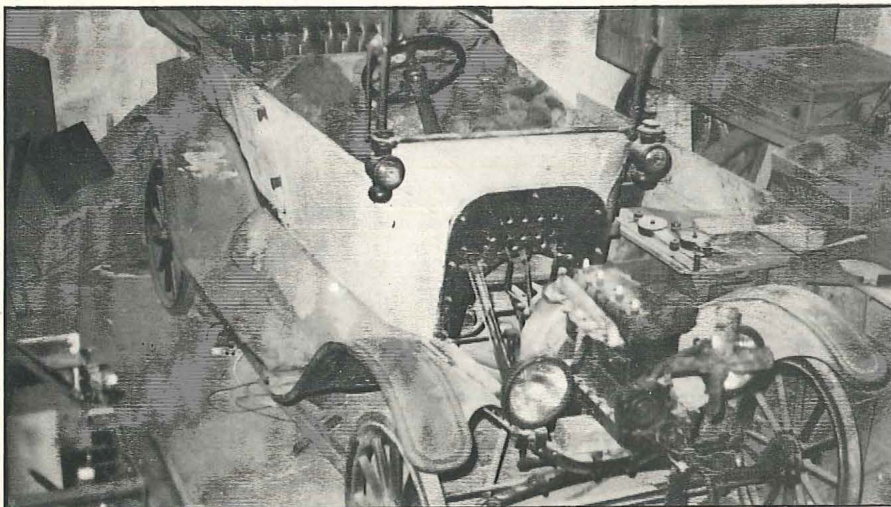
In Greece he found PHIPA, an acronym which loosely translated means Friends of Antique Automobiles.

One difficulty peculiar to Greece is that the venerable dowagers are not permitted on the road except on rally days, twice a year. PHIPA is currently pushing for a law to permit the automobiles on the road more often as the members claim they, like horses, need some exercise.

This year the 50-member club is preparing to host the annual FIVA World Rally 1984 from September 14-19. There are automobiles entered from all over Europe as well as from the United States.

The entrants will visit Delphi, Ancient Olympia and Ancient Corinth and plan an "Elegance and Restoration" contest with a culminating prize-giving dinner. PHIPA has acquired sponsors for the first time this year to offset the expenses of the foreign entrants. Thanks to: uuMarlboro, Löwenbrau and Cosmopolitan.

Watch the September Athenian for the route to be taken and where the automobiles will be parked at the end of the rally for viewing. Automobiles into the early '60s are encouraged to come along. For further information about PHIPA, telephone 724-2565 Wednesday 7:30-9:00 p.m.



Robert Smith's current Rally automobile is a 1917 Model T Ford which was to be sold for junk. Robert spent three years of spare time restoring her.

My friend this month has a fascinating hobby.

Lancelot Robert Smith has loved antique cars since before he even knew they existed. Growing up on a farm outside of Dublin he tinkered with the family tractors, taking them apart and, I understand, putting them back together again. When he was 12 he discovered a friend of his father's was harboring a defunct 1926 Armstrong Siddeley in the garage and has never looked back since he restored her.

The junkyard ugly duckling transformation to a mint-conditioned swan, makes it easy to understand such fanaticism.

As a young man, Robert restored a 1907 Silver Stream which had not run for 15 years. Not only was he able to put this unique automobile back into running condition, but he had the pleasure of seeing her often in motion pictures and then hearing that it was eventually sold to its current owner for £25,000. This was the sole automobile ever produced by would-be auto magnate Philip T. Summerville-Large.

But back to Robert. He moved to London in 1966 to enter the shipping industry and three years later to Greece. Now he runs the Greek shipping office for Continental Grain, an international consortium of grain trading houses.

The Height of Folly

Intrepid visitors to my aerie on Lykabettos invariably come up the last of Marasli Street's 182 steps gasping for liquid and casting aspersions upon 1) anyone daft enough to rent at this altitude, and 2) anyone daft enough to befriend them.

Indeed, when giving instructions to those unfamiliar with the hill's infernal geography (our square wasn't named after Dante for nothing) I tell them to keep climbing till they pass the timber line and the shepas turn fractious.

Charitable Stuart Rossiter says of my rocky perch: "This remarkable hill is to Athens what Vesuvius is to Naples or Arthur's Seat to Edinburgh." Arthur's Seat, my sitter: After two years of lugging canned milk and kerosene up here, I find Golgotha, the Jungfrau, and wherever it was that Hannibal turned back more apt analogies.

Frankly, one *does* have to be a bit peculiar to live up here and like it. Or perhaps, having put in one's pitons on a street like Doras D'Istria, one *becomes* a bit peculiar, and then can't return to "the world below."

No one has an easy time locating Doras D'Istria in the first place, and whenever I have to give my address for legal purposes, some I.K.A. or City Hall civil servant initially thinks he's smelled a rat. It doesn't help that the street's named after a foreign woman, nor that the Dept. For The Garbling Of Street Signs, or some such, subsequently misspelled the original name: But when I tell them it's a street *above* the Lykabettos teleferique, irritated bureaucratic disbelief escalates into irony. "But Madame, I assure you only *St. George* lives above the teleferique." Not so, I say. There is a veritable warren of hearty alpine types on these uncertain slopes – old people in crumbling ochre "villas," the masochistic foreigners who rent from them, and, slap-dab in the middle, the six-story apartment block of Achilles Karamanlis, like Snow White amongst the dwarves. (And even I.K.A. officials have to admit they know the name Karamanlis.)

So, I.K.A., OTE and the Post Office have finally located me. Misspelled as she is, Miss D'Istria *is* on the map. But, having established residency here (I suppose moving my fridge in was the *really* decisive act), I have rued part of every day since in one small way or another.

For one thing, I'm surrounded by a host of not always loveable eccentrics, and thrown together, and on top of one another as we are (one woman's kitchen window taking in another's bath), life is not always the Peaceable Kingdom.

For example, the pharmacist's house next door is a story shorter than mine, which places his terrace and its occupant – a yapping little hound with the soul of a Notre Dame gargoyle – on a level with my bedroom. I estimate that there are a meager three feet between the tip of this dog's nose and my pillow.



ΔΟΡΑ-ΔΙΣΤΡΙΑ, τὸ γένος Ἰταλῶν.

One morning, early, I came to the end of a tether I've been lengthening ever since my move here, and leaning out my window, proceeded to squirt my tormenter in the face with my ironing spray bottle.

The pharmacist's wife, up and about too (remarkable woman: apparently deaf and needs no sleep), commenced to shriek, "What do you think you're doing!"

"I am attempting to modify the behavior of your obnoxious little beast, as it barks at all hours of the day and night and is rapidly transforming me, too, into a howling wreck."

Indignant, she snapped, "Well, I don't know what you expect *me* to do. It's a dog; it barks."

Her logic left me momentarily speechless. Encouraged, she added brightly, "Besides, it *doesn't* bark *all* the time."

"No," I had to agree, "Just at daybreak, from three till five in the after-

noon, and, on occasion, at two in the morning."

I am no longer speaking to the pharmacist and his wife, nor, for that matter, to the pale, corpulent youth next door to them who lobbed a sack full of water out his window at a cat (mine), missed, but hit me in the face instead.

Fortunately, not all my neighbors are so virulently lacking in grace. There is a quite delightful septuagenarian across the way who takes a keen interest in the welfare of my 40-odd house plants. If I am caught watering or fertilizing them at inappropriate times, he lets me know in no uncertain terms. He also, usefully, keeps careful track of all my visitors, and if he sees someone he doesn't know gasping their way up the hill towards my house, he asks for some identification.

Sometimes, however, I wonder if he doesn't metamorphose into a species of large owl on occasion.

When my mother was visiting, we opened a bottle of champagne on the terrace very late one moonless night. Out of practice, I took a long time with the cork, but when the pale mushroom at last decided to leave us, there was a splendid POP!

"Bravo! Bravo!" shouted the large invisible owl across the street, upsetting Mother's equilibrium a bit, but not mine: I've come to expect just about anything up here, and am happy when the surprises are benign.

I don't know another neighborhood, for example, that can boast a native son like the early morning jogger known as ENA-THIO, but on Lykabettos, he's just one of the peculiar crowd.

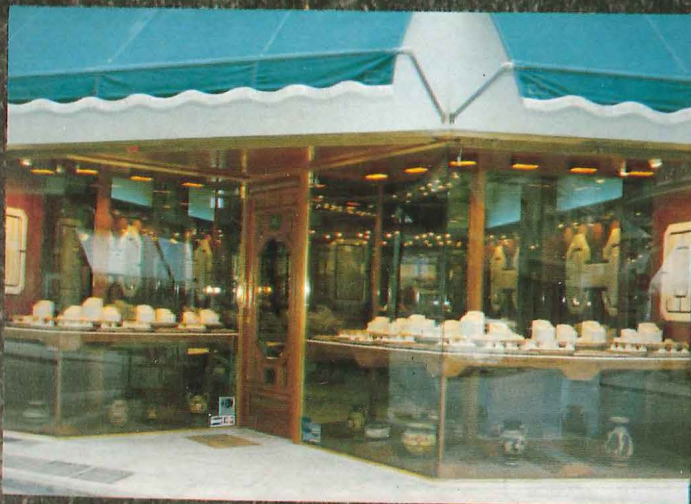
At about 8:30 a.m., you can see, and hear, him making his way down Dinokratous Street, usually wearing nothing but aqua silk running shorts (sans shoes), winter or summer, and *bellowing* at the top of his lungs, over and over, "ENA!THIO!TRIA!"

I don't know how many circuits of the hill he runs – two or three – nor do I know anything else about him. For two years, I've been trying to work up the nerve to at least slow him down one day to ask what sin he's expiating, but his size and demented grin have put me off: How do you stand in the path of a man whose thighs look like twin kiosks? No, Lykabettos will just have to keep some of her little secrets.

Lately, I've been considering moving "off the mountain," getting my feet back on *terra firma*, so to speak. But it's not going to be easy to leave Doras D'Istria, and I'm not just thinking of the bridge when I say that. I suppose once you've been cast in a neighborhood-by-Fellini, you find anything else a bit beneath you.



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Hildegard Stern Xinotroulias

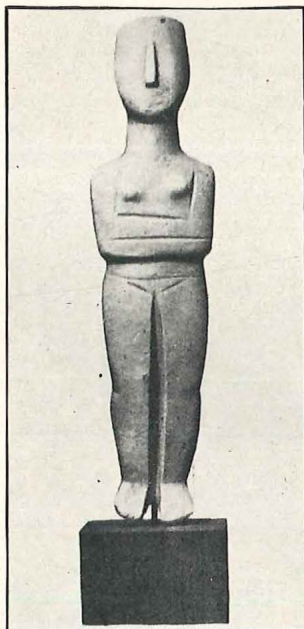
Thousands of "museum copies" can be found all over Greece especially in popular tourist shops. These copies fall into two rough categories: those molded over the original work, and those copied from pictures in art books, post cards and photographs, or inspired by ancient Greek statues, vases, ceramics, embroidery, jewelry and the like.

Read on for descriptions and photographs of some of the authorized copies as well as a selection of stores which sell commercial reproductions, many of unusually high quality.

As tastes vary widely, a prospective buyer can surely find something to fit both pleasure and pocket-book. However, one should be aware that only three Greek museums sell copies authorized by the Ministry of Culture. These are often made from original moldings, such as the reproductions produced in the workshops of the **National Archaeological Museum in Athens**, bear an official lead seal with the letters "ΤΑΠ"



(Tameion Archaeologikon Poron) and are sold only at the museum. Other commercial copies in tourist shops often have lead seals as well, but these are unofficial.



All the museum casts are made of gypsum, specially processed and reinforced, and painted to resemble the originals. The patinas used imitate metal,



ceramic or marble in color and texture. Among those on sale today are figurines, statues, wall hangings, some decorative plaques and details from friezes. The casts range in weight from 50 grams (a clay figurine) to 200 kilos (the Hermes of Praxiteles) and are priced from about 1000 dr.-100,000 dr. Other even larger pieces are often seen in hotels, ministries, schools and so on.

The **Benaki Museum** also sells copies of items in its collections in the attractive gift shop to the right of the museum entrance. These copies, in ceramic, silver, silverplate and other materials, are engraved with the initials BM and accompanied by a descriptive card. Finally, official reproductions (hand drawn copies) of icons from the Byzantine Museum will be available for purchase only through the National Archaeological Museum later this year.

Some of the newest copies available in the Benaki Museum are a pure silver tobacco box with a bird and floral design (9,000 drachmas), a silver-plated mirror cover depicting Dionysus (5,300 drachmas in silver plate; 4,500

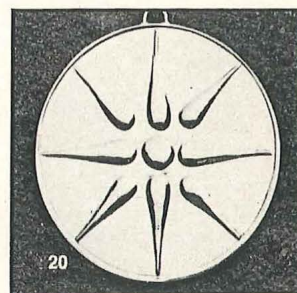


drachmas in copper), and the dainty head of Aphrodite in ceramic (800 drachmas) on a tiny stand. All the Benaki copies are made by craftsmen selected by the museum. A few copies of icons are also for sale.

La Chrysotheque Zolotas, directed by the dynamic Mrs. Maria Papastamou, is the only jeweller authorized to copy the antique jewelry. In gold, gold-plated silver and silver they are well within the means of most budgets. Earrings run from 3,500 to 8,500 drachmas in silver or gold electroplate while rings cost between 2,500 and 4,800 drachmas. You can choose a necklace for 3,600 to 22,000 drachmas and pins are yours for 3,000 to 5,000 drachmas. All these stunning adorn-

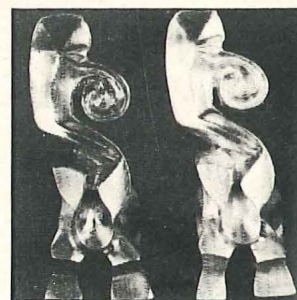
ments are perfect gifts. From the recently discovered treasure in Macedonia (included in the exhibition *The Search for Alexander*,) Zolotas has chosen four distinctive pieces: the disc - star emblem of the Macedonian dynasty, the antelope bracelet, the Herculean Knot and the Head of Hercules. You can purchase these copies in a line of jewelry re-created by the firm.

If you were under the



impression that museum copies are made only of art works from the past, you will be delighted by the unusual collection of micro sculptures also on sale at Zolotas. These miniature objets d'art and pieces of jewelry by contemporary Greek artists from the collections of the National Art Gallery are a real revelation.

About ten pieces in the "micro sculpture" group are also on sale at Zolotas.



Copies of works by contemporary artists these objects are used for decorative purposes as well as personal adornment.

Pictured is *Sphinx* by Michalis Lekakis. The original is made of mahogany, is 2.07 metres high and belongs to the collections of the National Art Gallery of Athens.



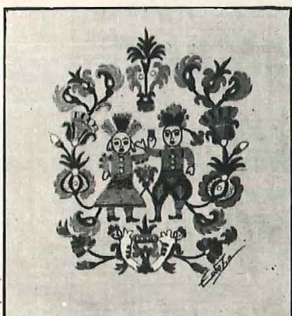
Among the many tourist shops in Athens, **Attalos** (Stadiou 3, tel. 3220-686) is large and airy and contains a number of the best made commercial copies. Just inside the arcade between Stadiou Street and Syntagma Square, someone will help you choose from Cretan frescoes painted on material over fibreboard; the famous mask of Agamemnon or the "Bull Cup" from

Mycene; vases; various copper animals; assorted jewelry; and ceramic statues with a metal patina. These copies of museum pieces are not always life-size (remember, only the Archaeological Museum makes casts from the original molds) but they are most decorative and would grace a mantel in any home. You will also find statues in alabaster and limestone.

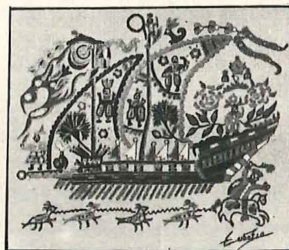


At the other end of the arcade, **A. Martin's** giftshops (Karageorgi Servias 4, tel. 3234-674) carry stunning copies of mosaics made by a young Athenian artist. These unique wall hangings really deserve appreciation. The one pictured costs 15,800 drachmas. You will also find a large selection of copies of Cretan frescoes on pure silk using the batik technique. They can be hung on the wall or lit from behind to give a stained glass impression.

Closer to Monastiraki at **Quality** (Apollonos 23, tel. 3238-476) you will be enchanted with the delicate work of Evdoxia, who gives her own personal interpretations of museum



embroideries using textile paints on a linen-like fabric. Working in Kavala, this artist has chosen themes from Epiros, Crete, Skyros and other parts of Greece, which she paints with minute detail using a fine brush without prestamping the material. These one-of-a-kind pieces cost from 2,400 to 6,000 drachmas framed without glass.



Who could possibly leave Hellas without a copy of a Grecian urn? At the **Artist's Workshop** of Pandrossou 7-15 (Tel. 3240-988) you will be able to satisfy your heart's desire. Ceramic pieces of all shapes and sizes are there for the choosing, or you can order the museum piece you lusted for. You will certainly enjoy watching the craftsmen copy the intricate designs of ancient Greek pottery using a rotating stand. Prices range from 250 to 25,000 drachmas depending on the size and complexity of the design. This workshop usually glazes its pieces.



Finally, **GEA** (Filellion 22, tel. 3230-711) a few blocks from Syntagma Square has a unique collection of handmade stone and clay copies of ancient Greek vases and idols. The artist, A. Tsadaris, makes copies of really unusual pieces in his Galatsi studio, many from objects in the collections of Cypriot museums. These statues with their rich colors and strange textures are a joy to behold. Most of the figures are from Neolithic or Cycladic periods. Among others, the oldest statue found in Greece (circa 9000 BC) has been copied in stone by this painstaking artist. The pieces are fairly expensive, in the 16,500 drachmas range, but nowhere else can you find such fascinating and unusual reproductions.



Water, Water Everywhere

You can't say that Greece is short of water! And there is still time to enjoy water sports before the curtain closes on the summer and we all head back to school, work and the long winter.

Probably the most popular water sport in Greece, after swimming, is windsurfing.

The sport was introduced here some half dozen years ago and at that time many Greeks found it amusing to watch windsurfers trying to stay on their board. Many proclaimed it a mere fad that would pass in time. But it didn't and in fact is still gaining rapid popularity.

You can pick up the finer points of windsurfing with five lessons, at a cost of up to 4,000 drachmas for seven hours. Some popular schools are: **Mistral** at the B Voula Beach of the National Tourist Organization (telephone 361-1949), the **Andreas School** at Asteria in Glyfada and the **Kassidokosta Brothers School** in Vouliagmeni (telephone 896-0820).

There are some 250 brands of boards available in Greece to meet all budgets and tastes. They are made of fiberglass and weigh between 19 and 24 kilos. Prices range from 30,000 to 150,000 drachmas.

• • •

Water skiing is another sport for water lovers. Few, however, can enjoy it, be-

cause you need a 150,000 drachma speed boat to whisk you along. If you don't want to buy such a boat, you can rent one with a pilot who can teach the finer points of skiing.

According to some experienced skiers, it takes about 50 tries or seven lessons before one can say he has mastered the sport. The speed boat should not be more than five meters in length and the motor should be at least 30 horsepower. The craft should have a speed of at least 25 miles per hour and be skippered by someone experienced in pulling skiers.

The rope joining the skier with the craft should be about 23 meters. There are many brands of skis available, and they range in length from 1.60 to 1.80 meters. The width varies between 20 and 25 centimeters.

For more information on water skiing, contact the Greek **Water Ski Club** at 672-3371 or 523-1875.

• • •

The sea offers enjoyment and refreshment, but it also hides dangers which can be avoided.

According to the Coast Guard of the Merchant Marine Ministry some 1,000 people drowned in Greek waters in the last five years.

They offer a few tips on safe swimming:

- Don't swim far out to sea, especially if you are not an experienced swimmer. Remember the return to shore is more tiring.

- Do not swim for three or four hours after a meal.

- Don't drink alcohol before swimming.

- Don't swim in areas that have been prohibited because of pollution.

- Avoid diving in areas where you do not know the depth or what lies beneath the surface.

- Don't let children approach the sea without adult guidance.

- Don't spend too much time in the sun, especially during your first baths to avoid sun poisoning and burn.

- While swimming, if you feel dizzy or faint, leave the water immediately.

- If you become tired while swimming, don't panic. Float on the surface in a horizontal position and begin swim-

ming again when you have gained your strength.

- If you feel a cramp, don't panic. Release tension from the area of the cramp and slowly swim towards shore.

- Never swim beyond posted boundaries. These show the areas where boats are forbidden to enter.

• • •

Horseback riding is catching on in Greece.

The recently completed 37th Panhellenic Horse Show at the Athens Riding Club in Geraka had 400 athletes taking part - the largest participation ever. The show also drew a healthy crowd of spectators, as many as 2,000 fans each of the four days the events were held.

The next big event on the equestrian calendar is the Balkan Tournament which will be held September 2-9 at the (Center for Equestrian Training) in Goudi, (Tel. 7777-689)

• • •

"Greek tennis has not even reached zero point yet. To start from that point, your country first must find good national coaches and 10 years to begin to show progress."

That's what world-famous Australian tennis player Roy Emerson said here during a seminar for young Greek tennis players.

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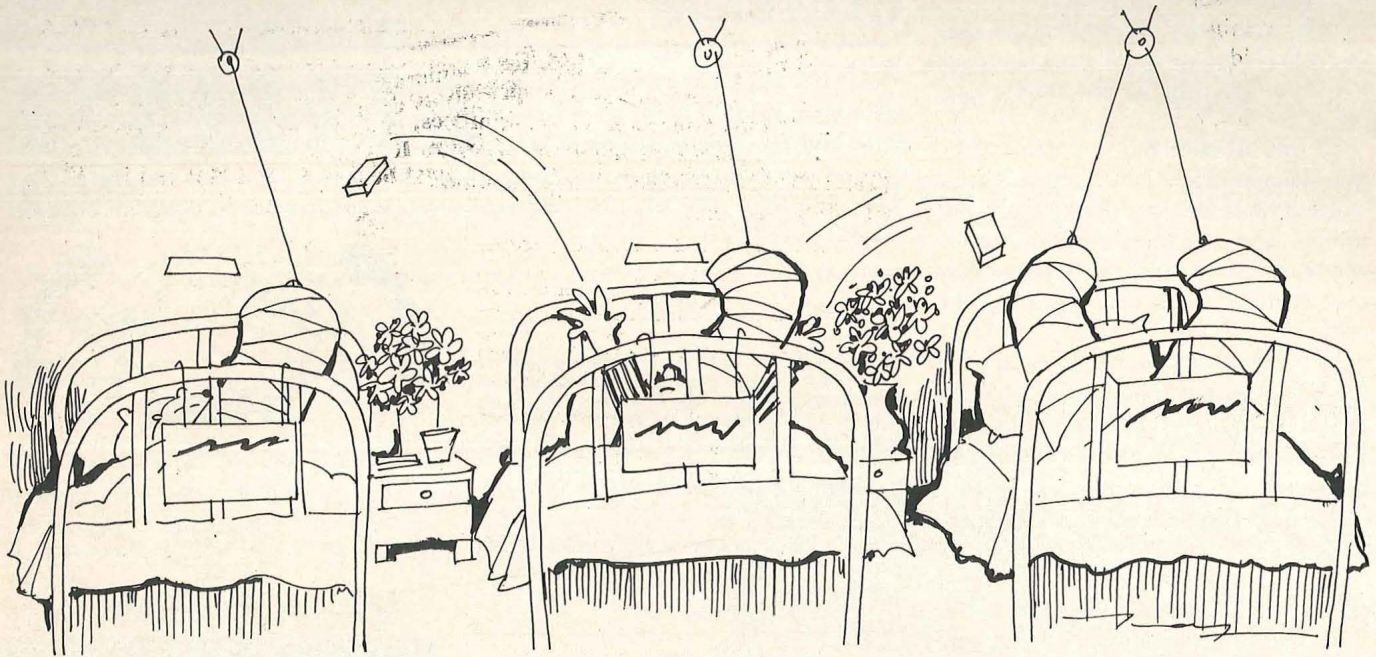
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Antonis Kalamaras



D-Day Memories (Part II)

Alec Kitroeff continues his wartime recollections of life in British hospitals after he was wounded in the Normandy operations when the British ship he was serving in was blown up by a German torpedo.

By the third day of my stay at the Royal Victoria Infirmary in Newcastle, word had gotten round among the nursing staff that there was a Greek in the orthopedic ward. This aroused the interest of one of the nurses who came to my bedside. She was a jolly, middle-aged woman, full of bounce and surplus energy and a bonhomie that is usually intended to distract you from an impending injection or enema.

But the object of her visit had nothing to do with medicine.

"Are you really Greek?" she asked me.

"Yes, why?" I asked.

"Do you know C--- P-----s?"

This reminded me a bit of Greek peasants in the prewar years who, on meeting an American for the first time, would ask him if he knew their cousin Costas in Chicago.

But the irony of it all was that I not only knew C.P., he was also the brother-in-law of one of my uncles.

When the nurse heard this, she was delighted. C.P., who had been a student at Newcastle when war broke out and was now serving in the Greek Navy volunteer reserve, was her daughter's boyfriend.

An animated discussion followed and when she left, it was with the promise to bake me a cake. As the dessert situation in British hospitals in wartime was not one to create a demand for second helpings, I thanked her profusely and could

hardly wait for the delectable, homemade confection that would arrive the next day. A whole cake, all to myself. Well, not exactly. Perhaps I would give a small piece to the army lieutenant who was sharing my room.

She brought it the next day with something of a conspiratorial air, since, I assumed, she was infringing some hospital rule.

It was wrapped in a sterilized napkin and she placed it carefully on the top shelf of the cupboard of my bedside table, above the bedpan.

"You can have some after lunch," she said, wagging her finger at me, "but not before."

I thanked her and, a couple of hours later, when the lieutenant's and my lunch trays had been taken away—minus one of the knives I had retained to cut the cake with—I leaned over and removed the cake from the cupboard. It was a round cake with a hole in the middle, looking very much like the stone anchor of a Byzantine barque that I had once seen in a museum.

When I applied the knife to it, I began to suspect it was indeed the stone anchor of a Byzantine barque.

"What's the matter?" the lieutenant asked, from the next bed.

Without a word, I handed the cake and the knife over to him.

After several futile efforts at cutting it, he handed it back to me.

"What are you going to do with it?" he asked. "She'll be awfully offended if you don't eat it."

What could I do with it, I thought. My left leg was up to the hip in plaster and the lieutenant was also pinned to his bed.

Fortunately, the cake-baker did not belong to the orthopedic ward so she couldn't pop in too often. But I couldn't ask any of the ward nurses to dispose of it; sooner or later, she would discover that her confection, upon which she had probably lavished a week's sugar and egg rations, had remained untouched.

The problem seemed as insoluble as the cake and I began to think up all sorts of excuses, none of which sounded remotely plausible.

I had almost reached a point of desperation when there was a knock on the door and a craggy face peered round it. I recognized one of the porters who had nearly dropped me from the stretcher in a heap before a bust of Queen Victoria while I was being carried into the hospital. I had given him the supply of cigarettes pressed upon me by WVS (Women's Volunteer Services) matrons at the train stops on the journey from Portsmouth to Newcastle.

"Any more fags you don't need, guv'nor?" he asked, touching his forelock.

I looked in the drawer of the bedside table and fished out several more packets of execrable Weights and Woodbines, pressed upon me during the past three days by Toc H volunteers.

Then I realized that here was the *deus ex machina* I needed so badly.

"Wait a minute," I cried, as he heaped me with thanks and receded towards the door.

"Would you like a nice cake that one of the nurses baked for me?"

"Oh, oi wouldn't deprive you of that, guv'nor, thankin' you kindly."

"Not at all. You see, both of us here have bleeding ulcers and couldn't possi-

bly eat it. Do have it, please."

"Oh, oi'm sorry to 'ear that, guvnor. But if that's the case, oi'll be glad to take it to the kids. Thank you kindly, guvnor."

He was so low on the social scale of the hospital that I knew it was impossible for word to reach the cake-baker of my gift to him. The only thing that worried me was the fate of the poor man's kids if they ever managed to get their teeth into the cake.

Two days later I was transferred from the RVI to a convalescent camp at Hexham, thirteen miles from Newcastle, and I never saw the cake-baker or the porter again.

The convalescent camp was a collection of Nissen huts (the British equivalent of the Quonset hut) and there were about 20 other patients in my ward.

Most of us being bed-bound, the only socializing we could do was with the persons in the beds on each side of us. And socializing also meant sharing any goodies that came our way.

The army captain on my right would receive baskets of delicious plums from his home, somewhere in the south of England and the air force lieutenant on my left always seemed to have a supply of crisp, juicy apples.

I felt very badly about not being able to give them anything in return until one day, a huge parcel was delivered to me from London.

Some of my Greek shipowner friends in the capital had heard I had been torpedoed and discovered my whereabouts from the Greek Naval Attaché's office. The parcel they sent me contained a dozen hard-boiled eggs (eggs being one of the perennial rarities in wartime England), a jar of brick caviar, a huge chocolate cake, three tins of paté de foie gras, four packets of halvah, a bag of pistachio nuts and six oranges. All these items could only be obtained on the black market at the time and I was immediately faced with a dilemma. Either to conceal the parcel under my bed and scoff its contents at night, in the dark, or share the goodies with my fellow-patients on either side of me and risk the opprobrium of being stigmatized as a black marketeer - or at least, if not one myself, of having close connections with such war criminals.

I decided to risk the latter and was soon gratified to discover that if my fellow-patients had any qualms about eating black market food, they gave no hint of it. All of which goes to prove that when gastronomy enters the door, conscience flies out of the window.

Alec Kitroeff

Classifieds

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guide

Where to go... what to do

- focus
- music
- matter of taste
- sports
- dance
- restaurants and nightlife
- museums, sites
- drama
- tourist tips

focus

art

An exhibit of **Yiannis Gaitis** is being co-sponsored by the national Gallery (Pinakothiki) and the Museum of Alexander Soutzou at the Pinakothiki until Sept. 30. Gaitis is one of the most important post war artists of Greece. His themes are often political and include the well known series "Small People." The exhibit will cover his work from 1944 until the present.

The Gallery Miranda on the island of Hydra will display the work of another important Modern Greek artist, **Kostas Panyaras** from Aug. 4-30. Panyaras' work is noted for its rhythmic movement and its emphasis on symmetry.



Kostas Panyaras (art)

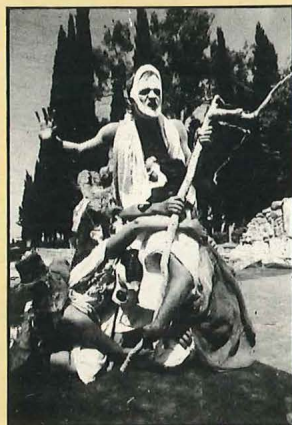
theater

The Revenge of Dionysos, an adaptation of the *Bacchae* by Euripides, will be performed by **The Magic Circus Theatre of Peterborough**, Canada at the British Council on August 23 at 8 p.m. The director, Alan Orenstein, combines several theatrical techniques, including Kabuki and the circus, to produce unusual versions of

Ancient Greek tragedy and comedy. Admission is free. For further information call the Canadian Archaeological Institute at 722-3201. The troupe will also be performing in Kos on Aug. 6-9 and 12-15 as part of "Ippocratia '84" as well as appearing at the Athens Diethnis Theatriki Synantisi on August 28, 29. For information on "Ippocratia '84" call Mr. Manolis Kavouklis at (0242) 22714.

music

Residents of Glyfada now have the chance to relive a memorable night at the Sussex Inn where folk-singer Michael Kiely recorded his recently released live album **Acropolis Now**. The Irish guitarist is the first expatriate to produce an English tape in Greece. The recording has a distinctly international flavor with five Irish traditional songs, four original compositions and one Arabic tune. One of Kiely's own songs includes a chorus in Greek.



Tiresias, *The Magic Circus Theater* (theater)



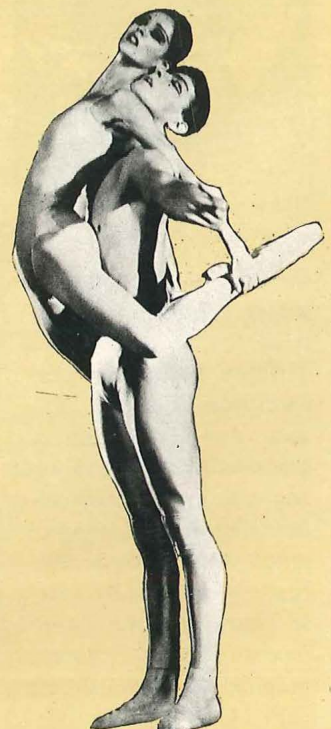
Gyor Ballet (*Herakleion Festival*)

Kiely entertains the Sussex Inn regulars six nights a week and is now in the process of picking offers from several central Athens establishments for a once-weekly performance.

The Hungarian Gypsy Orchestra and folk dance troupe **Raiko** perform at the Veakio Theater Aug. 17-26. Both the orchestra and dance company are made up of young people between the ages of 10 and 26. The musical program will include works by such famous Hungarian composers as Ligt and Brahms. 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.

Two young musicians, **Cecile Knaven** (cellist)

and **Alexandra Papastefanou** (pianist), will perform the works of Beethoven, Debussy, Schumann, and Shostakovitch at the Sixth International Music Festival of Santorini on Aug. 7. Tickets, which can be bought on Santorini, are 350 drs. and 250 drs. for those under 25.





Aeschylus's Prometheus Bound, Art Theater of Karolos Koun (Herakleion Festival)

dance

"Her body and its placements is perfect and she moves with a sort of grace-objective self absorption as if she was simply the instrument of dance."

So said Clive Barnes, New York's toughest ballet critic, of Evelyn Hart, the pride of the **Royal Winnipeg Ballet Company**.

Ms. Hart won the Senior Female Gold Performance medal as well as the coveted Exceptional Artistic Achievement Award at the 1980 International Ballet Competition in Varna, Bulgaria. She and



Moldavian Folk Dance Company ZOK (dance)

the rest of the company will perform September 5-8 at the Herod Atticus Theater. Scheduled performances include; *Romeo and Juliet* choreographed by Rudi van Dantzig with music by Prokofiev; *Our Waltzes*, choreographed by Vicente Nebraska with music by Teresa Carreno; *Two Translucent Tones*, choreographed by Nils Christie with music by Bela Bar-

tok; and *Variations on 'Strike up the Band,'*

choreographed by Paddy Stone with music by Gershwin, arranged by David Lindup.

This promises to be a fine performance, not to be missed. Tickets can be purchased at the Athens Festival box office.

Performances of **Mario Majia's Spanish Ballet** continue at the Veakio until Aug. 12. Majia is one of the outstanding Flamenco dancers of Spain and his company's program consists of two parts - traditional folk dances from Andalusia, where the Flamenco originated, and a dedication to the Flamenco itself.

From Aug. 28 to Sept. 16, the Veakio will present the Moldavian Folk Dance Company **ZOK**. ZOK has performed throughout the Soviet Union and Europe, winning both critical acclaim and artistic prizes.

notes

Graduates from British Universities and Colleges are invited to join the **University Dining Club**. The club meets informally about four times a year for a dinner or cocktail party.

Contact either Evangelos Vassiliades, Agiou Nikolaou 22, 151 22 Amaroussion or Simon Gass, British Embassy, 1 Ploutarchou, 106 75 Athens, for information.

Existing members should confirm their interest in continuing to receive the club's announcements. The **New Yorkers Society of Athens** tel. 672-5485, will meet every Wednesday from 8-10 p.m. at the Athinaikon pastry shop on the corner of Antistaseos and Manztzarou in Neo Psyhiko all



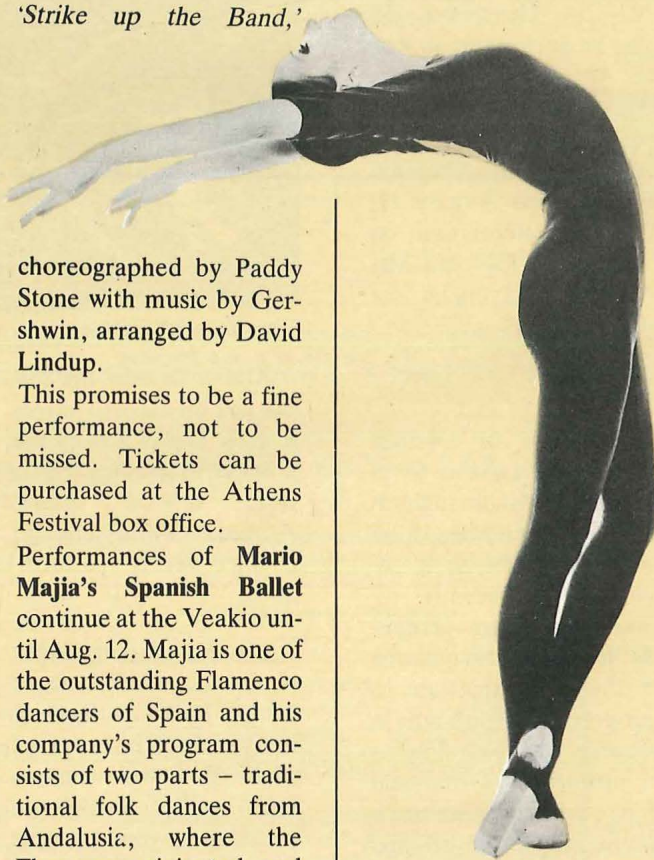
Michael Kiely (music)

year long.

Registration of new students at the American Community Schools in Halandri and Kifissia will take place at the Halandri Campus, 129 Aghias Paraskevis, Ano Halandri, from Aug. 22-28, 9 a.m. - 2 p.m. Elementary school registration will take place at the same time at both the Halandri Campus and at the Kifissia School, Athanasiou Diakou and Kokkinaki Streets.

Classes begin Sept. 4 for Grades 1-12 and Sept. 10 for kindergarten. Call 659-3200 for further information.

Most clubs and organizations, including the Hellenic American Union, will be closed in August. They will re-open in September.



Evelyn Hart (dance)



Aristophanes "The Knights", Art Theater of Karolos Koun (Herakleion Festival)

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 8:30a.m. - 1:30p.m. and 6p.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

- 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*. 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. 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*. 200-800 drs.

Epidaurus

- August 4, 5 Theatro Techni: Sophocles' *Electra*.
 August 11, 12 Theatro 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.

- 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 Kaissariani 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. information call the Rhodes cultural office (0241) 27-427.

- 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.

this month

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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NAME DAYS IN AUGUST

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

August 6	Sotiris, Sotiria
August 15	Panayiotis, Panayiota, Despina, Marios, Maria, Mary
August 30	Alexandros, Alexandra

DATES TO REMEMBER

August 6	Hiroshima Day
August 7	Tissa Beav (Jewish)

PUBLIC HOLIDAYS

August 15	Dormition of the Virgin
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EXHIBITS

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

KOURD is presenting several artists, including Bill Pappas, this month. Skoufa 7, tel. 361-3113.

NEES MORPHES group exhibit continues until Sept. 12. Artists include: Adamachos, Daskopoulou, Thrafia, Markidis, Michaelidis and Houllaris. Valaouritou 9A, tel. 361-6165. Gallery will be closed from July 15 - August 15.

YIANNIS GAITIS at the National Gallery (Ethniki Pinakothiki) until September 30. Vas. Konstantinou, tel. 723-5937. See Focus

GROUP EXHIBIT of prominent Greek artists will be at Skoufa in August and September. Skoufa 4, tel. 360-3541.

KOSTAS PANYARAS exhibits at Art Gallery Miranda on Hydra. See Focus

POST BYZANTINE DECORATIVE ITEMS exhibited at Museum of Culture and History in Fribourg, Switzerland.

MUSIC, DANCE, DRAMA

Check Festival Listings for various events.

THE REVENGE OF DIONYSOS is performed by the Magic Circus Theatre of Peterborough, Canada. See Focus.

GUITAR RECITAL by Jose Luis Lopategui on August 6 at the Catholic Archdioceses of Athens. Mr. Lopategui will also be giving a seminar from Aug. 2-11. Call 652-3174 for details.

SPANISH BALLET troupe Mario Majia is appearing at the Veakio until August 12. See Focus.

RAIKO, Hungarian-Gypsy orchestra and dance company, at the Veakio, Aug. 17-26. See Focus.

MOLDAVIAN FOLK DANCES with the Soviet troupe ZOK at the Veakio, Aug. 28 - Sept. 16. See Focus.

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.

EVDMO THEATRO will perform Molière's *Don Juan* in Kallithea Aug. 20, 21, 27 and 28; Nea Smyrni on Aug. 22; and for 15 days throughout the Dodecanese Islands. Call 956-4710 for further information. All performances are in Greek.

CLUBS AND ORGANIZATIONS

Most of the clubs usually listed under this heading have nothing planned for August.

AMERICAN CLUB, Kastri. Te. 801-2988/807-0069. Steak Night every Friday out on the Americana Room Veranda.

August 18 - bus will pick up members at 8 p.m. for the Daphni Wine Festival. Reserve seats with Eda through the Golden Holiday Travel Office at the Club. Tel. 801-8006. Sept. 1 - All U.S. citizens are welcome to attend old-fashion picnic on the Americana Room Veranda, 6-9:30 p.m. Games and races at pool, 11 a.m. Music. **INTERNATIONAL CLUB OF KIFISSIA**, tel. 801-7231. Happy hour every Friday between 7-9 p.m. Bridge lessons with Grethe Germanos every Monday from 9-11 a.m. and 7:30-9:30 p.m. Mah-Jong players meet every Thursday at 10 a.m. Swimming pool is open and there is a "Slim and Swim" program. Barbecues every Tuesday and Friday.

FILMS ON T.V.

EHT 2 has tentatively scheduled the following foreign films this month. The program schedule may change.

August 5 - Saturday	The Thief Who Came to Dinner Pather Panchali Mask of Fu Manchu Al Capone
August 5 - Sunday	At Long Last Love
August 6 - Monday	The Guru
August 7 - Tuesday	Mr. Klein
August 11 - Saturday	Big Parade of Comedy Les Heros Sont Fatigues Footlight Parade La Provinciale The Postman always Rings Twice (old version)
August 12 - Sunday	Avanti
August 13 - Monday	The Big Knife
August 14 - Tuesday	42nd Street
August 18 - Saturday	Cheval D'Orgueil Red Beard
August 19 - Sunday	The Yearling
August 20 - Monday	Voici le Temps des Assassins
August 21 - Tuesday	Darling Lili
August 25 - Saturday	
August 26 - Sunday	
August 27 - Monday	
August 28 - Tuesday	

FESTIVALS THROUGHOUT THE COUNTRY

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.

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 Patra organizes a festival of concerts, theater, opera and ballet each summer during July and August. The following two performances were scheduled at press time but call (061) 276592 for an update on other events.

August 2	Concert by the Mediteranean Youth Symphony Orchestra at 9 p.m.
August 29	Performance by the Gypsy Orchestra and Folk Dance Troupe "Raiko" at 9 p.m.

HYDRA FESTIVAL 1984

The Cultural Association of Hydra is sponsoring a series of events this month. For further information call (0298) 52230 or 52287.

August 11	Violin recital by Dam Almgren and Lenia Eroidiadou at the residence of Mr. and Mrs. Keller. 8:30 p.m.
August 17	Lecture on Cavafy (in Greek) by Professor Margarita Dalmati at the School of Fine Arts.
August 18	Violin recital by Leonidas Kavakos and Ioanna Alexandridou at the residence of Mr. and Mrs. Keller. 8:30 p.m.

TINOS

The First Annual Arts Festival is being sponsored by the Cultural Club of Smarthaktiou Tinos in three towns (Hora, Tripotamos, Smarthaktita) on the island of Tinos. For further information call 721-9728.

August 1	Antique Toy retrospective; donkey race; concert by Philharmonic of Tinos
August 2	Dance Troupe; talk about the Book by Father Marko Fokolo; lecture on "Tinos and Aegean Architecture."
August 4	Island glenti (festival)

DASO THEATER (FOREST THEATER) 1984

The mayor's office of Thessaloniki has scheduled a series of concerts, ballet and theater performances at the Municipal Garden Theater. Tickets are 300 drs and 150 drs. for students. For further information call (031) 277641 and 232409.

August 2-5	National Theater of Northern Greece presents Aristophane's "Irin"
August 8-12	Performances of Bost's "Maria Pentagiotisa" by the Cafe Theatro

August 23-25	Community Theater of Larissa's production of Iliia Kapetanaki's "General Secretary"
August 27	Concert by Aki Gerontaki
August 28	Concert by Irakli Paskalidi
August 29	Experimental Orchestra of Thessaloniki performs the works of Pablo Neruda
August 30	Concert by the Municipal Philharmonic Orchestra

SANTORINI MUSIC FESTIVAL

The Sixth Annual Music Festival, sponsored by the Friends of Santorini and organized by Greek pianist Athena Capodistria, is being held at the Estia Hall in Fira. All shows begin at 9 p.m. Tickets can be bought in Santorini or at Syrigos Travel (20 Nikis St., tel. 323-5500) in Athens.

August 3	Violinist Tatsis Apostolidis and guitarist Kostas Kotsiolis perform works by Paganini, Villa Lobos, etc.
August 7	Beethoven, Debussy, Schuman and Shostakovich by cellist Cecile Knaven and pianist Alexandra Papastefanou (see Focus)
August 10	Pianist Athena Capodistria is accompanied by the Sliven String Quartet in a program of Spohr, Schubert and Schumann
August 14	Concert by the Sliven String Quartet and the Mecsek Wind Quintet
August 17	Works of Bach, Mozart, Argyris Kounadis, Bartok and Poulenc are played by Athena Capodistria, pianist, and the Mecsek Wind Quintet

RETHYMNON 1984

Detailed information was unavailable at press time but the following events have been scheduled for August. For information on ticket prices and locations call the mayor's office in Rethymnon, Crete at (0831) 25360.

August 1	Concert by popular composer Ilias Adriopoulou
August 6	Concert by the Popular Philharmonic Orchestra
August 13	Charlie Ross performs Cretan music and songs
August 14, 15, 16	Zinonas presented by the Cretan Popular Theater troupe
August 18	Concert by composer Stavrianos
August 20 - September 2	Panhellenic Festival of Guitars featuring guitarist Evangelis Boudounis in two solo concerts
August 21	Concert by Mariza Coh and Yiannis Glezos
August 25	Concert by the Popular Philharmonic Orchestra
August 28	Concert by Manolis Mitsas and Stella Bellou

ITHACA FESTIVALS 1984

The 10th Annual National Theater competition takes place from August 15 to 26. Ticket information was not available at press time. Call (0674) 32795 for further details. Note: all performances are in Greek.

August 15	Nea Poria Theater Troupe: Yiorgos Haralambidi's "Kata T' Alla... I Blexis"
August 16	Municipal Theater of Naoussa: Costa Boursela's "I Fili"
August 17	Experimental Group of Kefalonites: "I Faista" by Bost
August 18	Municipal Theater of Thessaly: Petrou Markari's "I Istorla tou Ali Retzo"
August 19	Municipal Theater of Agrinion: Tribute to Aspasia Papatthanasiou
August 20	Theological School of Athens: "Kontino Piano" by Thalia Antoniadou
August 21	Small Theatrical Stage of Thessaloniki: Andreas Batsis' "Eftihsmeni Ikogenia"
August 22	Stoas Zografou Troupe: Satirical play entitled "Gialo-Gialo Pigename Alla..."
August 23	Physics and Mathematics School of Thessaloniki University: Kosta Mitropoulos' "Musical gia mia Anahoris kai ena Gramma apo tin Agglia"
August 24	Community Theater of Stuttgart: "I Triti Opsi tou Nomismatos" by Dimitri Ioannou
August 25	Cultural Group of Parodos: "I Fithotri-pa" by Markou Haritaki
August 26	Modern Theater: Tribute to Alexi Minoti Lithoriki

The fourth Annual Odysseus meeting will take place from September 8-15 with seminars and lectures 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. The following is an outline of the events. Note: detailed information was not available at press time.

August 1-15	An exhibit of modern Greek art (1923-1983) from the D. Pierides Gallery. St. Mark's Cathedral
August 1	Piano Recital by Dimitri Vidila
August 2-6	Performances by the Bolshoi Ballet
August 4-5	Győr Ballet, Budapest Symphony

- Orchestra and Kondali Choir perform in Nikos Marnagakis' *Odysses*
- August 7 Greek folk songs with Yota Vei and her group
- August 8 National Symphony Youth Orchestra of Ministry of Culture
- August 9 Thoma Samiou and her group perform Greek popular music
- August 10 Song recital with Nina Venetianou
- August 11 Andreas Kouloumbis in concert
- August 12 Classic love songs with Zahos Terzakis
- August 13, 14 Concert with Maria Farantouri and Socrates
- August 14 Zahos Terzakis and Katerina Tsargarakis sing
- August 15 Yiannis Spanos and his band perform popular music
- August 16 Lecture entitled "Cretan Medieval Literature" by Prof. Stelios Alexiou
- August 16 Thoma Evnohidou on piano and Yiorgos Demertzis on violin
- August 17 Prof. Manolis Hadjithakos lectures on "Byzantine Art in Crete"
- August 17 Recital by guitarist Kostas Kotsiolis and violinist Tatsis Apostolidis
- August 18 "Music in Crete during Venetian Rule" is discussed by Prof. Nikos Panagiotaki
- August 18 Guitar and violin recital by Duo Mahne
- August 19 Musicologist G. Amarianakis discusses "The Relationship between Cretan and Byzantine Music"
- August 19 Yiorgos Stavrinos and his band in concert
- August 20 Popular music by Yiorgos Kouroupos and his band
- August 21 Sotiria Bellou, Manolis Mitsias and Dimos Moutsis in concert
- August 22 Children's Theater Troupe Rodari performs "Stories of King Midas"
- August 22 Guitar recital by Elena Papandreou
- August 23 Theater of Karolos Koun: Aeschylus' *Prometheus Bound*
- August 24 Theater of Karolos Koun: *Neither Cold Nor Hot* by F. Kreitz
- August 25 Theater of Karolos Koun: Aristophanes' *The Knights*
- August 26 Francisco Leondaritis in concert
- August 27 Francisco Leondaritis presents Medieval music
- August 28, 29 Community Theater of Crete performs "Zinon"
- August 30, 31 Cretan Folk (Rizitika) Songs by Tele-maho Moudatsaki
- August 31 Folk Festival or glenti after Rizitika songs in several town squares

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.

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.

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.

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. Reference Library open Mon.-Fri. 9:30-1:30.

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, Tpl. 361-4413. Open Mon-Fri 9 am-2 pm. Manuscripts, books, periodicals in several languages. For reference use only.

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

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

MUSEUMS 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, Harilaou 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 Hadzimihali 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 Paparigopoulou, off Klafthmonos 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 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.

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

Panellinos Athletics Association, Evelpidon and Mavromateon Sts., tel. 823-3720, 823-3733. Lessons offered

restaurants and night life

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.

Filotheti 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 Moutsopoulou, 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

Ipehthrios 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

Athenians' (Field) Hockey Club, 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 **Faliron Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

HORSEBACK RIDING

For general information contact the **SEGAS Horseback Riding Committee**, Syngrou 137, tel. 231-2628.

Athens Riding Club, Gerakas, Attikis tel. 661-1088. Has two open air and one indoor track. Non-members are accepted for a minimum of ten lessons. Greek and English language instructors. Open 8-11 a.m. and 3-6 p.m. (afternoon hours vary according to season.)

Hellenic Riding Club, 19 Paradiassou 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

One of a Kind

"The food is superb, the service impeccable, the ambiance magnificent and prices equitable," wrote Martin Pepper of **Angelo's Corner** in a letter published last July in the Los Angeles Times. And who could expound adequately on such a glowing recommendation? Perhaps the best thing to do would be to warn: "make reservations" and leave it at that. But I couldn't refrain from sharing a recent evening at Angelo's with Athenian readers, especially those who clip this column.

Angelo's run by the charming industrious owner of the same name, has been lauded as Athens' best and, by some enthusiasts, as the best dining in Europe. Testimonies to its excellence have been indelibly profused in a book Angelo modestly refers to as his "complaint and comment" file. It's a guest book offered every diner after the meal and reads like the pages preceding Chapter One of a best seller. Each entry loudly echos Mr. Pepper's observations with a variety of adjectives, all superlative.

But, of course it's neither the simple decor nor Angelo's charm that brings them back time and again - it's the *food*.

There are a number of reasons for its wide appreciation, all of them good. Foremost of them is the chef, Niko, who trained under a French master and con-

sequently concocts even Greek recipes *à la français* (yes, that means dishes served *not* swimming in olive oil!) All dishes from the summer menu of some 50 items (off season it's trimmed to about 20) are prepared fresh as ordered. But often the best fare can't be found on the menu as Angelo prepares some half a dozen daily specials depending on the best market buys.

His recipes are variations of traditional European fare. To start we shared a serving of crepes, a savory combination of mushrooms and chicken in a creme sauce, topped with melted cheese; and a truly exquisite version of *coquilles St. Jacques* with mussels, shrimp, red snapper, mushrooms, parmezon and Angelo's versatile creme sauce.

Melt-in-your-mouth *scallopini* and grilled swordfish followed, both appropriately garnished. Angelo's is not classified as deluxe on a whim and you'll find no evidence of scrimping on quality anywhere.

A whopping serving of vanilla ice cream topped with fresh strawberries (somehow these are available to Angelo year round) and a sinful slice of house-made ice cream cake made it a meal to waddle from. About once a week Niko makes chocolate crepes. Prices for a three course meal with wine run from 1,200 to 1,700 per person.

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restaurants and night life

Reservations are a must (922-9773 or 922-7417) and dinner is served from 6 p.m. to midnight.

An afternoon of *heliotherapia* on a beach at Voula can be deliciously topped off with a culinary journey to South America at **El Argentino** (I. Metaxa 16, Voula.).

Once a famous taverna, El Argentino has been open barely two months under the new husband and wife management team of Tito and Viki. These gracious hosts at once make the diner feel at home in their Argentinian garden with its tasteful landscaping and national decor. Tito is a hobby carpenter and built all the restaurant furniture, which is typical of his home country featuring comfortable rawhide chairs and sturdy dark stained wooden tables.

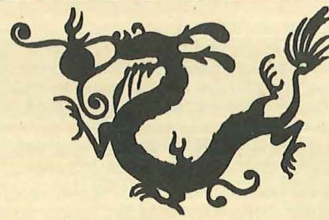
But the ambience alone is not what brings the increasing number of clients back for a return visit. From Tito's tiny kitchen comes the only authentic Argentinian food to be found in the country. The house specializes in *carne ala parrilla* (barbecued meat) of cuts not found in your average Greek butcher shop.

We started, at Tito's recommendation, with *mata hambre* (literally "kills hunger") - a cold appetizer of sliced rolled meat with pasta and spices. The chef's own version of the famous Argentinian treat included persimmon, Argentinian parmeron cheese and red peppers. This, as are all the meat dishes served, was accompanied by *chinchourri*, a mouthwatering vinagrette sauce that defies translation.

For the main course we were served *asado de costilla* (barbecued ribs) and *asado de tapa* (beef cooked with the coals covered) and a mixed side salad with a fabulous garlic dressing. All meats arrive at the table on their own miniature barbecue, an added touch both practical and pleasant. Judging from these two tender samples of juicy beef, it's no wonder the Argentinians are carnivorous. Two can dine, with wine, coffee and custard flan for a remarkably comfortable 1,500 drachmas; a most reasonable price, especially considering the generous portions of meat.

Incidentally, non-meat eaters need not be put off from sampling Argentinian delicacies as the menu includes barbecued fish, cheese tortillas and a no-meat Argentinian version of spaghetti. This restaurant is definitely worth visiting and revisiting. We certainly intend to go back.

It has all the ingredients necessary to become one of the city's finest.



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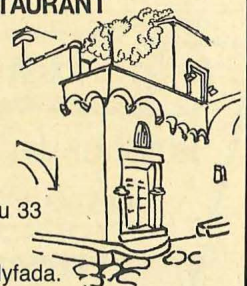
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restaurants and night life

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. Bakaliaros, bifteki special, snails, baked fish (gavros). Price 400 drs.

THE PLOUGHMAN, Iridanou 26, Ilissia (near the Holiday Inn), tel. 721-0244. Dartboard; English cooking and reasonable prices. Open daily from 12 p.m.-2 a.m., kitchen closed on Sundays. Price 650 drs.

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel), tel. 779-3072. A varied menu of Greek and international specialties, plus a well stocked bar. Fresh fish daily. Nightly from 9 p.m.-1 a.m. Closed Sunday. Price 1000 drs.

HOTELS

ATHENS HILTON, tel. 722-0201.

Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices, music by the Trio Kevorkian and Iris. Open daily from 8:30 p.m. - 1 a.m. (last order taken at 12:30 a.m.) Dinner - 1550 drs.; buffet lunch 1150 drs.

Ta Nissia, taverna, downstairs, music by the Trio Greco, international cuisine, 1500 drs. Dessert cart is special.

ATHENAEUM INTERCONTINENTAL, tel. 902-3666.
Barbecue-by-the-pool, mid-June to early September. Grilled meat, fresh fish, prices 890 to 1620 drs., includes salads and desserts from buffet. 8:30 PM to 1:00 AM every evening; from 9:00 musical accompaniment by Hotel Trio.

Rotisserie, highest quality French food prepared by master chef Hervé Merendet; lunch and dinner. Open for dinner only after July 17. Closed Sundays. Gastronomic menu and 5 special VIP menus, on request.

Café Pergola, open daily from 6:00 AM - 2:00 AM, breakfast, lunch, dinner, snacks. Rich lunch/dinner buffet, 1150 drs. Special Sunday brunch 12:00 - 3:00, to tunes of D. Krezos Jazz Quartet, 1300 drs. (Drs. 700 for children up to 10 years old).

Kava Bar, open daily from 11:00 AM - 2:00 AM. Happy hour 5:00 PM - 7:00 PM, drinks half price. From 9:00 PM, performances by duo David and Mari-Anne, international singing talents.

Labyrinth Disco, closed for summer season, reopening in September.

ASTIR PALACE HOTEL, Vouliagmeni, tel. 896-0211.
Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1 - 3:30 p.m. and from 8 p.m. - 1:30 a.m. Price 2100 drs.

KING GEORGE HOTEL, tel. 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12 - 3:30 p.m. and from 8 p.m. - 12 a.m. Price 1350 drs.

LEDRA MARRIOTT HOTEL, tel. 952-5211.

Ledra Grill, lunch daily except Saturday and Sunday, 12 - 3 p.m.; dinner daily except Monday, from 8 p.m. - 12 a.m. Sophisticated traditional gourmet restaurant serving a wide selection of international dishes and seasonal specialties; prime U.S. beef with three imported select cuts; sirloin, tenderloin filet, and prime rib; crêpes and salads prepared at the table. Price 1700 drs.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 p.m. - 12:30 a.m. 2000 drs. per person, expensive but well worth it. Tepanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffee Shop, open daily from 6:30 a.m. - 1:30 a.m.; breakfast from 6:30 a.m., served a la carte or buffet, specialty eggs a la minute; all day menu. 11 a.m. - 11 p.m.; salad bar, geared to businessman lunches, wide selection of international local dishes; late night menu, 11 p.m. - 1:30 a.m.; Sunday brunch, 11 a.m. - 3:30 p.m., buffet serving hot and cold dishes; wine on the house, guitar music. Price 1000 drs.

MERIDIEN HOTEL, tel. 325-5301-9.
Brasserie des Arts, French cuisine, superb chef, unique waiter service, Open for lunch, 1 - 3:30 p.m., and dinner, 8 p.m. - 1:30 a.m. Last order taken at 12:45 a.m. Price 1400 drs.

The Athenian Bistro, snacks and buffet with Greek specialties, daily from 7 - 2 a.m. Great for business conferences. 900 drs.

CHANDRIS HOTEL, tel. 941-4825.
The Four Seasons, Greek and international cuisine, a la carte, drinks, music by the Trio Amantes, 9 p.m. - 1 a.m., 1450 drs.

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, Ekmek, a turkish sweet; profiteroles; cream puffs topped with chocolate sauce. Take-out service.

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? Open daily, 8:30 am-2am. Reasonable.

FIVE BROTHERS, Aiouli St., off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8 - 1 a.m. Price 400-485 drs.

HERMION cafe and restaurant, in a little alley off Kapnikareas, (near the Adrianou St. cafeteria square). Offers outside dining under colorful tents; a delightful, shaded spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), tan-jacketed waiters, friendly service. Open daily from 8 - 12 a.m. Price 700 drs.

MCMILTON'S, Adrianou 19 Plaka, tel. 324-9129. Air-conditioned restaurant and bar; hamburgers, steaks, a few unusual salads; has had higher hopes but will still satisfy your need for an American hamburger; outdoor dining on the sidewalk. Daily from 12 p.m. - 12 a.m. Price 1000 drs.

PSARRA, Erotokritou and Erechtheos Sts. tel. 325-0285. An old favorite; great for Sunday lunch. Swordfish souvlaki, taverna fare; special spot for locals and residents. Open from 12-5 p.m. and 7 p.m. - 2 a.m. daily. Price 320-350 drs.

PICCOLINO TAVERNA, Moni Asteriou between Hatzimichali and Kydatheneion, opposite church. The best pizza in town, the special with suzuki sausage, bacon, peppers, ham, cheese, etc. also offers full taverna fare with fresh shrimp, swordfish kebab. The outside tables are packed nightly and the host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9 - 12 a.m. Price 400-450 drs.

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

THESPIA, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tippotta 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 cul-de-sac (rouga means lane). Good selection of taverna fare. Well-deserved popularity; good food. Open nightly from 8 p.m.-2 a.m. Price 450 drs.

FAIYUM, 44 Kleomenous, Kolonaki, tel. 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabian main dishes. Price 750 drs.

HALANDRI / MAROUSSI / 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, beyderi (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 (casseroled liver, heart, etc.) Price 400-450 drs.

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia, tel. 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8 p.m. - 2 a.m. and for lunch on Sunday from 12 - 5 p.m. Price 425 drs.

KIFISSIA/NORTHERN SUBURBS

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

AUBERGE, Odos Tatoiou, tel. 801-3803. International and Greek cuisine. Price 1000 drs.

BARBARA'S, Ionias St., Kifissia, tel. 801-4260. Quiet, relaxed ambience in a converted modern house. Carefully thought-out menu. Unusually good veal dishes. An attractive bar and soft piano music. Closed Sunday. Price 1400 drs.

CAPRICCIOSA Pizza Restaurant, Kassaveti and Levidou 2, Kifissia, tel. 801-8960. Open daily from 10 a.m.-1:30 a.m. Price 900 drs.

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BLUE PINE, Tsaldari 37, Kifissia, tel. 901-2969. Country Club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Piano. Closed Sunday. Price 1500 drs. and up.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali, tel. 813-2685, 813-3863. Piano. French and Greek specialties. Price 1000 drs.

HATZAKOU, 1 Plateia Plakas, Kifissia, tel. 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman. Price 650-700 drs.

O NIKOS, Skopelou 5, Kifissia, tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra. The specialty is kid with oil and oregano. Price 550 drs.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus, tel. 801-4283. Open for lunch and dinner. Bakaliaros skordalia, snails. Price 500 drs.

SARANTIDI, Plateia Elaion, Nea Kifissia, tel. 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday. Price 450-550 drs.

EMBATI, at the 18th kilometer of the National Road, Lamias, tel. 807-1468. Turn off at Varimbombi. International cuisine, special dishes and grills. Music begins at 10:30 p.m., program at 11. Closed on Sunday. Price 1700 drs.

EPESTREFE, Nea Kifissia (west of the National Road, follow the signs at the turn-off for Kifissia.), tel. 246-8166. A charming taverna atop a hill. Rustic and cozy. Dinner from 10 p.m. Closed Sunday. Music, piano and songs. Price 1500-2000 drs.

KATSARINA, 43 P. Tsaldari, Kifissia, tel. 801-5953. Specialties; fried cod with bread and garlic sauce, snails, savory pies and stuffed vine 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, Dilofof (Vlahika), Vari, tel. 895-2445. Barbequed lamb, goat (kid), short orders, kid cooked in special country cover (gastra). Prices 620 drs.

STA KAVOURAKIA, 17 Posidonos, Kalamaki, tel. 981-0093. Nightly from 6 p.m.-2 a.m. Specialties: fish soup, shrimps, crabs and seafood.

GLAFKOS, 7 Diad. St., Glyfada, tel. 893-2390. Fresh fish. Roof garden. Open daily. Price 800 drs.

CHURRASCO, 16 Pandoras St., Glyfada, tel. 895-9107. Slick dining, outdoor terrace dining and bar. Specialty: steak tartare, fixed at the table. Price 1000 drs.

DOVINOS, 2 Plateia Fleming (second stop in Glyfada), tel. 894-4249. Various fish dishes, baked and grilled. 450 drs.

KALYVA TOU BARBA THOMAS, Vlahika Varys, tel. 895-9454. Baby lamb, contrefilet, suckling pig, souvlaki, 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.

ANDONOPOULOS, Friderikis 1, Glyfada, tel. 894-5636. An old and comfortable restaurant with an extensive seafood menu. Daily from 12 p.m.-12 a.m. Price 1500 drs.

LAMBROS, on the shore road, Posidonos 20, Vouliagmeni, tel. 896-0144. A variety of appetizers and usually a good assortment of fish. Daily from 10-1 a.m. Price 700 drs.

PSAROPOULOS, Kalamon 2, Glyfada, tel. 894-5677. One of the oldest seafood restaurants open year round. Karamanlis sometimes dines here. On the marina, good service, tasty dishes. Daily from 12-4 p.m. and 8 p.m.-12 a.m. Price 1000 drs.

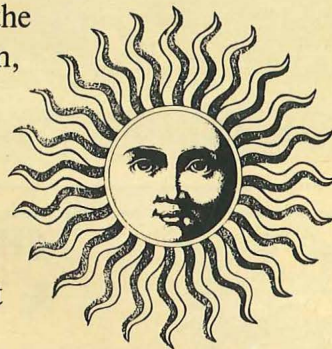
MOORINGS, Marina, Vouliagmeni, tel. 896-1113. Nice, cool lunch spot. Open daily from 10-2 a.m. Price 1000-1200 drs.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo), tel. 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds. Price 850 drs.

RINCON, corner of Pringippos Petrou 33 and Ermou, Glyfada. The menu is limited to a handful of entrees, mostly

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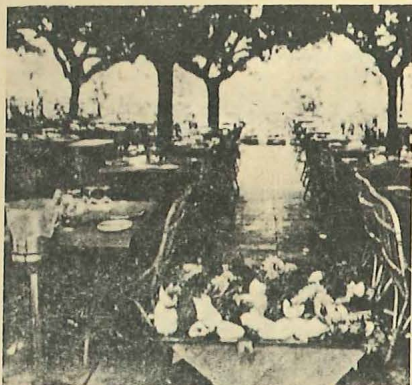
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restaurants and night life



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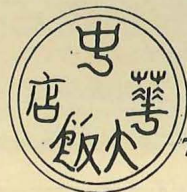
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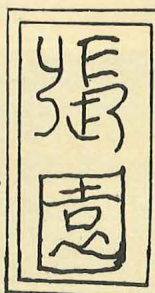
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Spanish, but there are some basic British dishes like roast beef. Open every night except Tuesday and for lunch on weekends. Price 500 drs.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada. Tel. 894-1556. A full menu of meat dishes including baby beef liver cooked with onions and bacon - a house specialty. Open daily, except Sunday, for dinner only. Price 1,000 drs.

MAKE UP grill restaurant, Posidonos 4, Vouliagmeni, tel. 896-1508. Open daily for dinner. Price per drink 300 drs.

EL ARGENTINO, partilla, restaurant, bar, 16 I. Metaxa, Voula. Open daily for dinner. Price 600-700 drs.

PALEO FALIRO/ALIMOS

SEIRINES, 76 Seirion, Paleo Faliro, tel. 981-1427. Specialties: stuffed vine leaves, beef in lemon sauce, rabbit in red wine, cod. Also open for lunch on Sundays. Price 400 drs.

PHLISVOS, 33 Posidonos Ave., Paleo Faliro. Next to the sea. Grilled meat and fish. Boiled fish (soup). Price 600 drs.

IMBROS, Selinis 21 and Iliou, Kavouri, tel. 895-1139. (Aghiou Nikolas area). Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine. Prices, fish - 650 drs., meat - 500 drs.

GASKONTOMA, 20 Posidonos, Paleo Faliro, tel. 982-1114. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free. Open every evening. Price 500 drs.

KAPRI, Posidonos, Paleo Faliron, tel. 981-6379. Open for lunch and dinner, 12-4:30 p.m. and 7:30 p.m.-1 a.m. Price 600 drs.

MOURIA, 101 Athilleos, Paleo Faliron, tel. 981-3347. Specialty: young pigeons. Fetsina from the barrel. Price 400 drs.

PANDELIS, 96 Naiadon, Paleo Faliron, tel. 982-5512. Constantinopolitan cuisine with various specialties. Daily from 12 p.m.-2 a.m. and Sunday from 12-5 p.m. Price 550 drs.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (kokoretsi), pureed yellow peas with onions (fava). Price 450 drs.

KALYVA, No. 60 Vassilis Pavlou, tel. 412-2149. Colorful cartoon wall murals, dining balcony overlooking the sea and Microlimano. Established reputation for the excellent quality of their meats, with extras. Daily from 8 p.m.-2 a.m. Price 400 drs.

LANDFALL CLUB, 3 Makriyianni, Zea Marina, tel. 452-5074. Open for lunch from May to October and for dinner all through the year. Seafood and Greek cuisine. Price 1000 drs.

VASILENA, Etolikon 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly from 7-11:30 p.m. Closed Sunday. Price 700 drs.

VLAHOS, 28 Koletty, Freates, tel. 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as the "Garage" locally for its big front doors opening onto a large courtyard. Open daily from 8 p.m.-2 a.m. Price 400 drs.

ZILLER'S, Akti Countouriotou 1, tel. 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 p.m.-2 a.m. Price 1500 drs.

MIKROLIMANO

ZORBA, tel. 412-5501. Specialty is the tray of stuffed mussels, shrimp, octopus, and much more. 28 Akti Koumoundourou. Price 600 drs.

KAPLANIS, tel. 411-1623. Tray of scrumptious appetizers and then the lobster. Price 800 drs.

PUBS/CLUBS

DEWAR'S CLUB, Glykonos 7, Dexameni Square, Kolonaki, tel. 721-5412. Candlelit rooms with a bistro bar; fluffy omelettes, roast beef, some Greek cuisine; good rendezvous spot. Open nightly from 9 p.m. Drinks from 200 drs. "18", Tsakalof 20, Kolonaki, tel. 362-1928. Homey with comfortable, cushioned seats and tiny tables. Enjoy some cheesesticks or tasty meatballs with your Bloody Mary and stay to dinner in their charming restaurant. Specialties: filet, liver, pork chop in wine sauce, beef special with bacon and mushrooms, canellone (spinach or mushroom), chicken croquettes, artichoke salad with roquefort dressing. Open daily from 12:30-5 p.m. and 8:30 p.m.-1 a.m. Sunday evening 9 p.m.-1 a.m.

MONT-PARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 p.m.-2 a.m. Price 750-800 drs.

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

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri, tel. 683-2539. A Canadian corner in Athens; American and national specialties. Air conditioned. Open from 12 p.m. - 2 a.m. Price 850 drs.

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton), tel. 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 p.m. - 1 a.m. Price 1200 drs.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St., tel. 777-8008. Open every day from 12 p.m. - 2 a.m. Closed Sunday. Businessman's lunch menu (main dish, beer, wine, and dessert) 1500 drs.

STAGECOACH, Loukianou 6, Kolonaki, tel. 723-7902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily from 12 - 3:30 p.m. and 8 p.m. - 1 a.m. Closed Sunday. Price 1800 drs.

STEAK ROOM, Eginitou 6 (between the Hilton and US embassy), tel. 721-7445. Same premises as The Annex, but more luxurious. Full menu featuring charcoal broils. Includes a bar. Reservations advisable. Price 1200 drs.

FRENCH

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



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

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 méditerranée, 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 Venezian- na, fileto modo mio. Price 1000 drs.

DA WALTER, Evzonon and Anapirou Polemou, Kolonaki, tel. 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, filet Piedmontaise sauce mader, profiterolles. Nightly from 8 p.m. - 1 a.m. Price 1000 drs.

IL FUNGO, Posidonos 68, Paleo Faliro, tel. 981-6765. Specialties: fileta, 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 Zirinon Sports Center), tel. 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root. Complete dinner 800 drs. Deluxe dinner 900 drs.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29, tel. 923-2315/923-2316. A variety of Taiwanese dishes. Open daily for lunch from 12:30 - 3:30 p.m. and from 7:30 p.m. - 12 a.m. Price 1000 drs.

SPANISH

COMILON, Polyia 39, Ano Patissia, tel. 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American stereo music. Nightly from 8 p.m. Closed Monday. Price 700 drs.

SEAFOOD

BOULLABAISSE, Zisimopoulou 28, Amphitheia (behind the Planetarium, Syngrou Ave.). Bouillabaisse, fresh fish and a variety of shellfish. Open Sunday for lunch as well. Nightly from 7:30 p.m. - 12 a.m. Prices from 1500 drs.

LEBANESE

MARALINAS, Vrassida 11 (between the Hilton and Caravel Hotels), tel. 723-5425. Provides a home delivery service. Open daily for lunch and dinner from 12 p.m. Price 1200 drs.



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TEL. 0661/34-477

CYPRIOT

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 boukkoki (prepared at the table), yatsé bokum (hors d'oeuvre), haimon jan gol (seafood

Ledra Marriott Hotel - Athens

PRESENTS

Kona Kai

Athens' only Polynesian restaurant, complete with Japanese Teppanyaki tables and Bali Lounge. Featuring exotic Polynesian entrees, tidbits, cocktails and exhibition cooking. Open daily except Sunday, from 7 p.m.

Sun-Setting MENU

Special menu at reduced prices for early diners. Served daily except Sunday from 7 p.m. to 9 p.m. only.

PANORAMA

Ledra Marriott's roof-top swimming pool and Snack Bar, with a panoramic view of Athens, the Acropolis and the Saronic gulf. Serving cocktails daily from 11a.m. to 2a.m. and snacks from 11a.m. to 5p.m.

STARLIGHT SUMMER BARBECUE

A sumptuous Barbecue buffet, featuring an additional a la carte "Fresh Seafood Bar" and live music. Served 5 days a week from 8p.m. Special "Greek Nights", with folkloric dance and music, twice a week, Tuesday and Friday.

Zephyros

An open restaurant on the mezzanine overlooking the lobby. Serving daily buffet and a la carte breakfast, featuring "eggs-a-la-minute", from 6:30a.m. to 11a.m.

All day a la carte menu from 11a.m. to 11p.m., with special "Salad Bar Buffet".

A la carte "Late Night Menu", with special dishes for those who stay up late, from 11p.m.

"Sparkling Sunday Brunch" buffet, with sparkling wine and "Mimosa" champagne cocktail, always on-the-house, from 11:30a.m. to 3:30p.m.

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and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms). Prices 1000-1200 drs.

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, Iliasia, 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

AEGINA

TA PERDIKIOTA, Afais 38, Aegina Town. Tel. 22240. Old Aegina house with decorated ceiling. Fresh fruit juice, drinks, ouzo and snacks at bar. Full restaurant in garden. Delicious eggplant salad with lots of garlic.

KOSTAS, Agia Marina. Tel. 32424. Unusually attractive taverna with huge indoor hall, plus outside terrace (perfect for groups). Very large selection of food, very low prices. Cooked specialties, wine from the barrel, Greek dancing Saturday and Sunday after 8 p.m.

AEINITISSA, Aeginitissa. Te. 61212 or 61392. Right on the sea in a eucalyptus grove. One of the few tavernas in Aegina so close to the water. Large variety of hors d'oeuvres, fish, meat, salad. Lunch and dinner.

PERDIKA – This fishing village has a whole row of places to eat. You might try the following: **THE FISHING BOAT**, tel. 61233; **SCORPIOS**; **TO KIOSKI**; **ALEXANDER**.

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. Tippy 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

ALBATROSS tel. (0289) 23.556. Located next to the Archaeological Museum near the harbor. Greek and International cuisine. Fresh fish daily. Lovely location from which to watch the sun set. Open daily for dinner.

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.

SPETSES

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.

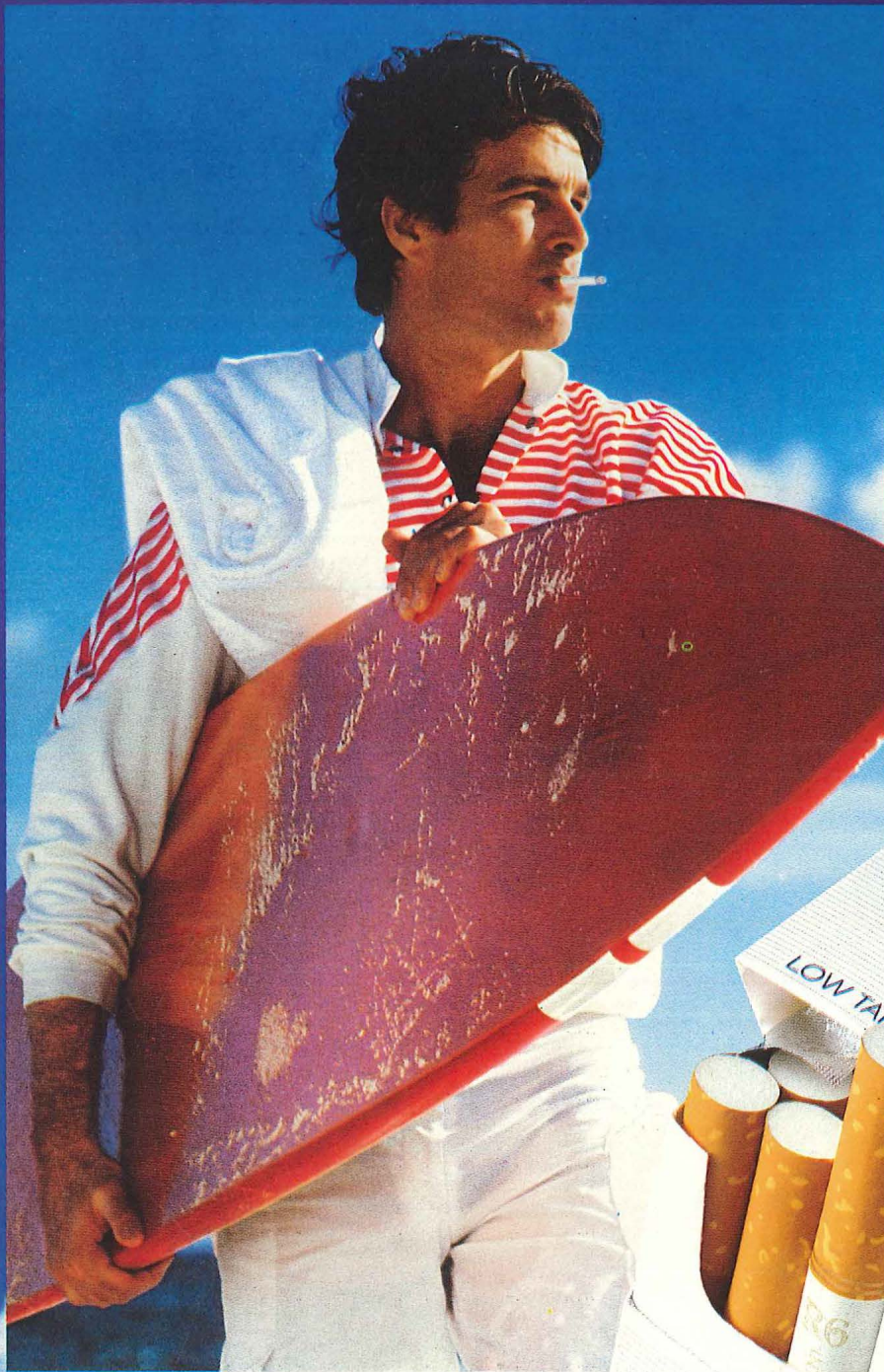
TA TZAKIA, on main beach of Spetses town – grilled meats and fish served outside in summer and inside near the fireplace in winter. Open all year.

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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