

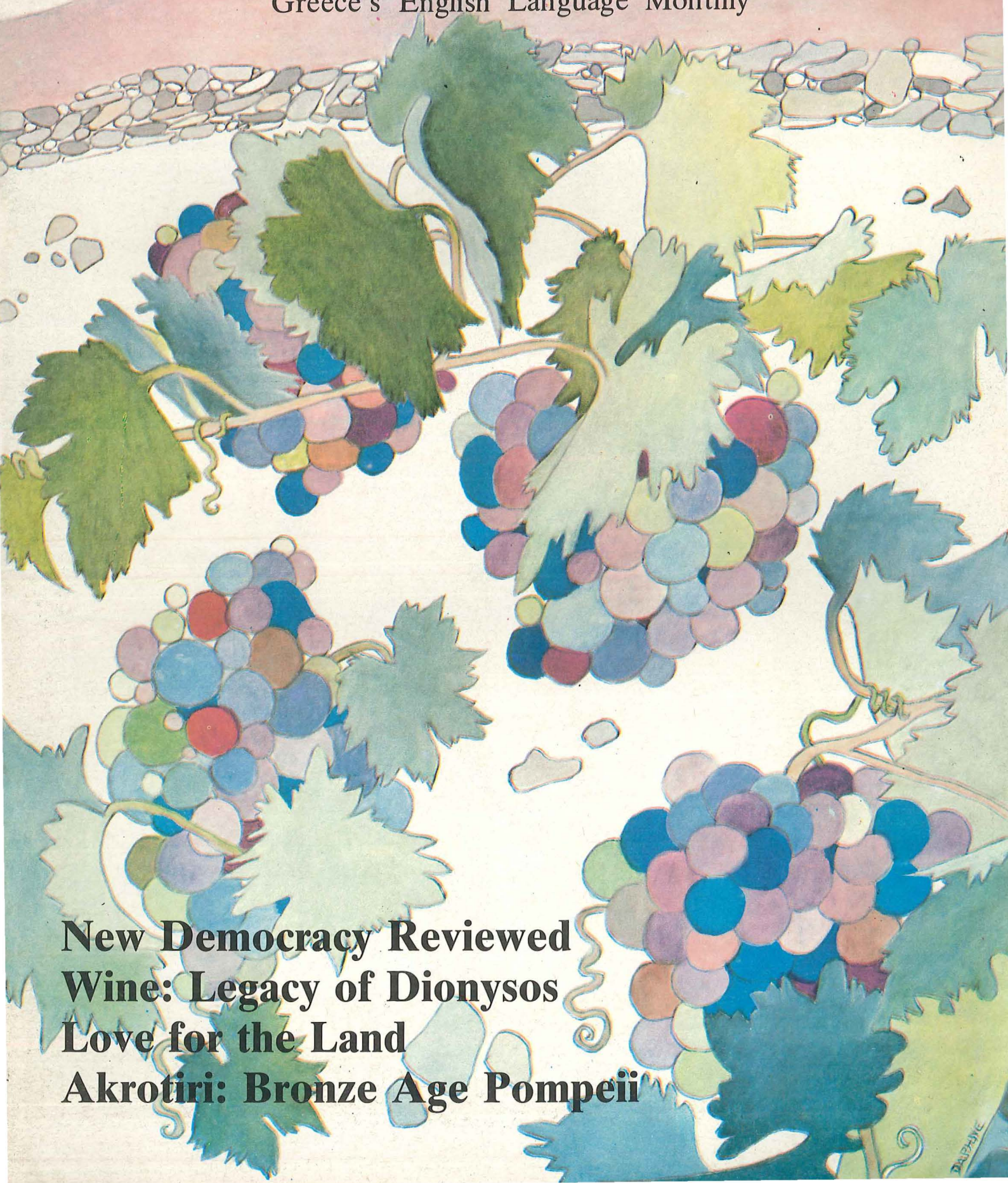
October 1984

THE

120 Drs.

ATHENIAN

Greece's English Language Monthly

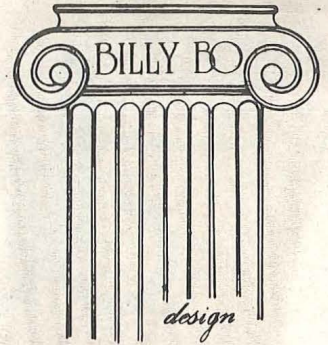


New Democracy Reviewed
Wine: Legacy of Dionysos
Love for the Land
Akrotiri: Bronze Age Pompeii

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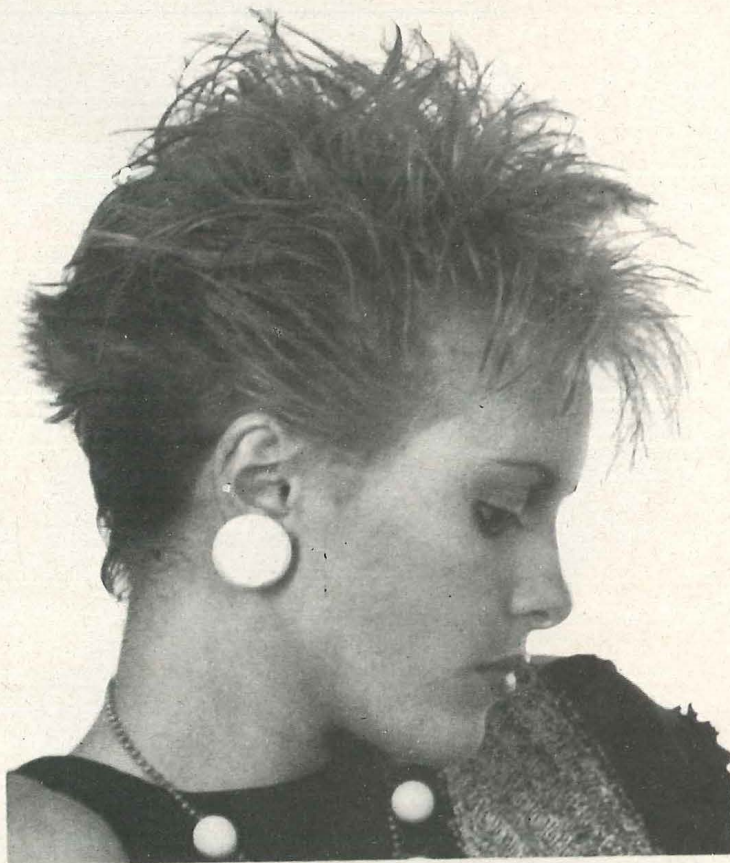
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FEATURES

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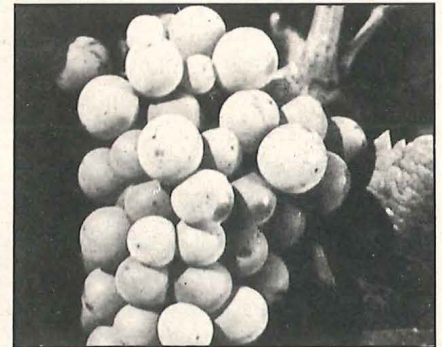
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This month marks the third year since the defeat of New Democracy as Greece's ruling party. Political analyst Richard C. Carpenter explores the party's evolution since the 1981 elections, with particular focus on the recent change in leadership. **page 14**



Wine, the nectar of the grape, introduced to mankind by the god Dionysus, is increasing in popularity and quality in Greece. B. Samantha Stenzel tells the story of local wines on **page 18** and local producers offer their opinions on the industry and tradition **page 22**



Elizabeth Herring explores the site of Akrotiri, a Bronze Age city on Santorini. Buried by volcanic ash following a monstrous eruption in about 1500 B.C., its inhabitants have left behind an archaeological snapshot of a highly sophisticated ancient civilization. **page 34**

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Season's Opening Gambit

It's the opening of schools which usually gets Athenians back to the city and the winter season off to a start – no matter that half the textbooks haven't been issued yet and that the pullman buses go on a strike three days after matriculation. Both help disperse Cycladic raptures and get the natives back in stride.

This season's excitement began over whether one could ever reach Athens in the first place, as there's such a spate of street-repairing, avenue-widening and road-patching going on that many erstwhile pavements look like mysterious Mycenaean excavations in progress.

In this delicate moment of urban renewal, the British are mucking things up again for us. It seems that the Greater London Council has recently approved the return of an entire street to the Greek capital. How Elgin stole the statuary is all too well-known, but how he stole a quarter-mile street from Athens unrecorded must be one of the greatest cover-up scandals in the annals of archaeology.

Elgin Crescent, it's said, is an elegant thoroughfare curling about Notting Hill. No doubt so, but where shall we ever put it? Curl it around Lycabettus, or straighten it out and lay it in Gazi or some other underprivileged area? An endless row of Orphée Beinoglou moving vans trying to maneuver Kifissias Avenue while carrying an entire London street is a thought to be dismissed just for sanity's sake.

The Greek government periodically makes requests for the return of the Elgin Marbles which the British government routinely turns down and the GLC, though it has

no jurisdiction over them, always assents to. According to the *Times* (3/9/84), the GLC has made a monumental bureaucratic blunder, mistaking Elgin Crescent for its more famous namesakes. Let's hope so. If not, we assume that Melina will be firm about it: "Skip the street, darlings; the marbles will do."

End of Season

The 1984 Athens Festival which came to a close last month was studded with some brilliant performances, but it was the festival's penultimate production which was the ultimate as a paean to the festival's home itself, the Odeon of Herod Atticus.

Since the festival began, there have been objections heard to the Odeon as a workable stage for theater and for music dramas of all kinds. The very same productions of ancient drama hailed at Epidaurus have been later brought to Herod Atticus looking pinched and squashed, a phenomenon noted by actors, directors and set designers as well as by audiences, perhaps because the atmosphere isn't Greek at all but resolutely Roman. For anything by Shakespeare, or deriving from Shakespeare, it is monumentally inflexible. As for romantic opera, it is even more ill-at-ease here. This 35-meter-wide stage with a back wall whose uppermost arches reach nearly as high can not remotely be imagined as Valhalla by even the most dire Wagnerite, and as for *verismo* opera – Cio-Cio-San and an American naval lieutenant shacking up, say, under a Roman aqueduct – it is totally out of place and scornfully stared down upon by these tons of groaning masonry. Any rash attempt to disguise

this mass is doomed to disaster and ridicule. The solution lies in lighting as a means of enhancing, not diminishing, this gigantic pile of stones.

It was in this way that the Zurich Opera, with all its other superb talents, was able in the production noted to reveal the Odeon in its true majesty. As the Overture began, a gargantuan projection of Poseidon – with the ruffled locks and aching mouth of the Pergamum style – suddenly filled a third of the vast wall as if it had always belonged to it, and gradually faded, while a blue-white light appeared in the upper tier of arches, growing at length so bright that it was nearly impossible to look at it. And as that image faded, too, only then was it noted that a rosy-fingered warmth of color had already spread out, as if from the orchestra itself, across the stage, revealing all in white the recumbent figure of Ilia, Princess of Troy. Before a word had been sung, it was clear that the Odeon must have been built for *Idomeneo* and that Mozart had written *Idomeneo* for it – a marriage of two heroic, beautiful and humorless spirits.

Many spectators who have missed few productions of theater or opera at the Athens Festival since it began, believed it to be the best of all, and the numerous foreigners present thought that it could not have been quite so magnificent in any other theater in the world. Twenty minutes after the conclusion, the applause, which could still be heard halfway round the Acropolis, was paying tribute not only to a superb performance, but to one of Athens' greatest monuments, the Odeon which has been host to a fine Festival now on the eve of its thirtieth year.

Latest UN initiative accepted; Greek, Turkish Cypriots talking

Greek and Turkish Cypriot leaders got together in New York Sept. 10 for "proximity talks" between the two communities based on the acceptance by both sides of the most recent initiative of UN Secretary General Javier Perez de Cuellar.

Cypriot President Spyros Kyprianou – negotiating as leader of the Greek community – and Turkish Cypriot leader Rauf Denktash, began two weeks of talks under the personal direction of de Cuellar; all aspects of the Cyprus problem were reported to have been discussed.

The two leaders did not meet face to face, however. Kyprianou met with the Secretary General in the morning while Denktash heard the Greek proposals and presented his own views in the afternoon.

Perez de Cuellar had submitted a list of "working points" and four questions to Greek and Turkish Cypriot representatives meeting with him in Vienna in mid-August.

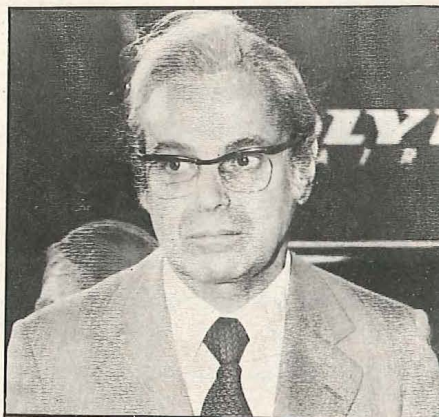
The document had remained officially a secret but the usually reliable satirical weekly *Pontiki* in its Aug. 24 edition published the full text of what it claimed to be the UN chief's latest proposals. *Pontiki* was the first newspaper to publish the text of the US bases agreement last year.

The document calls for the establishment of a federal republic that both communities could accept, and lists such confidence building measures as the resettlement of the Greek part of Famagusta and the reopening of Nicosia international airport, all under UN authority.

It suggests the formation of joint Greek-Turkish technical working groups as a first step towards formation of a transitional federal government. The problem of territorial adjustments is considered, but not in terms of percentages of territory each community will hold. "The important issue," the document points out, "is related to the number of persons to be resettled."

The demilitarization of the island and the eventual withdrawal of all foreign troops is also touched on.

The document stresses, however, that it is not presenting a total plan aimed at solving the Cyprus problem. The Secretary General, the *Pontiki* re-



UN Secretary General
Javier Peres de Cuellar

port revealed, rather posed four questions that if answered affirmatively, would lead to talks under his supervision."

- "Can your side cooperate on the points I have presented to you?"

- "If yes, is your side prepared to make an effort toward rapprochement, naturally, under my auspices, at a high level for the purpose of further defining these points within a preliminary agreement of confidence?"

- "If the rapprochement talks prove to be successful, is your side prepared to participate in high-level meetings?"

- "If yes, would the first ten days of September be suitable for commencing this process?"

One observer with intimate experi-

ence of Cyprus pointed out that there was nothing new about the working points and the questions were so general that no one would be committing themselves to anything substantial by accepting.

The new factor in the equation, he said, was the political conditions in the Republic of Cyprus. The two biggest parties – the communists (AKEL) and Glafkos Clerides' Democratic Rally, which together accounted for 66 percent of the vote in the last elections – called noisily for President Kyprianou to unconditionally accept de Cuellar's latest initiative, and implied he was trying to benefit politically from the impasse.

A second factor, the observer said, was the intervention of Greek President Constantine Karamanlis. The president held an unscheduled meeting with Prime Minister Andreas Papandreou on Aug. 25, three days before the arrival of President Kyprianou for talks on the UN initiative. The president also played an active role in the subsequent talks between Kyprianou and Papandreou, that ended Aug. 31 with the decision to accept de Cuellar's soundings.

This was just the second time in the last year that Karamanlis had involved himself in such discussions, the source added.

Turk warning over Limnos rejected

The Greek government Sept. 11 angrily rejected a Turkish warning that Ankara would lodge "sharp protests" if Greece went ahead with its plans to include the Aegean island of Limnos in a military exercise in early October.

At the same time, Greece received indirect support from an unexpected source on the issue of the inclusion of Limnos in alliance defense planning: NATO Supreme Commander General Bernard Rogers.

"My responsibility in time of war is to defend every inch of alliance territory and that includes the islands of the Aegean," the general said Sept. 4. "For this purpose I intend to use all forces of NATO member countries and if Greek forces on Limnos are included in such a case, I will use them."

The Turkish warning came a few weeks after a Greek withdrawal from yet another NATO exercise – codenamed Display Determination – to be held at the same time as the Greek war games. Athens withdrew because of the exclusion of Limnos and also because the alliance exercise included a mock air battle over the Aegean involving Turkish aircraft.

The Turks argue that Limnos was demilitarized under the 1923 treaty of Lausanne. But the Greeks counter that the 1936 treaty of Montreux, which has since regulated the status of the Turkish straits and the nearby islands, explicitly abolished those sections of the 1923 convention that ordered the demilitarization of Limnos and a handful of other islands in the northeastern Aegean.

Mitsotakis takes ND leadership, is blasted by PM

Constantine Mitsotakis – a bitter personal and political foe of Prime Minister Papandreu – was elected leader of the main opposition New Democracy party following the sudden resignation of Evangelos Averof.

Averof, 74, became ND leader in October 1981, in the wake of PASOK's landslide election victory.

Political pundits were surprised at Mitsotakis' lopsided victory. Of the 111 ND parliamentary deputies who had the right to vote, 70 declared for Mitsotakis, while only 41 for the favored Constantine Stefanopoulos.

The Cretan-born Mitsotakis pledged to renew and modernize his party and strive for a mild political climate.

He blamed what he called government dogmatic thinking and amateurism for checking an economic recovery and accused PASOK of trying to establish a one-party state.

Internationally, Mitsotakis praised the acceptance of the UN Secretary General's initiative but emphasized "there is still a long way to go in order to settle the Cyprus problem."

"This (is) the prerequisite for the beginning of a dialogue between Greece and Turkey; this dialogue should constitute the aim of Greece's foreign policy," he stressed.

Mitsotakis also told the Athens correspondent for the *Jerusalem Post* that he would "quickly proceed to recognize Israel," should his party come to power. Greece is the only EC country without full diplomatic relations with the Jewish state.

The "mild political climate" barely survived Mitsotakis' acceptance speech. Prime Minister Papandreu attacked the new opposition leader for his role in the downfall of George Papandreu's Center Union government in 1965.

The premier has never forgiven Mitsotakis for leading a revolt of Center Union deputies that deprived the elder Papandreu of his parliamentary majority.

The political turmoil that followed these events only ended with the military coup of April 21, 1967.

See page 14 for more on New Democracy and its recent leadership race.

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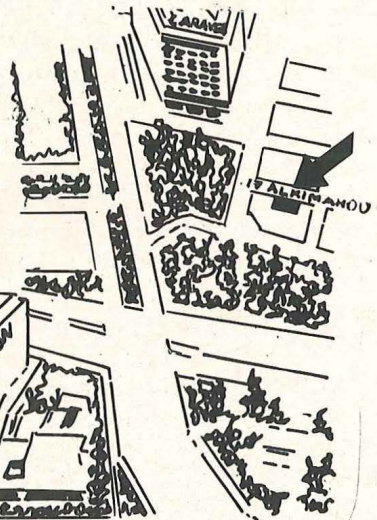
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Papandreou throws cold water on rumors he'll call an early election

At the end of a week of mounting speculation about the imminence of early national elections, Prime Minister Papandreou on Sept. 11 insisted there would be no vote this fall and that his government would complete its full four year term.

"I wish to put an end to speculation regarding early elections," the premier said. "My position is that every government should complete its four-year term, as long as there are no national reasons which impose early elections."

He added that elections would be held as scheduled in October 1985.

Some observers pointed to the UN Secretary General's recent initiative on Cyprus and the still pending decision on a multi-billion dollar purchase of a new jet fighter, as sufficient national reasons for an early vote.

But the timing of the sudden rush of election mongering suggested a more politically motivated reason: the rumors came on the heels of the election of Constantine Mitsotakis as leader of the main opposition New Democracy party.

Pro-government papers were the first to jump on the election bandwagon, claiming that the prime minister was on the verge of calling the vote. Papandreou retired to Crete for a working holiday with some of his closest advisors, most of whom would have played key roles in any campaign.

The usually well-informed satirical weekly *Pontiki* in its Sept. 6 edition wrote that elections would probably be called for late October or early November.

Eleftheri Gnomi, a left-wing daily with intimate links to PASOK, wrote on Sept. 11 that parliament would be dissolved in late October and that Papandreou would call elections within days.

Informed observers felt the fact that *Eleftheri Gnomi* was pushing election rumors was a reflection of the pressure within PASOK to call an early vote.

Even government spokesman Dimitri Maroudas, who has always firmly denied early election rumors, refused to meet the issue head-on until the prime minister came out to deny it.

The final factor may have been the view of President Karamanlis. Under the Greek constitution, the president must give his consent before any early election is called.

Cops, parliamentary opposition protest bill unifying urban, rural police forces

The Greek parliament on Sept. 6 passed in principle a controversial bill to create one national police force by unifying the nation's urban police and rural gendarmerie. Main opposition New Democracy deputies denounced the bill for creating what they saw as a powerful national police force that could be more easily turned to partisan political purposes.

Public Order Minister Yiannis Skoularikis accused New Democracy of political fraud. He insisted the bill was the completion of work begun by Eleftherios Venizelos in the 1920s towards police unification.

Many police officers were not so sure, however. On Aug. 31 three policemen were arrested while distributing leaflets in Athens against the bill. But the most serious incident came Sept. 6, during a meeting of thousands of angry policemen, firemen and their families at the Bournello theater on Leoforos Alexandras.

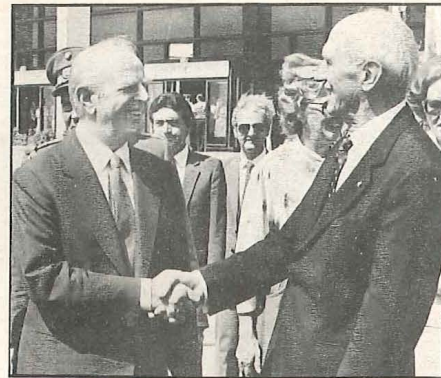
A taxi driver allegedly tried to disrupt the gathering by shouting "fascists" and "thugs" at the assembled policemen. Enraged officers chased him and as he escaped in his taxi, five people were injured and the cab battered.

VOA talks said to make headway

An apparent agreement that the Voice of America relay station on Rhodes would continue to operate was one of the highlights reported at the close of Greek-US talks last month on the status of the VOA transmitter.

Greek news reports also indicated agreement on a "fixed time horizon" and on an American lump sum payment in addition to yearly rent on the land. The US was also said to have agreed to provide electronic equipment and to give Greece free air time.

Disagreements were reported to have involved the length of time the facility would stay and the amounts to be paid in lump and rent.



Austrian President Rudolph Kirschaeger greeted by President Karamanlis.

Balance of nuclear power maintains peace: Karamanlis

Greek president Constantine Karamanlis affirmed last month his view that since no progress has been made on reducing nuclear arms, only a nuclear balance of power in Europe could ensure peace.

The president was speaking at a state dinner Sept. 11 in honor of Austrian president Rudolph Kirschaeger, who was in Athens for four days of talks with Karamanlis and Prime Minister Papandreou.

In a carefully worded welcoming speech, the Greek president said that, "our country supports detente, wishes to contribute to the safeguarding of world peace.

"Greece believes in controlled disarmament in the nuclear as well as conventional fields in a way which will ensure the balance of forces at the lowest possible level.

"Specifically - in the matter of Euro-missiles - it is evident that ridding Europe of such weapons would be the best solution. As long, however, as such a solution is not achievable, it is equally evident that a balance of power in this area constitutes the only real guarantee for the security of our peoples."

The president's remarks carefully avoided blaming one superpower or the other over the question of Euro-missiles, unlike Prime Minister Papandreou, who has on many occasions pointed the finger at the United States and NATO as instigators of the nuclear arms race.

Meanwhile, Austrian foreign minister Leopold Gratz was reported to have expressed support for Greek initiatives towards the creation of a nuclear-free zone in the Balkans. The question was discussed by a meeting of experts from all Balkan countries except Albania in Athens last February.

Upbeat Arsenis says economy is turning around

The Greek economy is bouncing back, according to National Economy Minister Gerassimos Arsenis. But the main opposition New Democracy party is not so sure.

Arsenis predicted Sept. 11 that the gross national product (GNP) would increase by 2.5 percent this year due to an increase in agricultural and industrial production.

He also said that the drachma value of exports had jumped by 54 percent this year, and that the balance of payments deficit was expected to be kept below \$2 billion.

Inflation dropped to 18.4 percent between January and August, compared to 20.5 percent last year, and was expected to fall to the government's goal of 18 percent this year, the minister explained.

New Democracy dismissed Arsenis' projections insisting there were no prospects for a speedy recovery. They denied there was more than a slight increase in exports and expressed the view that inflation would hit 20 percent while unemployment had already reached 10 percent in urban areas. As for the GNP, don't expect more than a one percent increase, the opposition said.

Meanwhile, Prime Minister Papandreou told a banquet honoring the opening of the 49th annual Thessaloniki International Trade Fair on Sept. 1 that, the "transition to socialism ... doesn't mean a leveling of values ... but equal chances for all to approach the educational, economic and social system."

This year's fair attracted 17 national pavilions and was held from Sept. 2-16.

Gov't outlines plan to boost literacy

The government is launching a campaign to boost the quality of literacy among the 10 percent of the population that have most difficulty in reading and writing, the education ministry announced last month.

Gypsies and Greek immigrants from Eastern bloc countries were identified by Education Undersecretary Petros Moralis as having the greatest literacy problems, particularly people between the ages of 15 and 45.

The ministry's plan would take learning facilities to the work place while at the same time encourage participation in basic reading and writing courses for the target groups.



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Prime Minister Papandreou did a little fancy footwork last month when reporters tried to draw him out on whether or not the Irish presidency of the European Community has been more positive than the previous French one. "I do not wish to make comparisons," the premier insisted. "We maintain very good relations with the prime minister (of Ireland) and with (Irish) political leaders, but I would rather not make any comparisons because Mr. Mitterrand is a friend."

Andropov's son to take up post as new Soviet envoy

Igor Andropov, son of late Soviet president Yuri Andropov, was appointed new Soviet ambassador to Greece, it was announced in Moscow Aug. 31.

Andropov was due to arrive in Athens with his wife and small son in late September, replacing former ambassador Vladimir Kaboshkin, who has retired.

Andropov holds a degree in history and was an employe of the prestigious USA and Canada Institute from 1970 to 1974. He later joined the foreign service as an instructor at its diplomatic academy,

Meanwhile, Soviet commercial attache G. Vostrinov told journalists in Thessaloniki on Sept. 4 that Greek exports to the USSR are expected to increase by 55 percent this year

Total Greek-Soviet trade in 1983 increased to 687.7 million rubles. But Greece comes out on the short end of the stick, the Soviet official conceded. Greek exports account for 154.5 million rubles.

Vostrinov said the gap was due mainly to large purchases of Soviet oil by Greece: 427 million rubles' worth.

The final public appearance of one of Greece's great actors

Greek actor Manos Katrakis (right) in his last public appearance, at the 1984 Cannes Film Festival. The well-loved star of stage and screen is seen fielding reporters' questions about the Greek entry to the festival, "Voyage to Cythera," by Theodoros Angelopoulos. Katrakis, 75, died Sept. 2 "LevendoMano" - as he was affectionately known to his public - talks about his life and art on page 63

Poetic link to nefos revealed by minister

Athens is not as polluted as we think, environment minister Antonis Tritsis told Reuters news agency last month.

"All major cities in Europe are more polluted," the minister said. "We are way, way down."

Tritsis said that even Los Angeles, known for its pollution consciousness, is eyeing us jealously: "In Los Angeles they stated officially that their hope ... is to come down to our present level of air pollution by the year 2000."

As for the notoriety of our town's nefos-streaked skies, the minister pointed a finger at cultural and psychological factors. "People have connected Athens with azure skies through poetry and music," he said.

"Also we are extremely sensitive about our monuments. We do not know to what degree they have been affected (by pollution), but they have been affected."

Tritsis said tourism rivals have had a hand in blackening the city's reputation. "We have competing tourist interests who sometimes tell people, 'don't go to Athens, you might get sick'."

The heart of the problem, the minister added, was human: the traditional Greek suspicion of the state. This made it more difficult to get citizens involved in helping solve the problem.

Industry came in for its share of the blame as well. With 80 percent of Greece's total industrial capacity in and around Athens, there are plans to shift the most offending concerns to other areas within a decade.

Not everyone agrees with the environment minister's upbeat assessment. The opposition daily *Vradyni* in its Sept. 11 edition - the same day Tritsis' interview was published - claimed that during the previous three days, six people had died of heart attacks or strokes directly related to high pollution levels.

One Athens resident, while no expert on pollution, pointed out that during the three days following the minister's interview, she was barely able to see Lykavittos from her Papagos home. "We can see Lykavittos easily on a clear day," she said. "But that week the cloud was bad, really bad."

Italy to return statues taken 2000 years ago

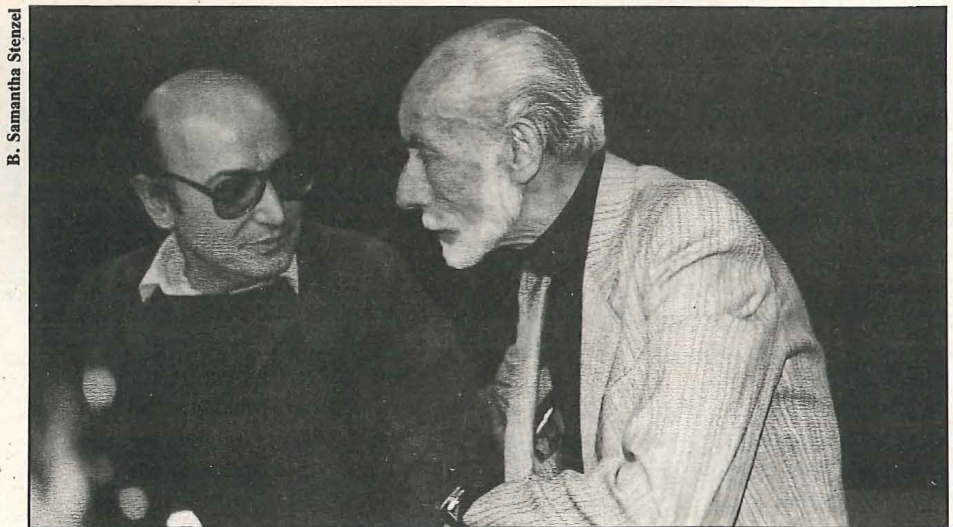
Italy announced last month it would support culture minister Melina Mercouri's drive to have the Elgin marbles repatriated by returning 12 ancient Greek statues taken from Athens to Rome by the emperor Augustus in 31 B.C.

The statues depict in two meter high friezes the victorious battle against the Amazons, a race of mythological women warriors.

Ancient Greeks saw the friezes as symbolic of their victories against the Persians, which inaugurated the so-called golden age of classical Athens.

The sculptures were uncovered during excavations in Italy in 1939, and restored with the help of Greek archaeologists. They will be on display in a Roman museum next March before their transfer to Athens in May.

The return of the friezes was announced at a press conference in Rome on September 10 by culture minister Mercouri. The mayor of Rome was also present. He told reporters that the planned transfer of the sculptures was a gesture of friendship, solidarity and support for Mercouri's efforts to repatriate the Elgin marbles.



B. Samantha Stearns

At Random

An entire 16th century altarscreen stolen from a church in Karditsa was discovered in a grove of trees off Vouliagmenis Avenue late in August. All its 38 icons had been separated and the rest of the iconostasis cut into 4 pieces. The same afternoon ten more icons were unearthed in the forest of Dafni.

The organizer of these spectacular thefts was said to be **Yiannis Kotsaftis** for whom police were still searching. An accomplice, **Chysanthos Raftopoulos**, recently arrested for art thefts on Andros, asserted that Kotsaftis was planning to offer his thefts to a well-known artist in exchange for six of his works.

This statement led to an interrogation of the famous painter **Yiannis Tsarouchis** who ironically has often been victimized by thefts of his work both here and abroad. Tsarouchis coldly denied any connection with the thefts or any acquaintance with the thieves. In an interview, the 76-year-old artist bitterly declared, "I shall purchase a grave in Paris where I can find peace at last."

A week later, after Kotsaftis had been arrested and had confessed to yet other art thefts, a third man involved came forward declaring that he knew nothing of a Tsarouchis "connection."

The painter **George Sikeliotis** died on September 4 and was buried the following day in the working class Athenian neighborhood of Kaissariani. He had lived and worked there since he was six, a refugee boy from Smyrna where he was born in 1917. Sikeliotis was always the painter of the uprooted, the displaced and the persecuted. He was a folk artist, not in the sense that he was a primitive – he studied at the Athens School of Fine Arts under Parthenis – but by commitment, deliberation and the belief that art is of and for the common man. However pained by dictatorship, Nazi occupation and the upheavals that followed them, he was never an artist of despair. Though his work was always set in a confirmed social context, it is his pictures – linear, simple and strong – of men, women and children in ordinary moments of happiness and sorrow and labor, expressed on canvas, posterpaper, lithographs, clay and any everyday material – which made him not only familiar and famous, but also respected and well-beloved.

Among products which have recently risen in price, **coffee** has caused the

most dismay. Although *tourkiko* was redubbed *elliniko* in a moment of patriotism some years ago, coffee has increased in price by one-third since last year, making it very Greek indeed. Athenians fear that mediums will soon be raising professional fees since their foresights are so often dependent on the reading of coffee grounds.

Leading actresses Aliki Vouyouklaki, Tzeni Karezi and Melina Mercouri were among the mourners at the funeral of **George Roussos**. Beginning his career as a journalist and actor, Roussos turned to historical writings. Particularly skillful in creating women's roles in his popular historical plays, he helped launch or enhance the careers of some of today's leading stage stars.

Evgenia Saratzi no longer has to keep a watch out for police as she works to feed her brood of 13 children. The Thessaloniki mother attracted publicity after she had been arrested for selling grilled corn without a licence. But this cloud had a silver lining: Olympic Airways offered her a steady job cleaning their central Thessaloniki offices, bringing to an end her hand-to-mouth existence.

An elderly couple demonstrated last month that while the course of true love may rarely run smoothly, it never dies. **Athanasios Avrionidis**, 87, and **Lambrini Kaliali**, 82, finally tied the knot after 65 years of waiting. The couple met and fell in love in 1919. But history interfered: the war in Asia Minor that ended with the exchange of populations between Greece and Turkey in 1922 separated the young couple. Each married and raised families and when their spouses died, they met again by chance. The original flame was rekindled and the couple was married in a civil ceremony near the northern town of Drama.

Olympic Airways bought a slightly used **Boeing 747** jumbo jet from Singapore Airways last month for use on the proposed new route to Australia, set to begin operation in mid-December. Price was a big factor: the second hand jumbo cost \$39 million, compared to \$110 million for a brand new 747. Christened the Olympic Spirit, airline director general Captain Lambros Kanellopoulos said that aside from the Australia run, the new jet could also pave the way for future routes to the far east and the US west coast. Talks are also on for the purchase of two more jumbos.

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Whence And Whither New Democracy?

The Spoilt Child of Contemporary Greek Politics Prepares for a Return to Power

By Richard C. Carpenter



Syntagma rally June 1984: Euroelection fever

Shocked, astonished, thunderstruck; these words dominate hindsight portrayals by New Democracy party MPs on the repercussions to their party following the general elections of October 18, 1981 – elections which not only spelled the onset of Andreas Papandreou's socialist regime, but also dealt a decisive drubbing to the party that governed Greece for an uninterrupted seven-year term, relegating it to the political sidelines as the major opposition party.

Conversations with party officials, former ministers, and leading parliamentarians confirm that relatively few anticipated the 1981 defeat. And this despite the facts that ND's strength had declined from 54.37 percent of the vote in 1974 to 41.84 percent in 1977, while the Panhellenic Socialist Movement (PASOK) had virtually doubled its support, increasing from 13.58 percent to 25.34 percent, respectively. Thus, the 1981 results of PASOK's 48.06 percent versus ND's 35.85 percent came as a sharp blow.

John Paleokrassas, MP and former minister, said that "New Democracy was shocked because many of us believed we could have at least marginally won the elections, while even those who predicted our loss did not imagine it would be a drastic percentage drop. Therefore, 36 percent was a very p; in-

ful shock to practically all of us."

Mixed opinions abound, however, as to whether PASOK's victory could have been foreseen. Some party officials emphasize that ND was caught off guard by PASOK's unprecedented, near-meteoric rise in voter-support. Others fault the party's disregard of any possible failure as a grave error. One MP remarked that the party seemingly "could not see the forest for the trees," adding that it was an outgrowth of primarily three factors: "First, our unforgivable and unrealistic optimism. Second, a 'spoilt child' mentality from having been in power for so long. Third, our impermissible underestimation and devaluation of the opponent."

Nevertheless, the reality of post-defeat shock was apparent; evidenced in the rapidity with which George J. Rallis, then prime minister, conceded his party's electoral failure, and in the manner through which he subsequently allowed himself to be ousted as party leader. Although such evaluations are now beside the point, many party officials still hold that Rallis might have retained his leadership had he handled the issue differently.

But not even two months after the '81 elections, the ND parliamentary group was convened to select a new leader. Evangelos Averof-Tositsas, a

highly esteemed conservative with an extensive political career, was chosen as Rallis' successor.

Averof-Tositsas seemed so destined for the post – Rallis had narrowly beaten him in 1980's leadership bid by a four-vote margin – that his strong majority support over fellow-candidates Constantine Stefanopoulos and John Boutos was not totally unexpected.

"It is greatly significant that New Democracy did not collapse," said Miltiades Evert, MP and former finance minister. "Historically speaking, other Greek political parties have fallen to pieces after a defeat such as we experienced. But we did not collapse, which I believe demonstrates our democratic fiber as well as our firm ideological grounding."

Although party unity remained intact while smoothly effecting their second leadership transition in 18 months, all was not well. The party continued to be in a state of shock, according to Paleokrassas.

"Throughout our first year in the opposition," he explained, "one could see by examining our speeches and interventions in parliament that we were directing most of our energy towards attempts at making PASOK behave more sensibly. We were pointing out improvements in their various legislative measures, rather than emphasizing their faults as a normal opposition would have. Clearly, we were still operating under the forces of sheer inertia."

"It should be underscored," added Evert, "that the majority of New Democracy MPs had never before been in the opposition during their careers. We were ministers, deputy ministers, and so forth in former administrations. And even those of the "older generation" who had been in the opposition, had only done so prior to the military dictatorship. In short, it required a complete change of mentality and methods, and that doesn't happen overnight."

Verifiable progress in ND's "lessons to be learned," both from the '81 defeat plus expertise gained from functioning as the opposition, began materializing chiefly during PASOK's second year in power. Efforts to fight PASOK's legislative proposals became increasingly coordinated and concerted; likewise, debate and organized submissions of multiple parliamentary questions covering related acts were used with greater efficiency.

Still, problems were persistent. In late '82, for instance, Averof-Tositsas

took a brief respite from his duties to undergo medical treatment in Britain plus a period of recuperation in Switzerland. Although an interim leader had been appointed for the duration of Averof-Tositsas' absence, the spate of rumors, propagated by and large from left-wing elements of the Greek press, soon convinced the general populace that a leadership change was imminent.

The intimations and insinuations doled out daily from these ateliers of opinion described ND as lazy, querulous, rife with schismatic "reformers" and bedeviled by centrifugal movements that threatened the very life of the party. Further, ND's leader was often misrepresented as an ailing, anachronistic curmudgeon whose rigid adherence to spent notions of "far-right" conservatism had saddled the party with little or no hope for future success. These gross distortions were widely believed at the time.

Rumors of an impending leadership crisis in the party were temporarily quashed in early '83, by the confident air of determination in Averof-Tositsas' resolve to carry on as party chief. Nonetheless, variations of these fustian tales continued to be dredged up occasionally (realities notwithstanding) and circulated in one guise or another; in fact, the practice can still be seen today in the rumors about "breakaway movements" which will supposedly cripple ND.

Since this promulgation of propaganda has been so tactically instrumental for ND's detractors, some observations are in order: seeing that the "socialist" government had been caught with its pants down, so to speak, from the utter failure of its ill-conceived policies and programs, it followed that they gloated over any "flaw" they could find (or manufacture) in ND. It is a form of "sour grapes" mentality with a leftist twist: open disdain and disparagement of the unattainable, such as democratic discussion and a plurality of views versus fanatical devotion to the party line.

To some extent, albeit limited, this is part of human nature. For who among us can deny, when he is soundly trounced by fate, that he then takes a certain delight in what N. F. Simpson once termed "the moth in his brother's parachute, the scorpion in his neighbor's underwear?" The element missing is malice; which, in the case of anti-ND propaganda, was dutifully added by the Greek press.

As with all effective propaganda, there were germs of truth to be found in these tales: no one could seriously

contend that ND has been free from personal ambitions, individual goals, calls for modernization, or various interpretations of economic and political policies. Yet there exists a sense of diversity without division, unity among the thematic variations. Without this liberty, ND would be, like its opponents, bound by unyielding dogmatism.

Although the gossip-mongering freedom lets up, and though operating at a distinct disadvantage in terms of media

of "socialism" was not proving itself equal to the task.

Whatever the cause, ND was beginning to experience renewed support at the grass roots level. Enthusiasm, evolving slowly but steadily, was evident in the party's youth movement (ONNED) as well as in the women's organization and other party organizations. Morale was being restored; confidence picking up.

On top of it all was Averof-Tositsas.



Former New Democracy leader Evangelos Averof (left) with Constantine Mitsotakis, who was elected chief Sept. 1.

coverage and fairness, ND was still able to recoup gradually some of its lost strength. This was borne out by the results of municipal elections and elections within various professional organizations. Some of these votes were protest votes; but even these had sprouted from seeds of discontent and popular indignation, plus the growing disenchantment with PASOK's empty promises. Papandreou's peculiar brand

He had kept the party united, initiated its reorganization, and had shown himself to be solid leadership material despite his age and health problems. Furthermore, he was emerging as an able opponent against Papandreou & Co.

Indeed, Papandreou's oratorical barages frequently met their match in the carefully executed rejoinders from Averof-Tositsas. Drawing on nearly

four decades of active political life plus his background as an accomplished author, Averof-Tositsas formulated some of the most trenchant political prose of the period.

Thus, on the eve of PASOK's October '83 fiesta in Syntagma Square – celebrating their astonishment at having lasted two years in power? – Averof-Tositsas made a comment that many say still rings true today. Remarking on PASOK's term in office, he said, "...references to the past, irresponsibility, and future promises have shaken the international position of the country, led the economy to bankruptcy, disorganized the administration and undermined democracy. Never in the past has the country faced so many misfortunes in such a short period of time, and so incompetent a government during such a critical period. There is only one service that the [Papandreou] government can offer to the country: to resign, and the sooner the better."

Obviously, New Democracy's leader did not get his wish; nor did ND's supporters get theirs. But the time was not yet ripe for ND to contemplate an immediate return to power. Too many obstacles stood in the way, the greatest of which was surprisingly not the PASOK/Communist Party collaboration, but public perception of ND itself.

"We were still regarded as a relic of the past," remarked a former minister. "It was far from accurate, but our leader was associated in the people's minds with old-fashioned ideas and mistakes of the past. Thus, our image was personality oriented, and we were not convincing the public otherwise."

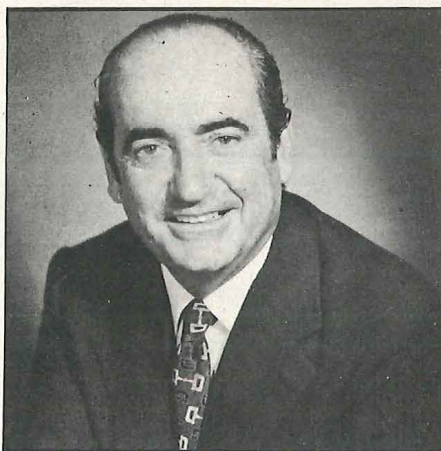
ND had not fully shaken off this bogus image when it approached the next milestone in its recent history; namely, last June's elections for the European parliament. However, grass roots support had increased and somewhat offset the image factor, as did the public's increased awareness of domestic problems.

"What we saw was, for the first time in Greece, the bourgeoisie people take to the streets, fill the squares, and volunteer to work for the party," said Michael Papaconstantinou, MP for Kozani, who served as chairman of ND's Euroelection Committee. "It was such a tremendous offer that the party was not in a position to use them properly," he said, adding, "it was truly like an explosion, and we were overwhelmed. But it gave us the wrong impression of a landslide majority."

The election results proved

PASOK's downward trend and reconfirmed ND's upward swing. Many, however, remark that the Euroelections were not as immaculate as PASOK would insist; several irregularities existed and the political climate was not conducive to honest elections. "In agricultural regions," Papaconstantinou pointed out, "people were under constant psychological pressure from the prefects, the civil servants, and the 'people's councils' which were constantly giving grants and making promises and kept reminding everybody that PASOK would remain in power whatever the results."

Stating that the results do not represent an accurate picture of the electorate, Papaconstantinou commented that "had there really been national



Constantine Mitsotakis

elections, in which case there would be no certainty of PASOK continuing in power the day after, there would have been less potential for the exercise of psychological pressure and possibly, therefore, an even lower percentage for PASOK."

"It must be indicated here as well," said Averof-Tositsas, when speaking on this same theme, "that the Euroelections, in spite of the exertion of terrorism, have presented an obvious increase in our strength by six percent, a manifest decrease in that of PASOK by 13.5 percent, and have inspired deep and evident disquiet in our opponents."

The increase in electoral strength did not reach the mark expected by most ND supporters, however, sparking off a fresh round of criticism of the party's leadership which, in turn, led to further rumors of embittered party infighting.

Speculation on Averof-Tositsas' eventual resignation likewise circulated fast and furious throughout the Greek press, finding its fulfillment in the final days of August when the opposition chief, after returning from a brief rest on Kerkyra, tendered his resignation,

stepping down from his post for reasons of health.

Asked about Averof-Tositsas' tenure as party leader, Michael Papaconstantinou spoke in terms of success. "There is no doubt about it," Papaconstantinou said, "Averof-Tositsas is a heroic figure. Despite his age and his health – having had a serious operation recently – he did not spare any effort to do whatever he considered beneficial for the party. This was a great personal sacrifice on his part. He did not think first of his health and personal safety, but carried out a very heavy job, especially with the election campaign. Summing up, it was a successful leadership in terms of party unification, organizational progress, party credibility. All of this and more."

True enough: the party's local committees were increased from 400 to 2,000; special party organizations were expanded from 20 to roughly 400; around 2,000 agricultural associations were established; ND's women's organization played an increasingly important role; the ND youth organization, ONNED, reached new heights in membership. And this is only part of the picture.

Amid dizzying speculation and rumors of an internecine struggle between the candidates, the ND parliamentary group convened on the morning of September 1 to elect Averof-Tositsas' successor. Their choice of Constantine Mitsotakis over Constantine Stefanopoulos, by a 71 to 40 vote split, disproved the rumors that predicted the party's dissolution. On the contrary, the smooth functioning of democratic processes reaffirmed, as during previous leadership changes, the party's respect for democratic procedures.

The election of Mitsotakis, however, was viewed by several observers as a choice which will stir a new breed of controversies. "The Greek voters have heard about Mitsotakis for many years," one observer said, "but not always favorably."

The new leader's historical background as a political opportunist, some say, will only decrease his chances of making ND a success at the next general elections. Indeed, the hostility in Papandreou's immediate attacks on Mitsotakis' character have indicated the tension which will dominate the coming campaign.

According to Papandreou's charge, Mitsotakis is responsible for the overthrow of George Papandreou's Center Union government in 1965, as well as the subsequent military dictatorship and the Cyprus incidents of 1974. Mitsotakis has



Evangelos Averof

never dodged these issues, and has in fact repeatedly demanded a public debate on the events with Papandreou; the latter has refused this option whenever it confronted him.

Long before he was elected as ND leader, Mitsotakis insisted that he could convert his past into an asset, suggesting that the '65 events showed that he saw through Andreas Papandreou early on.

Whether or not Mitsotakis will be able to lead ND to victory depends less on his past than on the timing of the next elections and, of course, the credibility of ND versus the failures of PASOK.

Papaconstantinou flatly states that PASOK has introduced an ugly strain of intolerance into Greek politics. "It is leading us once again to national division," he said, adding, "The only true solution is to see PASOK removed from government. They cannot change, they cannot improve themselves. They are, in a word, incorrigible."

Be that as it may, can ND project itself as a winning party? Constantine Stefanopoulos, ND parliamentary spokesman, said: "It should not be difficult to succeed in the next elections, because we have made important strides forward in all areas; we need only make yet another. And the Greek people will, with time and a cool mind, realize the truth and the realities of this situation." Other MPs agree, pointing out the slim margin that needs to be filled in order to attain a parliamentary majority for ND once again.

For Antonis Samaras, MP for Messinia, ND's prospects in the coming elections are positive: "The election of Mr. Mitsotakis clearly indicates that our party will move autonomously in fighting PASOK, and simultaneously targeting an incontestable majority of seats in the

new parliament. Mr. Mitsotakis is acknowledged as an effective leader – not only in terms of popular appeal, but also within the party – and can, therefore, by virtue of his majority support, bluntly demand a unified political physiognomy from this party. Furthermore, he can disallow any internal disagreements that have arisen from the past. We can additionally maintain, as neither PASOK nor the Communist Party can, that we have exercised fully all those internal democratic procedures that the necessary for any party that holds a claim to the term 'democratic'. Such factors are extremely important for our party's cohesive and coherent struggle against the socialist-communist collaboration in these next elections, no matter when they are held."

The New Democracy party is unquestionably preparing for a return to power. Under Mitsotakis' leadership, significant steps have already been taken towards transformations of organizational structure and a greater adaptation of modern methods. More changes are in the offing.

Whether ND can inspire a greater sense of confidence among the voters hinges directly on the actual timing of the coming elections. If, according to the government's oft-repeated promises, elections are held on schedule in October '85, there will be little reason for ND to effect a poor showing. However, should PASOK renege and call a snap general-election earlier, say, later this year or in early '85, the results could be quite different. Either way, Mitsotakis will be a formidable opponent for Papandreou.

One thing, however, is certain: the campaign, whether limited or protracted, is already underway. ■

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*"I took one sip:
I closed my eyes and every
beautiful thing I had ever known
crowded into my memory.
In the old fairy tales, the prince
drinks a magic potion
or looks into a magic crystal, and
all the secrets of the
earth are revealed to him.
I have experienced that miracle."*

*Literary wine lover Maurice Healy
after drinking a glass
of 1889 Burgundy.*

Wine: Dionysos' Legacy to Man ... and Woman

By B. Samantha Stenzel

"I am in love with wine," Constantine Antonopoulos declares fervently from his stately wood-paneled office. It's only natural the Director of Research and Development and member of the Board of Directors at Achaia Clauss Winery should be so passionate about the grape's nectar—he grew up in the cradle of vineyard country near Patras, where Achaia Clauss has its winery. His grandfather, Blaise Antonopoulos purchased the winery from Gustav Clauss in 1920 and his father, a chemist-oenologist, headed the technical department until he retired a few months ago.

"How can one work with the land and not be a romantic?" Antonopoulos asks. He rolls up the sleeves of his button-down shirt and, tie flapping, strides briskly down a pathway leading to a vineyard. "You must see our first and favorite baby." Nearing the field, his steps quicken and pride highlights his face. "Look at this! It's so exciting," he exclaims with an expansive sweep of arms to indicate acres of full green plants laden with deep purple grapes. Workers are inspecting some of the vines in preparation for harvest which is still done by hand.

"Mavrodaphne," says Antonopoulos warmly. "I watched my father plant the first vines about 28 years ago." Mavrodaphne is the name of the type of grapes as well as the name of the ruby colored "vin de liqueur" which was the first product of the winery and is still one of its foremost exports in its class.

The story of the naming of Mavrodaphne is suitably fanciful. Gustav Clauss, a Bavarian who founded the winery in 1861, was smitten by a local lass named Daphne with dark hair and eyes (hence "mavro," meaning black) and named his prize grapes and the beverage made from them for her. Daphne died soon after, but the rich sweet wine which bears her name remains as a perennial testimony to Clauss' passion.

The most popular wine in Greece is Achaia Clauss' Demestica White, light amber-colored with a discreet aroma. Achaia Clauss is now the leading producer of Greek wines with its 20 million bottles a year representing 15 percent of the total Greek output. Two new wines were introduced recently to join the array of established wines: the mellow, white Patra and a full-bodied red named Nemea. Both bear the

Appellation d' Origine de Qualité Supérieure designation.

In the fourth century B.C., marks stamped on the unbaked clay of amphorae, in which Thasos wine was sold, served as a guarantee of origin. Standard measures and systematic stamping of containers became common practice about 400 B.C. Today numbered bands guaranteeing origins of the wine are pasted across the cork. Wines of different kinds and sometimes different regions are mixed to cater to certain customers, who are often faithful to a particular quality trade name.

More than 100,000 visitors a year tour the Achaia Clauss' grounds, which are reminiscent of a medieval fortress complete with stone towers, carefully tended gardens and arched entranceways. Among the 15 families who live and work on the grounds are some descendants of the original workers. This idyllic location, known as the "acropolis" of Patras, commands a view of the surrounding pine-covered hills and the Ionian Sea.

Antonopoulos is eager to dispel the many mistaken beliefs about wine. For instance, he explains:

"Here in Greece, the recommendation that certain wines be served at room temperature is misunderstood." This belief, he says, developed centuries ago when people lived in castles and the average room temperature was 12 or 13 degrees Celsius, a serving temperature suitable for red wine. According to Antonopoulos, white wine should be chilled in the refrigerator, never in the freezer, until it drops to six or seven degrees. As for rosé, although his company, produces a mixed wine, Antonopoulos calls it "ersatz" and prefers not to discuss it.

"Greek wines do not need to be compared at all with other wines produced elsewhere," says the grower. "They have to be taken as they are, independently. Wine is, above all, subjective, which is the source of its appeal." For this reason, he feels the long-standing rule of thumb that one serves red wine with red meat and white wine with white meat should be disregarded. "Be adventurous," he suggests. "Just recently at a friend's house I was served chilled sweet muscat wine with trout. It sounds strange but it was marvelous."

The average Greek drinks 42 liters of wine a year, an impressive figure when compared with the 7.6 liter average per capita intake in America or the 7.5 liters consumed by the average Briton. But this figure is low when compared to the gargantuan average yearly intake of 98 liters in France or the 91 consumed by the average Italian. Wine consumption has stabilized in Greece over the past four years while U.S. and United Kingdom figures have almost doubled in the last 15 years. Italy and France, countries where wine reigns supreme, have seen a drop in consumption recently.

As for the increasing popularity of beer in Greece, Antonopoulos commented, "I don't object to people who drink beer with their food, only those who have soft drinks

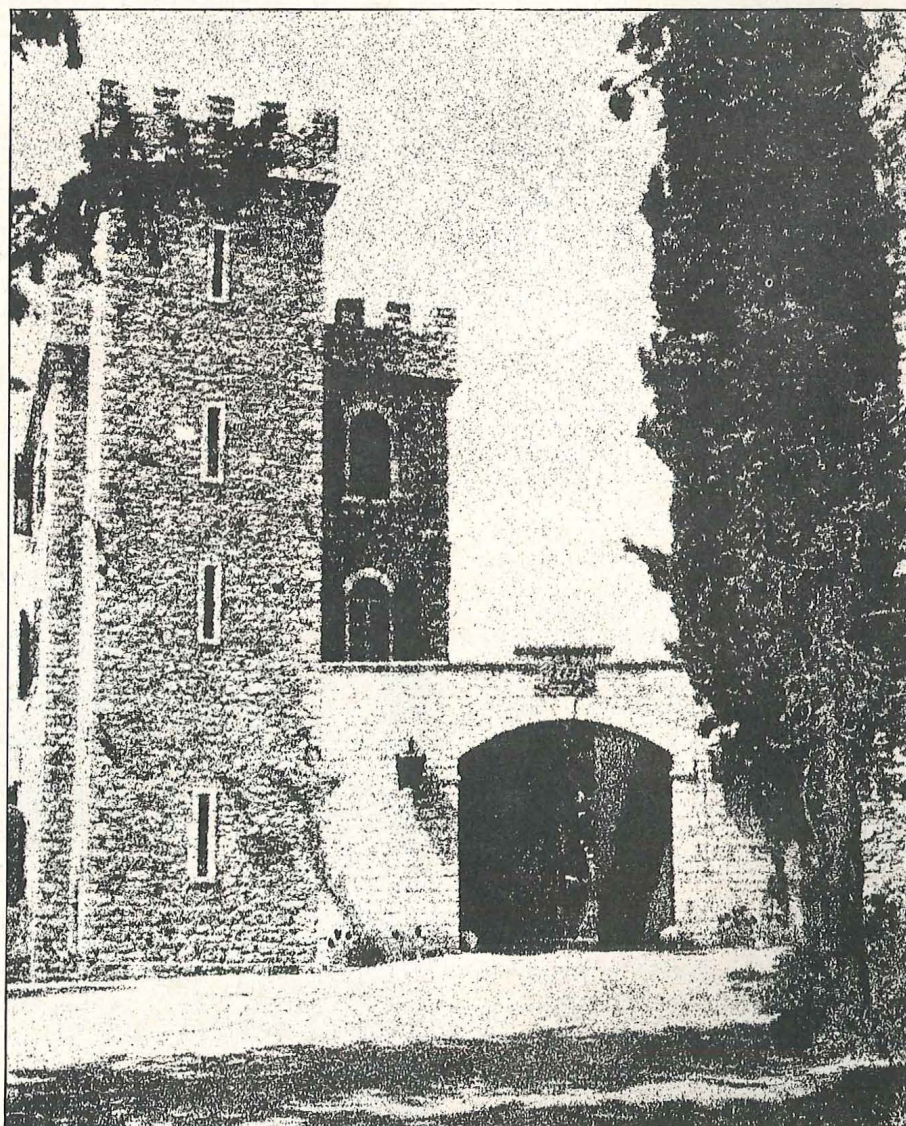
with a fine meal." He adds his belief, based on his experience, that "those who drink beer will soon come to wine."

Bottled wine, the only way Achaia sells it, was introduced here in the late 20s and early 30s and was initially not appreciated by local consumers. "My father was greatly frustrated because of this," he recalls. About one-third of the total Greek production is bottled, the rest making its way into the *tavernas* and *kavas* (wine cellars) as *hyma* or bulk wine.

The virtues of *hyma* as opposed to bottled wine is a controversial subject on which Antonopoulos has distinct opinions. "I don't know how the fallacy developed that bulk wine is produced in a very pure way," he says. "All great wines you have ever tasted came from bottles. It is fallacy to believe that *hyma*

wine can offer more than any wine in bottles."

He explains that the addition of as much as 20 milligrams per liter of sulphur dioxide to the wine to prevent further alterations is permitted by law. Achaia Clauss itself uses this substance but according to Antonopoulos, the amount used is crucial to the ultimate quality. "People who don't know the secrets of the trade, such as some of those making *hyma*, indiscriminately add this substance or others they obtain from the chemist." Derek Cooper, in his comprehensive book *Wine with Food*, notes that the addition of sulphur dioxide to wine has been going on for generations and is not a modern adulteration. Properly done, it leaves no taste behind. Even the Campden tablets used by home wine-makers are sulphur-based.



Chateau Clauss



By the barrel

The reputation of neighborhood tavernas is often based on the *hyma* they serve, the flavor of which is enhanced when sipped in picturesque vine-covered courtyards with massive wooden barrels lining the walls. Yet small producers of barreled wine in many villages are going out of business. This is the case in Ithaca, legendary home of Odysseus which I recently revisited. Two years ago I'd brought an empty bottle to the local grocer to have it filled with a robust dark barrelled wine said to be similar to that described by Homer. When I returned this year and hastened to the same shop, bottle in hand, the owner said bitterly:

"I don't have the loose wine anymore. You see, no one wants to work these days. All they care about is taking a swim, lying in the sun and going out to cha-cha-cha in the disco at night." A meager supply of the traditional wine can still be found in the grocer family's village of Perachori in Ithaca.

Even in Athens, a bottle can be filled from a barrel in a neighborhood *taverna* or *kava*. These musty smelling establishments often have their own on-premise quality control in the form of a continual "wine klatsch." This is carried on by mostly older men who while away their afternoons sampling and gossiping at small tables tucked between the barrels. The term "heard it through the grapevine" is vividly illustrated here.

The term *kava* is also used to describe a more sophisticated wine store that may sell other liquors as well. Five of these are run by KEOSOE, a central union of 28 wine producing cooperatives. Dr. Demetre Cavour, KEOSOE's

general director explains. "One of the union's goals is to protect its members' economic and professional interests as well as represent the members in Greece and abroad. We want to help the members produce and export the maximum qualities." The union handles 53 percent of the bottled wine produced in Greek wineries and 44 percent of the wine exports. It plans to soon open shops in London and Munich.

Retsina: love it or leave it

The highly respected oenologist, Dr. Stavroula Kourakou, is the director of the Wine Institute of Athens, in operation since 1952. A large staff researches the growing of vines as well as the technology of wine and wine-brandy processing.

Tasting, done blind, is an integral function of the institute. Kourakou has written an informative booklet entitled *Wine in Greece* distributed by the Greek Export Promotion Organization.

Garrulous and lovable George Katsimbali, Henry Miller's famous *Colossus of Maroussi* was quoted from one of his ramblings, "... and

honey was good for one, as were other things, *retsina* for example, especially *retsina* good for the lungs, good for the liver, good for anything that ailed you, especially too much of it, which one should not do, not take too much of it, but which he did anyway regardless of the doctor's orders, particularly if it were a good *retsina* such as the one we had the other night at the taverna in Piraeus." A whiff of the piney white or rose *retsina* will surely evoke a sigh and a reverie of memories from a Grecophile. Others who are less than enchanted with the amber nectar compare it to turpentine.

A self-respecting French person would probably blanch at the following quote from the famous Greek botanist and poet Theodoros Orfanidis who wrote in the last century: "almost all over Greece the making of common wine was by adding resin to the must, in old times in other countries and mainly France, though today no other country is still doing it."

In ancient times, the amphorae used to store wine were not airtight, so they were sealed with a mixture of

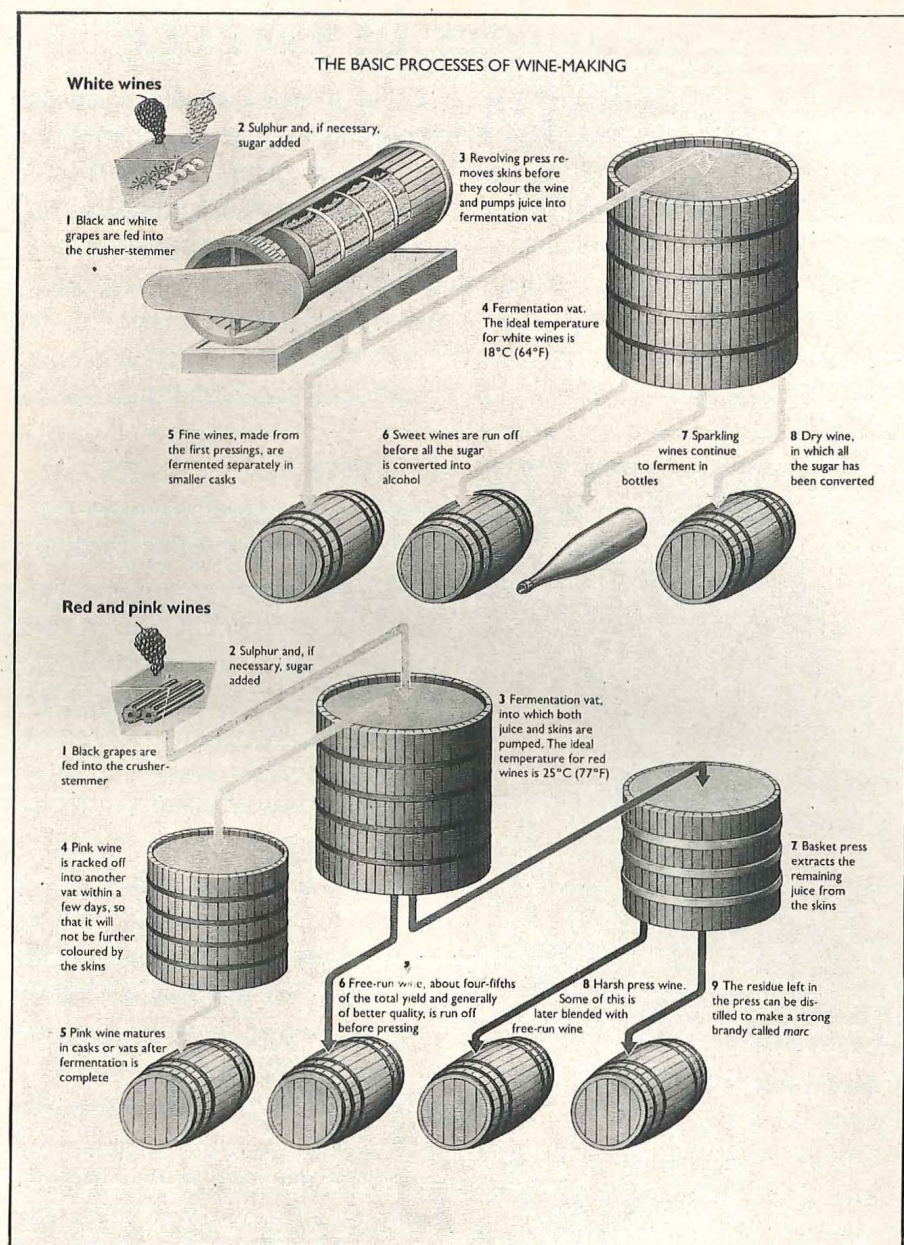


resin and plaster. Imbibers acquired a taste for the distinctive flavor imparted to the wine so they kept adding it even when it was no longer necessary for preservation. Resin from the Aleppo pine is used, collected either by the "tear" (dakri) or "pie" (pita) method. In the tear method, the tree trunk is slashed and a small cup hung to catch the resin. The other method entails collecting the "pies" which form when the resin trickles down and mixes with pine needles and cone chips at the tree base. A number of ancient Greek writers mention the "cone-wine" and even some depictions of Dionysos, including the floor mosaic from Pella dated about 300 B.C., show a pinecone at the end of his staff.

Gifts from the gods

Dionysos, son of Zeus and Semele, is recognized as the god of wine because he introduced it to mankind. Wine became known as a catalyst for creativity and a liberator of inhibitions, a reputation it still enjoys. The "Gifts of Dionysos" is an appropriate name for a wine at the Parparoussis winery, located just outside Patras. Athanasios Parparoussis, oenologist and proprietor of the winery, is one of the foremost of the "new generation" of wine-makers. He is concerned with making clear, pure products such as "Gifts of Dionysos," a delightful Chablis-like white wine produced in a limited quantity for a small but devoted clientele.

At yet another winery near Corinth, Vangelis Varvitsiotis, a partner in the Varvitsiotis Winery established by his father 25 years ago, explains the firm does not tend its own vineyards but instead buys grapes from throughout Greece to press and ferment. Varvitsiotis sells wine in bulk to large companies in Greece and bottled wine for export to Europe and Canada. In 1985 they will enter the Greek market with bottled wine since Varvitsiotis foresees "bottled wine will slowly overtake bulk wines for the simple



"Wine with food" by Derek Cooper

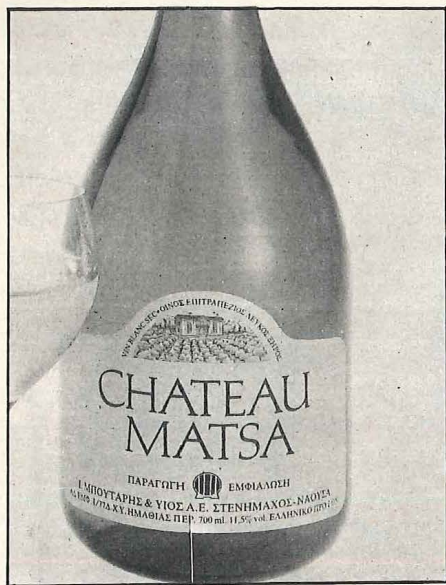
reason that the bottled product can be strictly controlled while the bulk is loosely checked, often only by taste." Miltiades Antypas, president of Minos Company which exports Greek wines to Canada, predicts an increase in their popularity. Within Greece, nine bottles of white wine are sold for every bottle of red. Abroad, the white wine is also favored but Antypas notes that retsina is losing its footing both in Greek and foreign markets.

Hippocrates, the father of medicine, said: "Wine is wonderful, wholesome for man in sickness and health, provided that it is taken at the right time and in the right quantity to suit individual needs." Wise words, but almost everyone who

drinks wine has occasionally overindulged and consequently suffered a hangover the following day. Antonopoulos of Achaia explains the phenomenon: "Higher alcoholic beverages are hydroscopic. They cause constriction of the veins in the head which causes a headache. My personal suggestion is that you do one of three things before you go to bed (after too much of the grape): drink lots of water, take a couple of aspirin or, to get the blood pumping, make love." If you want to be safe perhaps all three are recommended. At any rate, find reliable wines and sip away without worry, remembering the words of la Rochefoucauld: "A day without wine is like a day without sun."

Wine Producers in Greece

Our survey of wine producers resulted in a single common opinion among the top men in the Greek industry: that white wine definitely has the edge over red in terms of local consumer preference. Even Yiannis Boutaris of J. Boutaris and Son in Thessaloniki, whose company produces mainly red wines, admits to this consumer leaning towards whites. All producers surveyed, whether they cultivate their own vineyards or purchase grapes from independent producers, use only hand-picked fruit. And they agree that the production of wine has progressed remarkably in the last 20 years, despite the retention of some traditions such as hand picking.



J. BOUTARIS & SON

*Yiannis Boutaris
Managing Director and Oenologist*

This family business began making wine in 1879 and now produces nine million bottles annually, four percent of which is retsina and 10 percent exported worldwide. The best selling labels from Boutaris are Naousa, Kava, Grand Reserve and Goumenissa in reds and Lac De Roches and Chateau Matsa in whites. Mr. Boutaris notes that the most expensive wines are not always the best, and that taste is completely individual. "for example, I prefer Goumenissa (a two-year-old red) to the much older Grand Reserve."

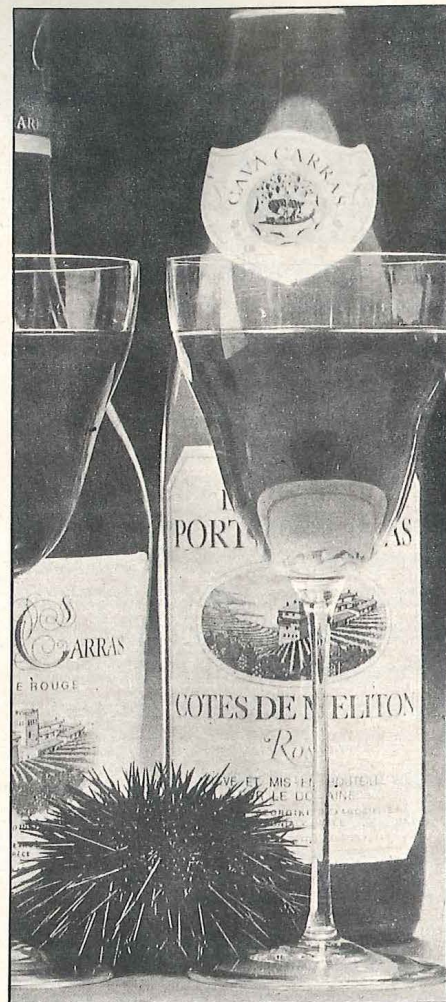
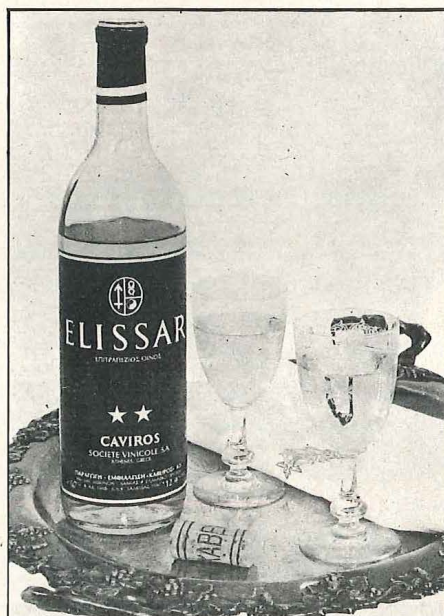
The company has 500 stremmeta of vineyards. The director would like to see greater efforts among wine producers to educate the Greek consumer so that he or she will understand better how to choose wines for particular foods, occasions or tastes.

CAVIROS WINE CO. INC.

*Vasilis Antonopoulos
President and Managing Director*

This is a fairly young company which began production in 1967 and buys hand-picked grapes from the Peloponnese and from west Macedonia. The company produces 750,000 bottles annually, the most popular brands of which are Elissas white, Cimarosa Rose and Caviros red. The wines age from 12 to 16 months for the white and rose and 36 to 45 months for the red. The company does not produce retsina or export any of its wines due to its small production.

Mr Antonopoulos notes that while sales volume has not really increased over the years, there has been a marked shift in preference for bottled rather than bulk wine. He predicts that eventually all wine will be sold in bottles, where before 1940 bottled production was a mere 10 percent of the total.



CARRAS

*Evangelos Yerovasiliou
Oenologist and Product Manager*

This young company (formed in 1971) tends vineyards covering 4,500 stremmata and uses hand labor for loading the 20-kilo packing crates as well as for the picking of the fruit. Mr. Yerovasiliou personally prefers red wines because they age better and last longer, but he acknowledges the popularity of white wines by noting the company's best selling brand is Blanc de Blancs. This, along with other brands, is exported to six European countries and to the United States. Carras does not produce retsina as part of its annual 1.5 million bottle production.

Mr. Yerovasiliou notes an improvement in Greek wines since the introduction of French grape varieties and suggests this may be the reason wine drinking continues to increase in popularity in Greece.



YENKA/CELLAR
Panayiotis Tsitsos
Product Manager

This company has been producing wine since 1962, mainly for domestic consumption although it does export a small amount of its bottle production to Germany. The most popular of this company's wines is the Cellar Rose.

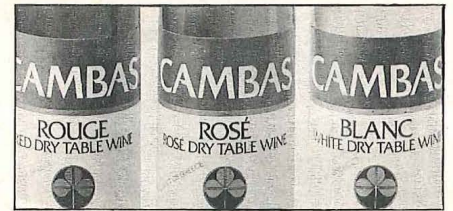
Mr. Tsitsos belongs to the traditional school of wine drinkers which believes that white wine should be served with fish and white meats while red should accompany meals of red meats and heavy sauces. He notes a growing popularity of wine, particularly the more expensive Kava wine, in Greece, although not to the degree of the surging new awareness in the United States.

Yenka does not have its own vineyards but a panel of oenologists chooses handpicked grapes from vineyards throughout the country.

ANDREW P. CAMBAS
Rodolfo Chrisanthopoulos
Marketing Manager

This company began producing wine in 1900 and today production has reached an annual level of some eight million bottles, the best selling of which are Cambas Blanc, retsina (10 percent of total production), rose, red and Kava Cambas, a seven-year-old red produced in limited quantities.

Mr. Chrisanthopoulos notes the constant battle facing Greek wine producers to lure consumers from



beer and soft drinks as well the prevalence of *xenomania*, the consumer preference for imported goods. The ultimate winners, says he, will be the quality products. The company tends a total of 1,400 stremmata in Mesogia and Tripoli in the Peloponnese.

Wine Classifications

PELOPONNESUS

This area has, of all vineyards, the most vines untouched by the phylloxera aphid attack which destroyed a vast amount of the Greek vineyards in the 1920s.

Nemea (Blood of Hercules): Red, full-bodied.

Mantineia (Pearl of Arcadia): White, dry, well-balanced, fruity, light, of *moschofilero* species.

Mavrodaphne of Patras: Ruby red, full-bodied, aromatic, sweet liqueur wine from slopes southeast of Patras.

Muscat of Patras, Muscat of Rion: Topaz-colored, aromatic d vines from the white muscat grape.

Patras Hillside Wine: Light well-balanced, fresh wine from *rhoditis* grape

St. Helena: dry, delicate flavor, perfect union of *rhoditis* and *sideritis* grapes.

Danielis: Red youthful, fragrant, *aghiortiko* grape.

CRETE

Sitia: Red, robust wine of the *liatiko* variety, descendant of the Malvasia wine: also liqueur wine with fruity bouquet when young.

Daphnes: Liqueur wine from Heraklion region.

Archanes and Paza: Red wines with bouquet from red *kotsifali* and *mandilari* grapes from Heraklion area.

CENTRAL GREECE AND EUBOEA

Attica, Boeotia and Euboea: White, dry wines from *savatiano* grape; retsina of Attica; light reds and brilliant rosés; *kanza* and various wines not fully classified.

MACEDONIA AND THRACE

Naoussa: Red, supple and rich bouquet of *xinomavro* variety and *amyrteon* type.

Goumenissa: Light, soft, red wine a delicate bouquet. Made from *xinomavro naoussis* and *negoska*.

Rose: Light, made from juice of first pressing of wine.

Macedonian Local Wine: Quaffable, light, white, made from *limnio* and *cabernet franc* grapes.

Chalkidiki: Wines made from *limnio*, *cabernet franc*, *xinomavro* and *senso* grapes. Fresh, clean whites and reds made from Bordeaux grapes and aged in Limousin oak.



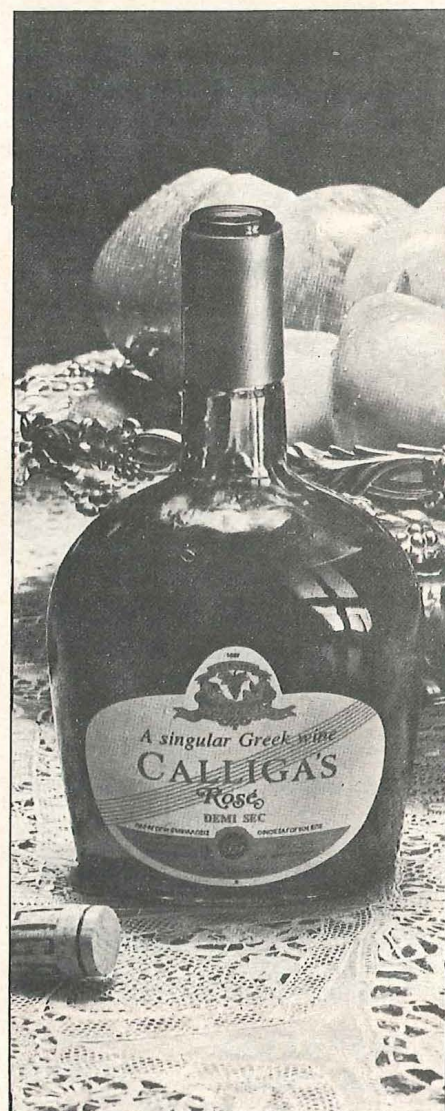
E. TSANTALIS

Evangelos Tsantali

President

This family business began producing wine in Thrace in 1880. Although well known for its ouzo, both in Greece and abroad, its popular wines Ayiortiko and

Makedoniko (white and rose) have won several international wine competitions. The company also has its own method of producing retsina and wines of all types are exported to 22 countries including Japan and New Zealand. Exports make up 80 percent of total production. The company's central winery at Aghio Pavlo in Halkidiki is considered the most modern facility in Greece and is capable of producing nine million liters per annum. The firm operates its own vineyards and handpicks all grapes.



KALLIGAS INOEXAGOGIKI

Yiannis Kalligas

Managing Director

Another relatively young company, Kalligas began production in 1969. Its oldest bottles of Kava Kalliga (1974 vintage) are still on the market. Some of the older wines, some 28 to 30 percent of total production, are exported to 30 countries.

Mr. Kalligas agrees that local preference is white wine, but notes that the company's Rose Demi-sec, Kalliga-Robola, is the biggest seller, primarily because it is produced in greater volume than the Robola white. He would like to see more public competition among Greek producers, perhaps in the form of regular tastings by a panel of experts which would include comparisons with popular imported wines. The company has a 400 stremmata vineyard.

EPIRUS

Zitsa: White, mellow, lively, made from *debina* variety. One variety is a sparkling perl.

Metsovo: Red, robust, heady, scented wine of the *cabernet sauvignon* variety.

IONIAN ISLANDS

Robola of Kefallinia: White, fine and fruity from noble *robola* variety.

Gustolidi: Made from four grapes, *gustolidi*, *muscat*, *muscatel* and *tsaous-si*.

Manzavino rose: Light tawny pink, sweet scented with rosehips and muscat.

Mavrodaphne and Muscat: See descriptions from Peloponnesus.

Verdea of Zakynthos: Dry, white, ages well taking on golden hue with passing years, strong (14.2) percent alcohol.

Santa Mavra of Lefkas: Dark red, almost opaque, made from *vertzami* grape.

THESSALY

Rapsani: Red, *xynomavro*, *krassato* and *stavroto* varieties of fine smooth bouquet.

AEGEAN ISLANDS

Samos White Muscat: Sweet, famous vintage not allowed to be mixed, when aged goes from pale gold to full red color.

Lemnos Muscat: Fruity, and fresh, golden from *Limnia* variety.

CYCLADES

Paros: White wine from Monemvasia variety and dark, heavy *mistelle* from *mandilaria* grape.

Santorini Liastos: Sweet white from *assyrtiko* grape.

Santorini Antino: Dry white wine.

Santorini Muscat: Wine from *aidani*.

Santorini Antino: Rosé, dry fullbodied, made from the *mandalari* grapes.

DODECANESE

Lindos White: Fresh, dry.

Amorgiano: Red from northern slopes.

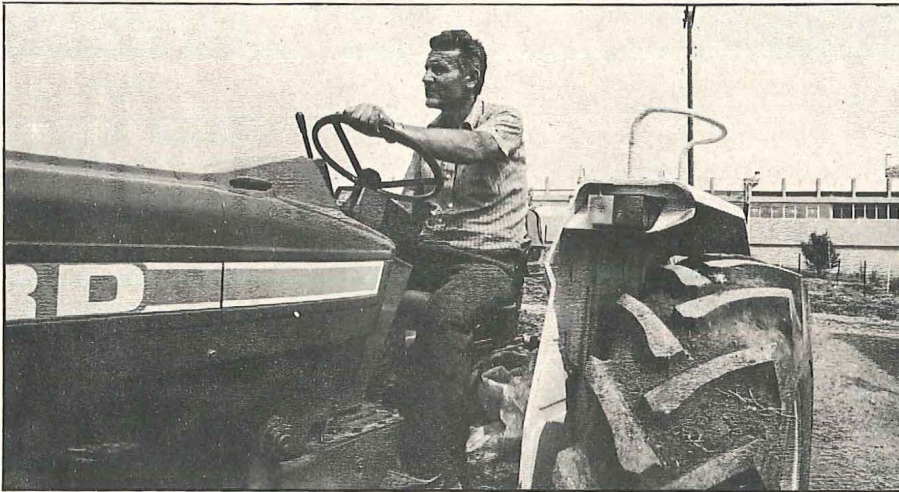
Muscat of Rhodes: Sweet, white, made from mix of *trani muscat* and *white muscat*.

CAIR Sparkling Wine: Greece's version of champagne.

Love for the Land

Between battling the natural impediments of rocky, arid terrain, bush fires and bugs, Greek farmers must also deal with the questionable assistance provided them by the socialist government. While most farmers are wary of policy changes, particularly because it appears to them as if the slick, fast-talking politicians visit the countryside only to hustle for votes, there is, nevertheless, an underlying optimism among those who work the land.

By Lee Stokes



Schimatari – At first glance, the peaceful image of farmers in seeming sloth, sipping their morning Greek coffee in the *kafeneion* here, provides a picturesque sight. But a closer look reveals that all is not well in the village of Schimatari, as the raised voices and angry stares prove. For while Greek agriculture has progressed since the seventh century B.C., when Hesiod became the first writer to record the use of a plough, these farmers believe there is still a long way to go.

The immediate reason for their anger is an act of God. Bush fires during a severe drought have destroyed half the area's wheat fields. But the state-controlled Agricultural Bank of Greece (ATE), which by law retains a monopoly in financial dealings with farmers and is often criticized by them, still expects to be paid in full for the

seeds, fertilizers and machinery bought on loan. Added to the glut of potatoes on the Greek market, with the ensuing losses for this potato-growing region's farmers, the result is that all the *kafeneion* customers this morning are, understandably, grumpy. They are in debt to the tune of millions of drachmas (tens of thousands of dollars), with little to show for their year's hard labor.

"When we joined the European Economic Community (EEC) we had high hopes that things would change quickly for the better, and agriculture would at last become a priority for the government," said village president Anastassios Salemis, 50, who cultivates about 600 stremmata (150 acres). "But instead, although EEC subsidies have helped, our real income is dropping. And successive Greek

governments, by hindering us with bureaucracy and politics, have added to our plight. How can we persuade our children to stay on the land instead of flocking to the cities?"

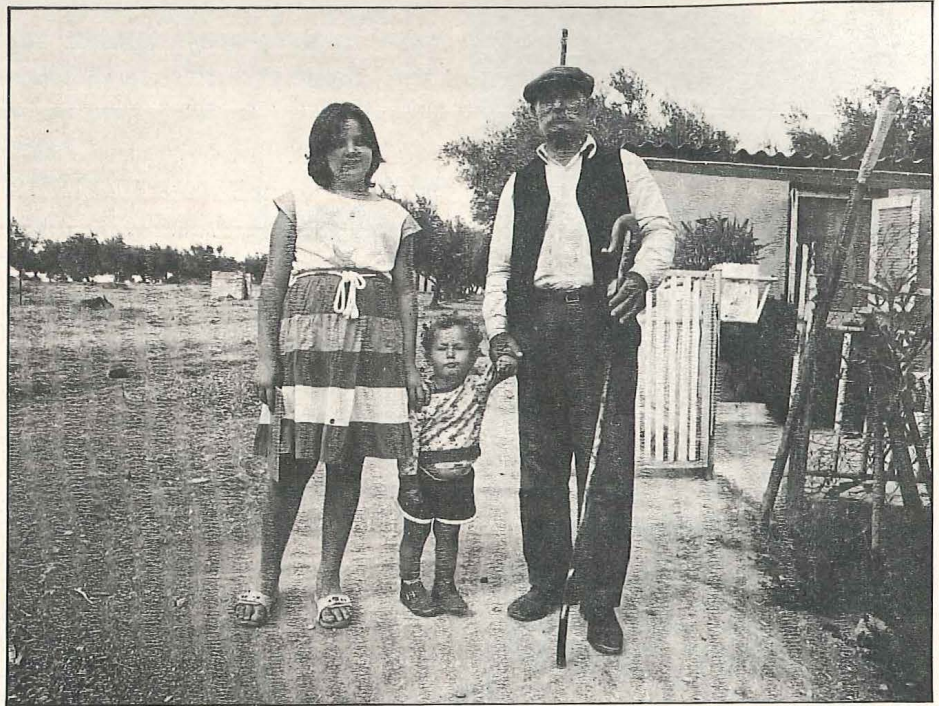
Andreas Papandreou's socialist government, which received 58 percent of the vote in the countryside compared to 46 percent in the cities, is well aware of both the problems and potential of rural areas. On paper, the government is also keen to change agriculture's image as the Cinderella of the Greek economy, and in the process, gain electoral support from traditionally conservative rural areas such as northern Greece and the Peloponnese. "Agriculture remains a high priority for us, as does competitiveness, productivity and an increase in farmers' incomes," says Christos Papathanassiou, a former lecturer at York University in Canada and secretary general at the Ministry of Agriculture.

The Greek agricultural cooperative movement, which is not as well organized as in Italy or France, is seen by the socialists as the main channel for disbursement of government and EEC funds to improve agriculture. Legislation to be passed in September aims to improve efficiency and lower production costs by getting farmers to cultivate fields on a voluntary, collective basis. "This new government support, including an increase in subsidies, the granting of incentives and loans with the aim of improving both production and marketing efficiency, will be a boost in the arm for the Greek farmer after years of neglect," says Aristotle Samios, the 36-year-old elected secretary general of the Pan-Hellenic Cooperatives Union (PASEGES). But many farmers, including those from this village

near Thebes, see this legislation as a means of introducing East European-style collective farms to Greece through the back door. Samios notes: "Most Greek farmers own their own land, even though their farms may be small and fragmented by EEC standards, so they are naturally suspicious of collective cultivation projects."

Former New Democracy Agriculture Minister George Boutos is stronger in his criticism. "The socialists admit their proposed bill on cooperatives is based on a communist model, but while other East European countries are moving away from a collective approach the Greek government is adopting a model which, once implemented, will end in disaster for the economy." Farmers themselves say that while local government officials assure that "voluntary" is the key word in the socialist attempt to increase productivity, the state monopoly held by the Agricultural Bank of Greece means that to remain outside the new system may result in hindering arrangements for vital loans, subsidized fertilizers, better rates for their agricultural products and EEC subsidies. "They have us in their power because they control our supply lines," says village president Salemis. "And so when they say their system will work on a voluntary basis, those words are similar to what peasants heard in surrounding countries before the state took over their land."

For years, agriculture has suffered from a lack of investment, no clear-cut national program to help farmers help themselves and natural problems such as a mostly mountainous terrain in a dry Mediterranean climate. More than 40 percent of cultivated land here is mountainous or semi-mountainous, and while only one quarter is irrigated, this produces about 50 percent of all crop yields. Communications are poor by West European standards and only



labor-intensive methods are possible on small and fragmented plots.

More than one third of the country's ten million residents still lives off the land. This is four times the EEC average, although many supplement their incomes from tourism and other seasonal employment. This third contributes one sixth of gross national product (GNP), compared to the 2.9 percent of the British labor force involved in agriculture which contributes three percent to the nation's wealth. "But Greece is not Canada, where the prairies are ideally suited to producing vast quantities of wheat very cheaply, or Britain, where large farms and capital intensive methods have meant high production yields," said Dimitris Tsirimokos, who edits the monthly *Agriculture and Cooperatives* magazine. "For Greece, according to legend, was formed when Zeus threw rocks over his shoulder." And farming on rocks in highland areas poses immeasurable difficulties, as any Greek peasant is only too willing to divulge.

The face of agriculture in Greece has changed considerably over the years, but farmers have problems of a different nature today. "My grandfather fought to stay alive," says Yiorgos Maridos, 50, who

farms 400 stremmata (100 acres) just outside Schimatari village, in the Boeotian plains. "I don't have that problem. I even own a small car, my house has electricity, water and some modern conveniences, including a TV. But I'm sitting here on this real estate, worth at least \$300,000, and even though I work very hard through the year, at the end I sometimes find I have nothing to show my wife and children." The bush fire, drought and potato glut put Maridos in debt by two million drachmas (\$20,000). "And because I owe it money, the Agricultural Bank of Greece didn't give me a loan to buy fertilizer, so I was forced to borrow the money elsewhere," he adds bitterly.

Maridos and his fellow villagers are resentful of the bureaucratic wrangles government officials force them through, the apparent lack of genuine interest in their welfare and agricultural problems, and what they describe as "the false promises which emanate from Athens for purely electoral purposes."

"The last time we had a government official here was just before the last general elections in 1981, and then he promised us the earth," says another farmer, Nikolaos Mandis, 53, displaying a deep-

ly-entrenched mistrust of smooth-talking Athens politicians among rural folk. "But we're still waiting for them to send us someone who can lecture on how to improve our yield, what crops to plant next season, how to get the most out of the EEC and other government subsidies and other advice directly related to our work. We don't need their promises. We just need them to allow us to help ourselves."

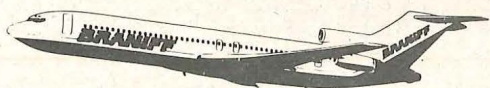
Since the early 1900s, when the large Turkish estates were broken up and divided among landless peasants, Greek farmers have become conservative landowners, ever wary of attempts to limit their freedom or take away their property. In the 1950s, the introduction of mechanization and technology, the coming of electricity to the village and a switch from subsistence farming to more efficient methods of production did not meet corresponding changes at the structural or institutional level. Even Greek entry into the EEC, a goldmine for

Ireland, has not provided the impetus expected for increasing productivity and farmers' incomes. This is in part due to an administrative inability to get the most out of the Common Agricultural Policy (CAP), and partly a suspicion by the socialists that their efforts to make farmers more politically aware through the cooperative movement may be hindered by more down-to-earth, productivity-minded EEC officials.

While adding between 10 and 20 percent to the average farmer's income in subsidies since 1981, EEC entry has shown up Greek deficiencies in marketing, grading, packaging and processing. A Greek surplus in agricultural goods with the EEC of 6.8 billion drachmas in 1980 was reduced to a 1981 deficit of 10.8 billion drachmas one year after entry. The Greek government recognizes these deficiencies, but at times feels handicapped to act. Agriculture Minister Constantine Simitis describes Greece as "Mez-

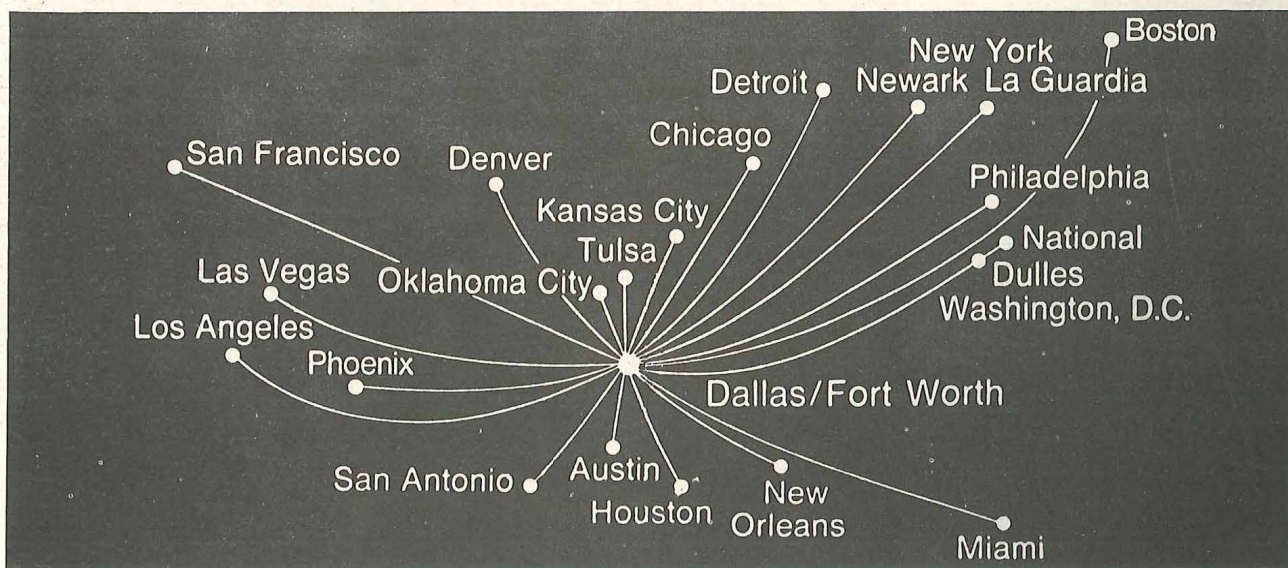
zogiorno without a north of Italy," and concludes that Greek agriculture, because of its regional underdevelopment and lack of investment, "cannot coexist with countries whose economies and agricultural sectors are highly developed." Hence the memorandum made to the EEC by the Papandreou government, demanding special treatment for Greek agriculture within the European Community.

But while farmers may complain and government officials sit in Athens drawing up elaborate plans for the future, most of those now on the land will not leave it, come what may. "I've been a farmer all my life, like my father and his father before him," says Theodore Alexandrou, 61, who owns 100 stremmata (25 acres), a tractor and an old, stone house. "I love the land - my land. I love to hear the birds singing in the early morning twilight over the hills. I will die here where I belong."



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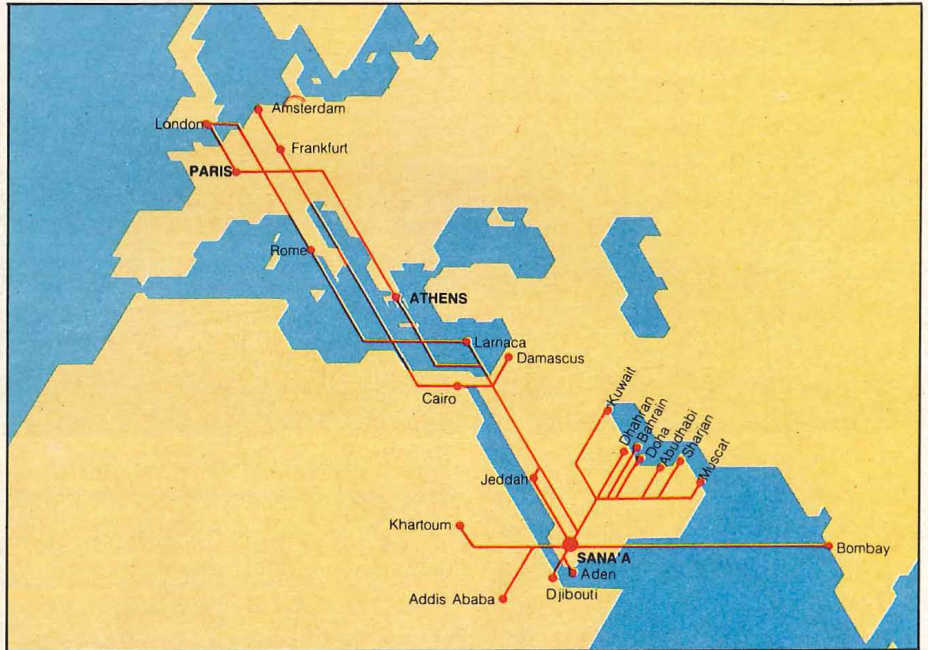
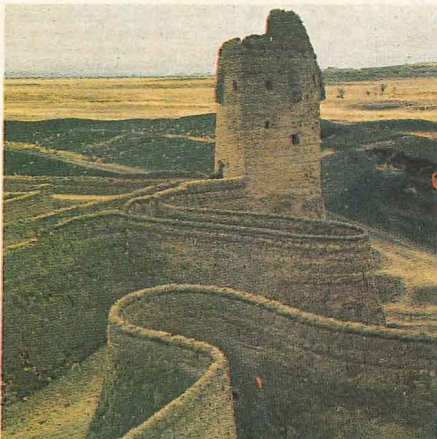
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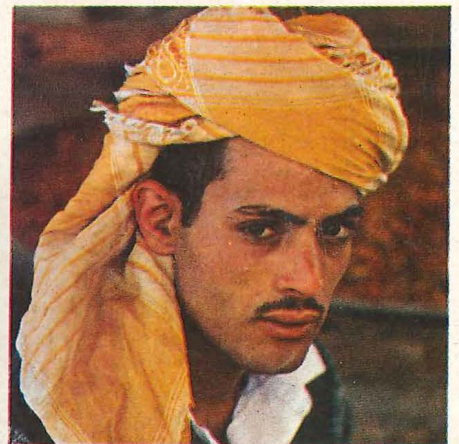
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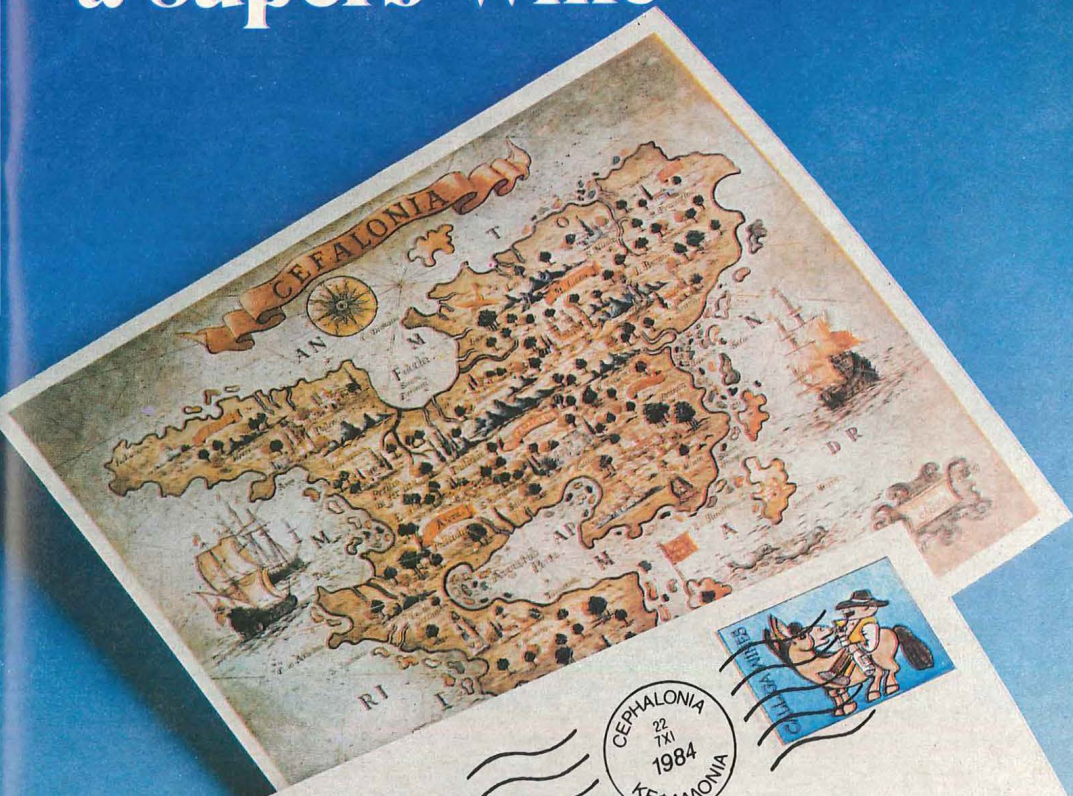


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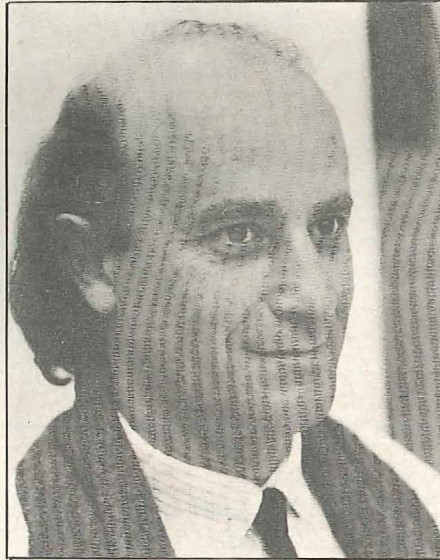
A Little More Than A Touch of Class

By Lyda Modiano Leon

A renowned Greek art restorer has linked with Christie's International to form part of an innovative art center which is aiming for an October opening at its upmarket Athens address.

"Christie's Contemporary Art, Greece - Stavros Mihalarias", is the name of the new art center, which will open in October. Staged in the 700-square-metre home of the late Stathatos, on the corner of Irodotou and Alopekis Streets it will include many art related activities. Among these are: lithographic exhibitions of foreign and Greek painters, sold with the guarantee of Christie's Contemporary Arts; exhibitions of oil paintings from great Greek or foreign artists of the 19th and 20th century; restoration of fine art pieces by experienced personnel; evaluation of paintings; auctions and even insurance for private collectors.

The major shareholder in this center of art and the "brains" behind the idea is Stavros Mihalarias. A native Athenian, the 41-year-old Mihalarias is a well-known art restorer both in Greece and abroad. He worked and studied at the Louvre, the National Gallery of London, the Victoria and Albert Museum and later in the Tate Gallery. He opened his own London restoration studio in 1970, where he cooperated with many museums, with Christie's and Sotheby's as well as private collectors. There he restored paintings by painters as famous as van Gogh and



Stavros Mihalarias

Rembrandt. Mihalarias later expanded his art activities by what he calls the "stock exchange of art," beginning a consultation service for collectors. Two years ago, he opened a second studio in Athens.

In Greece he has restored paintings belonging to the National Bank of Greece, as well as the Vorres and Pierides collections. An explorer by nature, Mihalarias came up with the idea of the art center, as an extension of his

other activities. To start, the center will sell lithographs and etchings in the name of Christie's Contemporary Arts. This is a subsidiary of Christie's International with outlets world-wide and is the only name-bearing company of Christie's which sells lithographs and etchings; to be distinguished from the better known Christie's International which conducts auctions, and takes commission on sales.

Mihalarias, in cooperation with Christie's Contemporary Art, will both print and sell lithographs of Greek and foreign painters. For that, and with the help of British lithographers, Alan Cox and Richard Bartlett, Mihalarias built a 10 million drachma lithographic studio in Filopapou. "It is the first time a real lithographic studio has been established in Greece. And as such, it is the first time many Greek painters can try the lithographic technique," Mihalarias explains. Few Greek artists have experience with the lithographer's stone or zinc to date.

The art will be printed in limited editions by Christie's Contemporary Art, Hellas, with 10 percent artist's proofs, as is common practice. Once the edition is sold, the prices will gradually increase. All prints will be produced according to Christie's strict standards. "My idea," Mihalarias says, "is to stimulate the Greek painters with the technique". Tsarouhis, Ghikas, Moralis, Manolides, Karras, Pavlos, Droungas, Vassiliou, Mytaras are some of the Greek artists already contacted and Mihalarias hopes other young artists will be inspired to approach him. "I believe this section of the art center where there will be continuous exhibitions of lithographs from Greek and foreign painters, will enable people to purchase something unique at a relatively low price, but with certainty of authenticity." His ultimate goal, as far as this part of the new operation is concerned, is gradually to order lithographs on commission by the painters. He believes the gallery should share the risks with the creator. And he is confident the idea will enhance the level of the Greek art market.

Another area of the house of art, where Christie's will occupy a single room, is the exhibition of paintings by great artists of the 19th and 20th century. Mihalarias has already bought a Volonakis oil, a Iakovidis and a Gyzis from Sotheby's.

"All these paintings and everything in the house will be for sale", Mihalarias explains. "People will not come just to see a museum."

Other plans at the drawing board



The house of Helen Stathatos

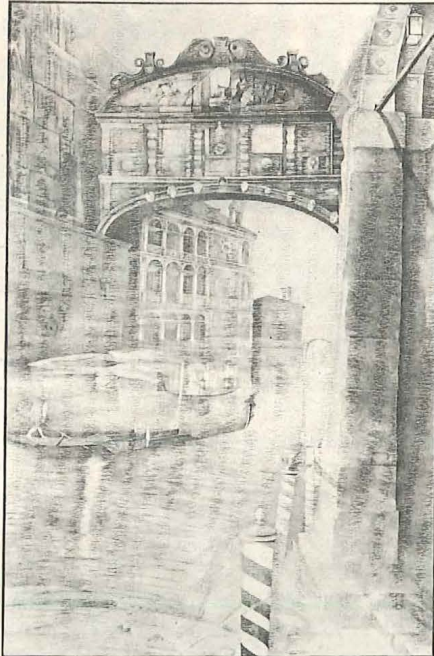


"Dark House," lithograph by George Guest

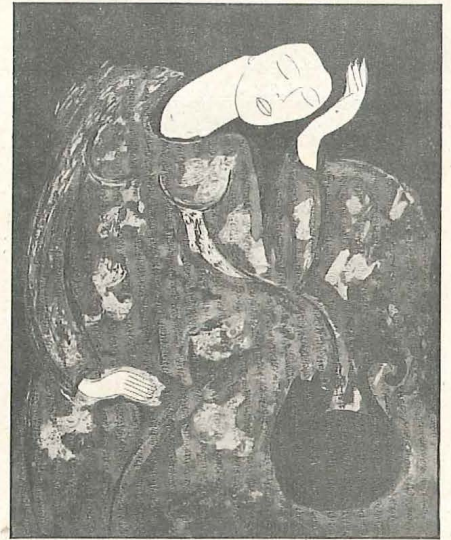
stage include the creation of a cinema club, as well as exhibits of artistic jewellery, classical furniture and other valuable objects. As these activities begin, Mihalarias intends to expand gradually the center's functions to include evaluation, restoration, auctions, insurance guarantees of private collections and transportation.

Mihalarias believes an innovative center is needed in Athens. "The sale of paintings by artists such as David Hockney, Henry Moore, and Francis Bacon will provide new stimuli to the Greek audience and art market." Mihalarias' confidence that his ideas will work is based on his professionalism. "I liked this house and I believed the best way for it to avoid being torn down was to have a center of art there. If the Greek audience doesn't appreciate it, or doesn't respect it in the way I want, I will change it, sell it or even

make it a discoteque. In other words, if the center of art fails, I know it will only be a financial failure, because I will have made the center the best one possible." And he concludes: "My real 'oxygen', my whole life, is restoration; and I won't exchange that even with the best art center in Greece; the work and time I have spent for this center have already offered me what I had



"Barcarolle," lithograph by Anton Krajnc

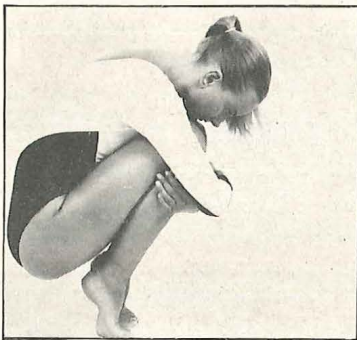


"Collette," lithograph by Linda Le Kinff

asked from this plan: the excitement you feel when you are taking risks in trying to succeed."

The recipe for success is there: Christie's, a name with impeccable credentials when it comes to art; Stavros Mihalarias, a man of exceptional commercial spirit and a devoted restorer of valuable pieces of art; and a neo-classical house, previously owned by a noted Greek collector, in the heart of Kolonaki. The only ingredient lacking is the unknown market response to the multi-purpose art center.

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

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

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Akrotiri: A Bronze Age Pompeii

About 1500 B.C. a volcanic eruption on Santorini buried the Bronze Age city of Akrotiri in a deep layer of pumice and ash. Since 1967, Greek archaeologists excavating the Aegean Pompeii have unearthed the remains of an affluent and sophisticated society that may have produced this region's original shipping tycoons.

by Elizabeth Boleman Herring

On the windblown southern edge of the Cyclades, 128 nautical miles southeast of the port of Piraeus, lies the Mediterranean's most dramatically beautiful island, volcanic Santorini.

Actually a complex of five small islands forming a broken circle – Thera, Therasia, Palea Kameni, Nea Kameni and Aspronisi – Santorini was originally one large island, known in ancient times as Strongili (round), and later, Kalliste (beautiful).

Upon this once fertile, circular isle, lived Santorini's prehistoric inhabitants until, circa 1500 BC, an eruption analogous to that of Krakatoa in magnitude literally blew their island to bits.

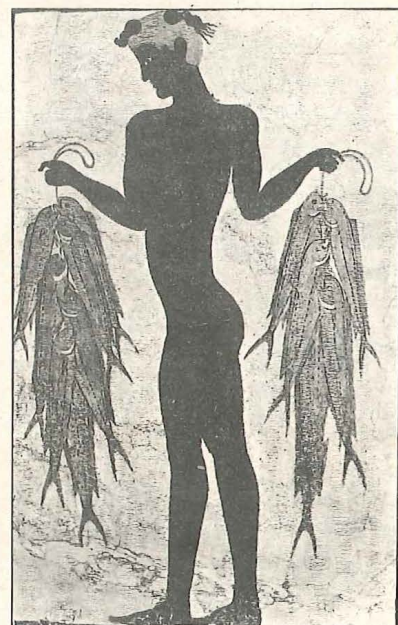
Subsequent eruptions and earthquakes have produced further devastation. A quake in 1956 virtually destroyed all the fine homes in the villages of Fira and Oia and halved the island's population. But the

some 6,000 inhabitants of Santorini who stayed on have accepted the risk and continue to tend their vines and cater to the myriad foreign visitors who come every year for the view, the sun and the sea.

Today, the sunken but still active volcanic crater is surrounded by a lagoon 208 fathoms deep, and tourists from cruise ships wend their way up the 210 meters cliff face by donkey or teleferique to visit the capital town of Fira, perched defiantly on the edge of the abyss.

In the walls of the 83 square kilometer "caldera" – the huge underwater crater formed when the volcano sank – geologists can read the geological history of the island in the multicolored strata of lava, pozzolana and pumice.

Evidence of the island's prehistoric inhabitants, buried under the thick layer of pumice and ash, has only come to light since 1967, when Professor Spyridon Marinatos began



"The Fisherman", fresco from the west House (National Archaeological Museum, Athens)

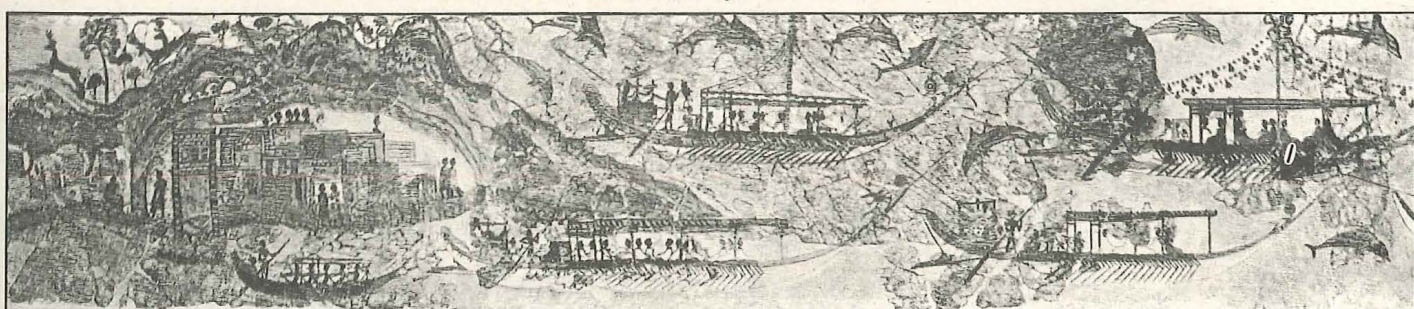
his important dig at Akrotiri, the site of an impressive second millennium BC settlement on Santorini's south coast.

Crushed and killed by a collapsing wall at the site in 1974, this revered Greek archaeologist was replaced by Dr. Christos Doumas, Professor of Archaeology at the University of Athens, a specialist in the prehistory of the Aegean in general, and the Cyclades in particular.

In a recent interview at the Akrotiri dig, Professor Doumas – a soft-spoken man with more than a dash of dry, Gallic humor – spoke animatedly about the site's rich finds, and the team of Greek archaeological sleuths who are piecing together the pictures of life in the Cyclades in the 20th century BC.

Most of the treasures of Akrotiri have been moved, temporarily, to the Archaeological Museum in Athens; among them a group of wall murals that "put Akrotiri on the

"The Naval Expedition", fresco from the south wall of Room 5 in the West House.



map.”

The earliest examples of large-scale painting in Greece, these sophisticated and complex modified frescoes – “modified,” as they were not painted, in toto, on *wet* plaster – clearly illustrate the high level of Akrotirian culture. Incorporated, as they were, into the two and three story residences throughout the site, they suggest a prosperous society of great refinement.

Covered by an immense fiberglass shed, the excavated buildings of Akrotiri seem not so different from those of the island’s present capital, if you discount the antennae.

Says Doulmas: “Under this roof, which covers an area of about an acre, we have located some 30 buildings, and in all of them we have murals. This suggests a wealthy society, and a more or less equal distribution of wealth – not concentration of the wealth in the hands of one person.”

Akrotirians have emerged as bourgeois, moneyed and urban – probably merchants and shipmen, – all organized under a central authority which established public works. There was, for example, a sewage system at this Cycladic site.

Doulmas describes it as “very sophisticated, as there is drainage under the pavements in the streets which is connected with sanitary installations in the houses via clay pipes.”

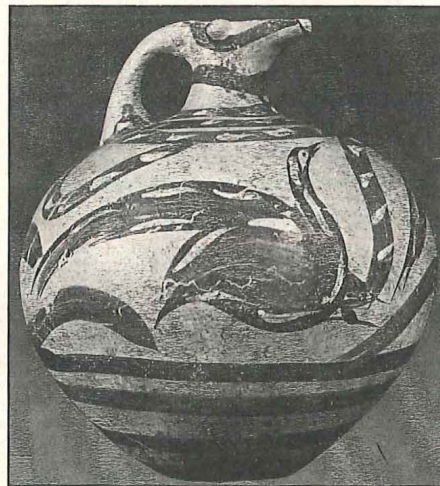
He adds, wryly, “our architect is now studying the possibility that various odd slabs, placed in odd positions above the cesspits, were put there to prevent bad smells from returning into the houses.”

Queried about the possible colonial relationship between the

Akrotirians and their more famous contemporaries to the south, the Minoans of Palatial Crete, Doulmas draws on a contemporary analogy.

He admits, “Of course, Minoan civilization at that time was the strongest cultural element throughout the Aegean, and so Akrotiri appears Minoan. The entire Aegean was Minoanized in that everything looked Minoan, just as, nowadays, everyone wears blue jeans and looks American. But we’re not all Americans.

“The presence of Coca Cola in Greece and in China doesn’t mean we’re all colonists from America, and the presence of Minoanized public works in Akrotiri doesn’t mean they were Minoans.”



Ewer with molded eyes from Akrotiri (National Archaeological Museum, Athens)

There is considerable evidence at the site to support another theory of Doulmas’, that Akrotirians may have acted as a sort of merchant marine for Crete. One of the wall murals, the so-called “Fleet Frieze,” depicts ships which, if they are drawn to scale, would have measured at least 30 meters in length.

“Such ships,” Doulmas says,

“could have crossed the Atlantic, not only the Mediterranean. From this evidence, I believe the Akrotirians could have gone wherever they liked.” And he believes they did just that, for a profit.

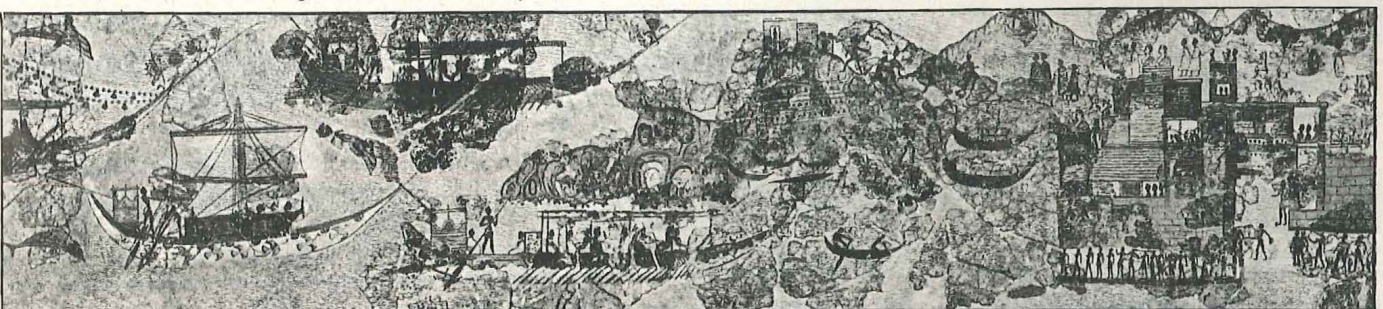
With nothing to export but their intelligence and their considerable skill as sailors, Doulmas’ Akrotirians, and perhaps their Cycladic peers in general, may have been the Aegean’s merchant fleet, forerunners of the likes of Onassis and Niarchos.

There were goods to deliver and collect, and the ships of the Fleet Frieze, with their perhaps 40 oarsmen, would have been up to the job. “Who else would have done it?” Doulmas asks acidly. “Shepherds from the mainland?”

The dig itself is a 20th century affair, employing about a dozen archaeologists, each undertaking a special field of study, as well as numerous scientists. Individual archaeological specialists are concentrating on such human artifacts as paintings, stone implements, vases, pottery and loom weights, while others study animal bones and seeds. A paleoethnobotanist has, for some years, been researching just the seeds found at the site, and has found evidence of 100-odd different species of grains. There is also, needless to say, evidence of olive oil production at this island settlement. “Oh yes, we have plenty of olive pits,” says Doulmas.

With quiet pride, he adds, “it’s a primarily – an exclusively – Greek dig. But, of course, the interest is international and we have many colleagues who are working here in collaboration, especially scientists.

Akrotiri (National Archaeological Museum, Athens)



These are technical specialists involved in the dating and analysis of pottery, stones, plasters, pigments and organic material."

Vulcanologists also visit the site, and mineralogists; says Doumas, "I can't think of any discipline we don't need here. Recently, we've been trying to find somebody specialized in ballistics. We have huge boulders ejected from the volcano, and we have the spot they hit in the town. We have the angle of the trajectory, we can spot the crater exactly, find the distance - and we know the volume, weight, etcetera. Now we want to determine the strength of the forces that sent these boulders here."

E. Herring



Workmen sifting through rubble

Describing the end of life at Akrotiri, Doumas says it probably did not happen all at once.

"There were minor tremors preceding major quakes and therefore we don't find victims. People evacuated. It seems there was a period of calm, because general public works were undertaken - clearing the streets, knocking down dangerous parts of the walls and, perhaps, restoration of the houses. And, it seems, during these operations, the eruption started."

A mantle of fine pumice covered the island, about an inch in thickness, spelling the end of life on Thera. Several subsequent volcanic paroxysms laid down a thick blanket

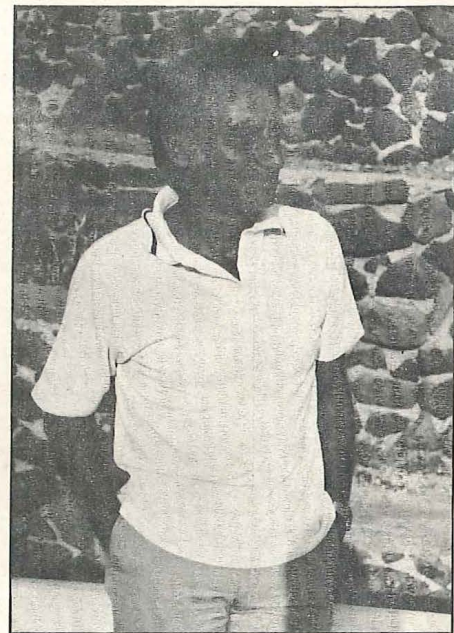
of volcanic ash, covering elegant Akrotiri, making the little city a sort of Bronze Age Pompeii or Herculaneum, and preserving a picture of life as it was at that moment.

Asked where they went, Doumas speculates that if the prelude to the great cataclysm went on for a year or so, fumes and tremors making life on Santorini increasingly unpleasant, the Akrotirians may have evacuated gradually, without mass movement.

Doumas feels the Akrotirians must have had relatives and friends on neighboring islands - Anafi, Sikiнос, Folegandros, even Andros - to whom they might have easily gone in their big vessels, if the fleet was home when disaster struck.

As work on the dig continues, Dr. Doumas is realizing his abiding ambition - to analyze minutely Aegean civilization in the second millennium BC. "This is a fossil of the life then, and doesn't represent Akrotiri only: It represents the entire Aegean."

Doumas admits wistfully, his ultimate satisfaction would be to find writing - Linear A tablets, preferably bilingual. But the nature of the site, buried as it was by ash, makes this possibility remote. Any writing on clay tablets, such as those found on Crete, survives due to being baked during a conflagration. There was no great fire at Akrotiri.



Dr. Christos Doumas

Still, Doumas has hopes. "If the tablets were kept in a pot, we might find some, but we have to be very careful not to destroy them. That's my great agony."

Next year, the murals, pottery and other beautiful artifacts unearthed at the site will begin to return to the new museum in Fira from their temporary home in Athens, and Christos Doumas will realize another of his ambitions.

It is here that he feels the treasures should be displayed, on the island that produced, and destroyed for preservation, the sophisticated culture of Akrotiri.



The dig at Akrotiri

E. Herring

Rainy Day Drachma

By Emmanuel Hadzipetros

It was a fine monsoon day in Kathmandu; the skies were a lead grey and a gentle breeze carried a smell of impending rain and rotting garbage.

I was sitting on the top step of the Jeganath Mandir, a tall, step pyramid temple dedicated to Shiva, Hindu god of destruction. I had a fine view of the other temples crowding Durbar Square and the old royal palace opposite, with its main gate guarded by the red robed figure of the monkey god Hanuman.

Sitting with me were an ex-soldier and a street boy. The ex-soldier was naked except for a loin cloth; he was skinny but had a hairy chest and big hands.

He was the temple guardian. But he was taking a break from the strenuous duties of watching the locked door that led to the holy of holies: a worn rock smeared with colored powders worshipped as a phallus symbolizing Shiva.

The guardian lay on a straw mat outside the door. We got to talking about one thing and another and finally, he offered to unlock the door so I could enter and experience the presence of the god.

Non-Hindus are not allowed into the holy of holies; many temples bar them altogether. Furthermore, Shiva is the god of destruction. But far more fearsome is his wife Kali, who dances on a corpse and wears a necklace of human skulls. This is one couple I'd be a fool to offend, so I declined politely.

"Okay sir," said the temple guardian, "anything you want. No problem." The street boy smiled shyly; he was about seven or eight and had a runny nose.

"What country you from?" asked the ex-soldier.

"I live in Greece."

"What?"

"Greece. Yunan..."

"Yunan? I think I hear this name one time. What capital of Yunan?"

"Athens."

"Ahh, yes, Aten," but his eyes reflected uncertainty. "Where this Greece?"

"In Europe. Southeastern Europe, near Turkey."

"Turkey? I no know Turkey."

"Have you heard of Istanbul?"

"Yes." But his eyes said no. The streetboy smiled and wiped his nose, to no avail.

"They have king in this Greece?"

"Once. A long time ago. But no king now."

"What they have?"

"President."

"You mean Ranas?" He was referring to a dynasty of hereditary prime ministers that usurped the Nepali kings' power in 1846. The first Rana prime minister - Jung Bahadur - established his authority following a massacre of his opponents. The Ranas went on to isolate Nepal and rule as if the country were their private feudal fief. They were overthrown in 1951 by King Tribhuvan.

We laughed. "No," I replied. "Rana only prime minister. Greece has a president and a prime minister."

"President is prime minister?"

"No, different. We have Papan-dreou. He prime minister."

This really threw him for a loop.

"Papan-dreou," I repeated. "He is a socialist."

To this there was absolutely no reaction. But as a faithful resident of Greece I felt I had a duty to explain the Greek road to socialism, particularly to this citizen of such a strategically located Third World nation.

"Our prime minister," I repeated very slowly, "is a socialist. Do you know socialism?"

He nodded no. His friend kept smiling.

"Socialism," I began, clearly enunciating the words, "is a system of government."

I let the statement hang and hoped my friends would catch my drift. I winked conspiratorially, as if to hint that there could be spies listening to our conversation.

"Oh," said the ex-soldier. The street kid sniffed, then smiled again.

I had to explain further. I cursed myself for not bringing along my copy of the PASOK manifesto. That would surely have helped me to explain in simple language the refined eloquencies of our government's approach to the socialist transformation of society.

A light flashed in my head. "Uh, socialism is a system that tries to help poor people by hurting rich people."

"Oh, it try to help the poor?"

"Yes." I could see a flicker of interest on his part. Maybe we had a potential convert here? Why not? After all, he owned only a loin cloth. As for his friend, all he had was a runny nose.

"You have any Greece money?" asked the street kid.

"Yes. I have some."

"You have big or small one?"

"What do you mean?"

"How much write on front?"

"Oh! I have 100 drachmas."

"One hundred! You have small one too?"

"No."

"We see?" the boy asked.

I pulled out my 100 drachma note and both crowded around to see it. Each held it up and turned it over and studied the pictures.

"Is 100?" the temple guardian asked, with some awe in his voice.

"Yes."

"How much rupees this?"

It was July when there were still about 108 drachmas to the dollar. At the same time, the official rate for Nepali rupees was about 16.50; on the black market it went as high as 20. I made a rough calculation in my head.

"About 14 rupees," I said.

"That all?" the street boy asked in disgust. "You give me? Is nothing to you."

"No," I replied. "I need it to pay my bus fare into the city when I fly back to Athens."

He didn't seem very sympathetic. "Is no big deal. Sell dollars, you get good price. I give you good price..."

"No."

"Okay mister. You have small Greece money then - one, five, ten? No for spending. I no can spend so small money here. Just for gift to remember friend."

"No," I said. "I'm sorry."

So they asked about the faces on the bill. They pointed to Athena on the front and I told them she was an old goddess. This they understood perfectly.

Then they pointed to Korais on the back side and I didn't recognize him, nor did I read the name by his right shoulder.

"He Greece king?" the ex-soldier asked.

"No," I said, lying to myself that it was Kapodistrias. "He old president."

"Prime minister?"

"No president. He president. Papan-dreou prime minister."

"Oh, president," nodded the ex-soldier, trying to humor me. "Yes. You right. I understand." He noticed I had a pack of cigarettes. "You give me cigarette?"

I gave him one. "Me too?" said the street boy, sniffing.

"No. You're too young."

"You have camera?" he asked, wiping his nose.

"Yes."

He looked thoughtful. "You take picture me," he said. "Give me only two rupees. I no want Greece money."

Backstage with the Player's Amateur Theatre Company

By Julia Brophy

Six years after its first opening night, the Players Amateur Theatre Company is still going strong. While problems of members lost due to the transient expatriate population as well as the lack of a permanent stage facility are continual – but accepted – headaches for the volunteer group, there still exists the enthusiasm that carried it through its early days.

Six years ago, a classified ad in the *Athens News* drew a large crowd to a fairly nondescript Plaka dwelling. The steady procession of foreigners who climbed the outside rickety staircase quickly filled a small inner room where a bearded, rather studious man sat cross-legged on the floor. The room was bare save for a few throw cushions, a candle stuck in a Chianti bottle and an over-sized jug of Cambas Red. The crowd soon settled in – propped against walls, perched on the windowsill, or leaning against the doorframe.

With little preamble, the host conducted the assembly in a reading of *The Devil's Disciple* thus launching the first audition of the newborn Players Amateur Theatre Company. With two or three stalwarts, a handful of hopefuls, and no theater or space for rehearsal other than each other's homes, the production of Shaw's *Disciple* took place that autumn at the British Council, their first venue. Those without parts volunteered for the duties of business manager, backstage director, publicity organizer, props painter or "go-fer." The group, enthusiastic and flushed, was hooked.

Today, The Players have become an accepted and reliable part of the Athenian cultural scene, particularly for the foreign community. With a proven record of 28 full productions, they are recognized as an established

social group which consistently honors its commitment to offer full seasons of English language theater, year after year, to a community largely bereft of such entertainment.

An active and growing membership, most of the Players have full-time careers, volunteering their free hours and abilities to keep the company flourishing. Few restrict their energies to merely one phase of production, and help out wherever their talents are best suited, designing sets, sewing costumes, illustrating program covers or selling tickets. An actor in one production may direct the next, and man the lights in the third.

Many have had previous theater experience. Some, like Peter Rose, have performed professionally. A regular with England's Stratford Theatre Company, he appeared in several of London's West End productions before turning to design and directing. His brilliant stage presence in last season's *Man of Destiny* provided a sterling profile of Shaw's Napoleon – at some personal sacrifice to Rose who shaved off his beard of 16 years in order to play the French "imperial menace." Other veteran Players, Tony Irving and Lou Cajoleas, have contributed greatly to the company's development, utilizing their previous experience with the Beirut Repertory Theatre.

Those with amateur backgrounds are no less valued. Watching newcomer Fred Clough as the outrageous interior designer in last year's farce, *Move Over, Mrs. Markham* makes one suspect there is more than an amateur acting background involved. Ann Hodgson, the director of the play and another vital member of the company, has had previous experience in amateur dramatics in her native Yorkshire.

Many with no greasepaint connection at all discover new abilities in joining the group, whether backstage or in front of the footlights. "Those 'behind the scenes' posts," says Hodgson, "are the most important. If it weren't for them we'd never survive."

Most amateur dramatics presume a club atmosphere, a bunch who get together and do it for fun. "The Players are more a social institution," says Ed Moore, the committee's business manager. A born organizer, Moore is largely responsible for the membership evenings every six weeks and the monthly newsletter that keeps members informed of events. These "evenings" consolidate a close-knit group who otherwise, due to separate careers, would not see each other that often. By keeping in touch, the company maintains unity and a sense of teamwork that help when production is at fever pitch and the adrenalin is pumping. As a result, they work well together under often peculiar circumstances.

"After the performance," says Hodgson "the cast is on a high. They need to go off together and unwind. This may seem cliquish to some, but it's necessary."

Over the years, The Players have become highly organized. A committee of eight members elected bi-annually holds general meetings regularly to choose plays, set schedules, hold auditions, and oversee production. Characteristic of the gusto and enthusiasm that catapulted the group into its first performance, the committee assumes set responsibili-

ties. This coordination results in productions that have taken on the precision, seriousness and polish that smacks of "real" theater.

"We've had complaints that we've become *too* professional," says Hodgson, "that it's no fun anymore." She feels the group has to guard against "becoming so serious that we would never consider using anyone who can't perform. We've just tried to polish our act. There's so little for English-speaking people here. We feel we have to do our best."

In the popular Broadway production of Michael Frayn's *Noises Off*, the audience is treated to the backstage calamities and hilarious disasters that can befall a cast on opening night. The Players are no exception to the adversities and misadventures peculiar to theater production: prop failure – a bed that doesn't collapse on cue or a door that resists every effort at opening; stage fright, in the form of frequent toilet flushing offstage; audible pacing offstage, or visible knee-knocking onstage.

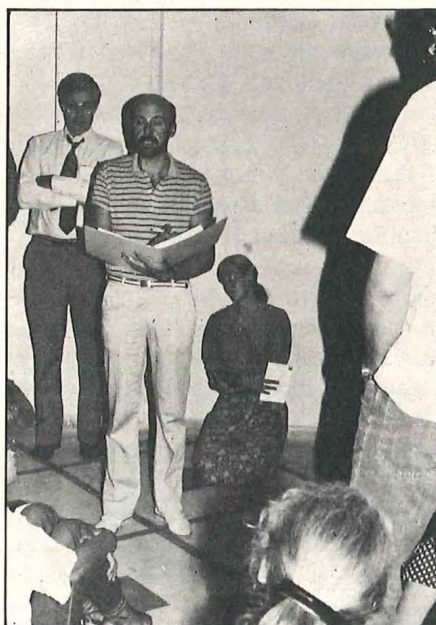
Hodgson recalls one actor who "dried up" completely in mid-delivery. "He just walked offstage, leaving the cast to fiddle, consulted his script and reappeared a few minutes later to pick up where he left off." And when adrenalin flows and pressures mount, there isn't a cast anywhere who escapes the affliction of demon temperament. Often, notes an interested bystander, "there's more amateur dramatics off-stage than there ever is on."

For Moore, whose tasks include smoothing over the rough edges and correlating schedules, calamity is normal. "Racing all over town, ringing doorbells at midnight in search of a no-show stage designer," is typical.

Set details become challenging. In every production held at a particular venue, the cast had to contend with a stationary grand piano on stage that had to be continually camouflaged because its presence was never part of a script. "With last season's production of Genet's *The Maids*," says

Moore, "we were finally able to use it."

Beyond the sometimes hilarious hazards confronting a theater company, The Players face other difficulties peculiar to Athens. Some of the problems faced by the company in 1978 have still not been resolved and probably never will be. Since The Players rely on membership fees and audience attendance – a consistent 500 to 600 for each production – the budget is endlessly strained to meet costs.



The Players in rehearsal

With no independent stage, the company is a traveling troupe, dependent on the kindness of established venues such as the British Council, The Hellenic American Union, and more recently, the Moraitis School in Psychico. Theater in the center of Athens, where parking is a nightmare, falls prey to unpredictable forces. Audience attendance can be affected by political rallies, demonstrations, traffic snarls or the weather.

In catering to the foreign community, there is a restricted outlet for publicity. This, coupled with a seeming apathy or disinterest in theater on the part of expatriates and a reluctance to travel any great distance out of one's area adds to the distress of minimal attendance.

"Changing venues hasn't helped," says Hodgson. "We moved it up to Tasis School in Kifissia one year but the audience count was the same. It just wasn't worth it." The group has played to *frontistirion* assemblies in the past to encourage a larger Greek interest, but the response has been weak.

The nature of the foreign community further affects the company adversely. Mostly transient, those who make a home in Athens stay two or three years, then move on, either to pursue careers in other countries or to return home. Although new talent seems always to miraculously appear, this situation affects The Players' ranks. Valued members leave and are sometimes irreplaceable. "Directors are particularly difficult to find," says Moore.

Despite these drawbacks, The Players continue to be a strong and consistent voice in a, sometimes, cultural desert. The committee, in choosing its roster of plays each season, works on an established criterion: "To entertain and make 'em laugh," says Hodgson. While she feels serious statements are necessary sometimes, she notes that "everyone is fully aware of what's going on in the world without being bludgeoned by it. It's good to be able to provide an escape for a couple of hours. It's good to laugh." ■

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The Players program for Autumn 1984 begins with *The Country Wife* by William Wycherley and will be staged at the Moraitis School Oct. 31 - Nov. 3.

Plans are in progress for a second production, *Captain Beakey and His Band*, scheduled for Dec. 5 - 8 at the British Council, and a Music Hall production at Moraitis School, March 20 - 23. The final production in May has not yet been decided. For further information on The Players, contact Ann Hodgson, Tel. 682-5790.

Indian Love Call

Like the mesmerizing sitar music which prevails there, India is a land which has long held an irresistible attraction for a multitude of westerners. James Ivory's *Heat and Dust*, scheduled for release in Athens in late October, blends not only the English and Indian cultures but love stories of two different periods as well. The modern-day tale follows the capable adventurer Anne (Julie Christie), who takes the plunge into the depths of India in order to piece together the scandalous past of her great-aunt Olivia (Greta Scacchi). The actual story of what happened to dreamy Olivia, an English officer's bride – who lived in India in the 1920's until, according to family history, she suddenly "disappeared" – is revealed in flashbacks interwoven with the contemporary plot. *Heat and Dust* is a visual feast, filled with limpid suffusions of



Shashi Kapoor in "Heat and Dust"

colors and images superbly photographed by master cinematographer Walter Lassally. The comely cast of veterans Julie Christie, Mudhur Jaffrey and Shashi Kapoor are joined by a number of newcomers including Greta Scacchi who has an innocent yet remarkably compelling screen presence.

Anne (Christie) perseveres in her quest, finding India much different today than in the days of the Raj, yet discovering strange parallels between her experience and Olivia's. She dons a sari and is pursued by a latter-day American flower child (Charles McCaughan) who has gone completely native by shaving his head and adopting saffron robes and the Indian name Chidananda. Faltering in his attempts

to relinquish his middleclass midwestern security, he is a contradiction in many ways. Although he has purified his body, he is sullied by lustful impulses. He alternates between lecturing Anne on her need to "get in touch with her inner space" and attempting to seduce her.

In a similar struggle in the earlier time period, Olivia attempts to fit into the rigid life style of the Indian civil service. She wavers in this attempt and on several occasions nearly disgraces her staid husband Douglas (Christopher Cazenove). Eventually passion over-shadows the order of the British ruling class. She succumbs to the charm of the sultry Prince of the State, the Nawab (Shashi Kapoor). Anne's enchantment leads her to follow the same path, thus consummating her total commitment to India by having a love affair with her Indian landlord (Zakir Hussain).

Director James Ivory has made 20 feature films since his first, *The Householder* (1962), produced by an Indian, Ismail Merchant, and adapted from the novel of the same name by German-born Ruth Praver Jhabvala. Shashi Kapoor, one of the stars of *Heat and Dust*, was the lead actor; 23 years later, this multinational "wandering company" still exists and collaborated once again on *Heat and Dust*. According to the fascinating book *Wandering Company* by John Pym, published by the British Film Institute, the company still lives out of suitcases, improvises its offices and relies on friends. It remains an independent outfit which exists on its wits. "Nothing has become easier," says Merchant, the driving force of the company. "With each new film, the stakes are raised, we have to risk more. That's part of the game."

Ivory is an American who was born in Berkeley, California in 1928 and lived in various European cities in his earlier years. He has a keen eye for human observation and a sly sense of humor which is revealed in his films and which occasionally lights up an otherwise serious countenance.

"India is a place I'm crazy about," he declared in an interview after the premiere of *Heat and Dust* at the 1983 Cannes Film Festival. Ivory has spent long periods in India while directing films but feels, "my viewpoint is that of

an outsider looking in." *Heat and Dust* has been released in the U.S., England, and parts of Europe, enjoying critical acclaim especially in London where it played for weeks in central cinemas.

Several of Ivory's movies, including *Shakespeare Wallah* (1965) and *Bombay Talkie* (1970), are about the westerner in mystical India. Yet he insists his films are not necessarily a confrontation of cultures and noted, "there are large areas of the world in which the male decides things for women," he says. "Although the attitude of the English was a little less repressive than that of the Indians in the earlier time period, it was still a man's world in 1923. The Julie Christie character in the 1980's finds it less so and is pretty much free; nevertheless, in India it has remained the same.

"I'm not much for reading textbooks. I absorb things."

This attitude is echoed by the landlord in *Heat and Dust* who said, "this is the way things happen in India. Things get mixed up and absorbed." Ivory's experience leads him to believe "the more male chauvinist a society is, the more the women in the society have to exercise strength in the household." As an example, he mentioned the powerful women in the harem who ruled with an iron hand.

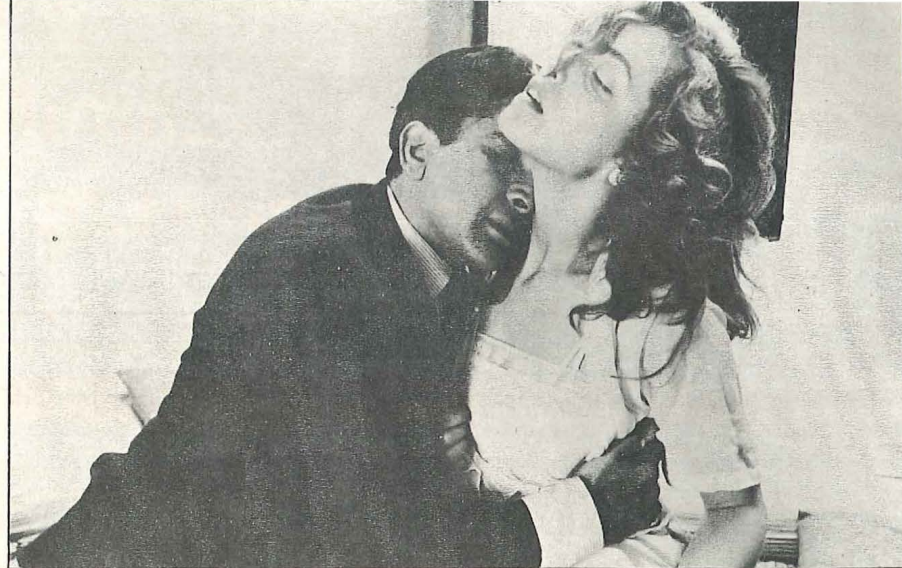
I had an interview scheduled with Shashi Kapoor after the press conference at the Cannes Festival and was assigned the agreeable task of bringing him back to the Merchant Ivory Production headquarters. When our signals got switched, and I arrived there without him, Zakiya Powell, public relations representative for the company moaned and said, "oh dear. He's never been in Cannes and is probably lost forever."

Her fear was unfounded. Like his character the Nawab in *Heat and Dust*, who sports both a turban and spotted bow tie, the tall, striking Kapoor is a beguiling mixture of East and West. He is definitely not one to get lost in the crowd. When we did connect, a mention of his reputation as the "Alain Delon of Indian movies" caused him to retort: "What rubbish. I'm an Indian actor and film producer, that's all." The unassuming Kapoor neglected to mention that he is a superstar and a veteran of over 200 films, starting his career on stage at the age of eight. The Indian film industry is the world's largest with an annual production rate of 763 films.

Born in Bombay in 1938, Kapoor comes from a family of actors and is

married to the brilliant English stage and film actress Jennifer Kendal. Although decrying the negative influence in India from violent foreign films, he mentioned the positive changes evolving from westernization. "Indians are very chauvinistic but this stems from a worship of women," he explained. "Yet in traditional Indian society, a man comes home and the woman washes his feet, serves the dinner and cleans the dishes." Nevertheless, he sees this lifestyle changing in middle-class society. "I have an egalitarian relationship. Nowadays, both the husband and wife are often working and are equally responsible in financial affairs." In addition, he believes that if an individual really wants to become part of another culture, however remote, it is possible if the will is there.

A description of the movie *Heat and Dust* and the "wandering company" would not be complete without mentioning the writer and adaptor Ruth Praver Jhabvala. Her family of Polish Jews fled Germany before World War II. After settling in England, she fell in love with an Indian architect and married him, after which they lived in India for 15 years. While voluntarily cut off from her heritage, she fulfilled her destiny as a writer and produced four



Shashi Kapoor and Greta Scacchi in "Heat and Dust": passionate lovers.

novels, including *The Householder*, between the period of 1955-60. Then in 1961 came the call from Ivory and Merchant who were eager to make a film of *The Householder*. Although she had been approached by other producers with no success, and at first pretended to be her mother-in-law on the telephone, she eventually acquiesced, thus becoming an integral part of the famed "wandering company."

Heat and Dust can be recommended merely as a sensual experience alone. But the underlying message, especially for foreigners who have been seduced

by a faraway land but find the everyday living necessitates a flexibility and broad-mindedness not always easy to achieve, makes it especially meaningful. Ivory, like the great Indian director Satyajit Ray whom he admires, was a pioneer in presenting well-developed and sympathetic women characters. "I hope the film will not be loaded down with too much social and historical significance," he warns. "That's all there. It's just the context of the story and too much of it will swamp it. It should be accepted as a romantic and entertaining picture."

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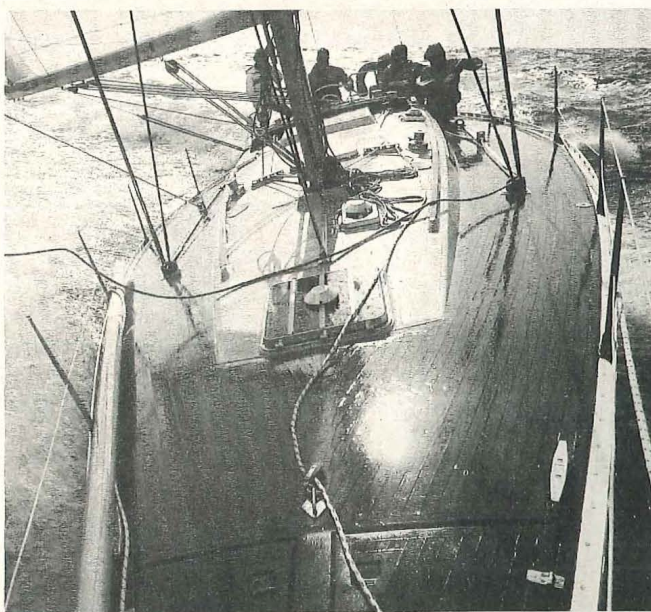
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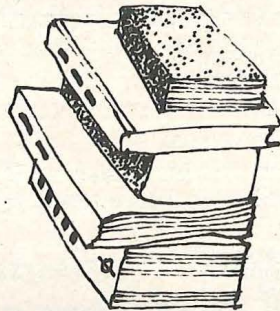
An Open-ended War

John Louis Hondros, *Occupation and Resistance: The Greek Agony, 1941-1944*, (New York: Pella Press, 1983, 254 pages), has 44 pages of footnotes, a four-page glossary and 35-page bibliography. A well articulated book on a still controversial period in Greek history, it is of great value to the scholar yet still of interest to the average reader. Dr. Hondros is the professor of modern European history at the College of Wooster in Wooster, Ohio. *Occupation and Resistance* began as a doctoral dissertation which was subsequently revised and expanded. Professor Hondros' thesis is that previous interpretations of the events of 1941-1944 are overly deterministic. Most other studies of this period refer to the events of 1941-43, culminating in the civil war between Greek resistance groups in October 1943, as the first round; the December 1944 uprising in Athens as the second; and 1946-1949 civil war as the third round. The author challenges that view by emphasizing the open-endedness of these wartime political events. Hondros believes that the stigma attached to the Greek resistance is a consequence of the tendency to equate the first two rounds with the third. He succeeds in convincing us that the occupation period should not be judged only from a post civil war perspective. His analysis of the inner dynamics of the events and personalities of the time gives us a clear understanding of the major issues and controversies associated with the Greek resistance and its contribution to the left/right split that has since dominated Greek politics.

Professor Hondros should be credited with producing one of the most balanced treatments of this period that has been published in the English language to date. If we exclude the diatribes, of which there are many, the writings of this period still evoke strong opinions by authors who, while attempting to be balanced, tend to insert personal prejudices. That is what civil wars are all about; people take sides and even scholars must rely on information provided by documents, or actors who do not always tell the whole story. Hondros, writing 40 years after the events, has the distinct advantage of newly opened British and captured German documents.

The extremely comprehensive research for this book was performed in Greek and British archives and in the National Archives in Washington, D.C.,

where the captured German documents are housed. Fluent in Greek, English and German, Hondros was able to read in the original language official papers written by the major forces involved in the Greek resistance activities. He dispels many myths, to include the oft repeated claim, still believed by many, that EAM/ELAS never fought the Germans but only the other resistance units in preparation for the planned take over of Greece after the German withdrawal. In balanced fashion, he then proceeds to dispel the myth promulgated by EAM that Zervas was a collaborator. Although there was a period of time in late 1943, according to the author, that Zervas was benignly neutral towards the Germans, there is no evidence in Ger-



man or other documents to show a Zervas/German agreement or active cooperation. Hondros argues that Zervas' period of inactivity in harrassing the occupation forces was attributable to his need to conserve his forces and supplies to fend off anticipated attacks by EAM/ELAS rather than collaboration for which he was later accused by the left.

This reviewer is not aware of any other study of the period where the author makes such extensive use of the German documents. These papers help clarify the role of the resistance groups in their confrontations with the occupiers. The German authorities always considered the Allies to be their major threat and feared an invasion of Greece by British forces. The resistance movement remained a secondary concern, but a concern nevertheless. The German records do not sustain any charge of collaboration by the resistance groups although Zervas' policy of coexistence and neutrality when he was faced with a greater threat from EAM/ELAS is well documented. Both Zervas and EAM/ELAS had political motives and looked more to the post occupation period than, to the resistance itself.

Hondros' research leads to the conclusion in his last chapter that the December 1944 uprising was neither planned nor inevitable. It, too, stands as an individual event, not necessarily the second round of a three-round bout. A series of British tactical errors and the King's stubbornness contributed heavily. Hondros tells us that "throughout the liberation period of September and October the behavior of ELAS toward the newly arrived Allied forces was orderly. If EAM/ELAS had desired a *coup d'etat* they could have seized Greece during this period, but their actions made it clear that they were not preparing for a violent seizure of power... In a grim and desperate economic and political setting, the collision and explosion in December grew out of the events of November and not from any preplanned conspiracy to seize power... The December clash was an attempt by EAM/ELAS to use limited force to gain a political advantage. The maneuver failed because the British were not willing to recognize EAM/ELAS as a major political force in Greek politics and was waiting for the opportunity to smash ELAS and dissolve EAM." (p. 234) Disarming the guerrillas had proven to be the irresolvable problem which led to the violence of December.

The KKE had made a fatal mistake by resorting even to limited force. Churchill had diplomatically isolated EAM/ELAS and he was waiting for the opportunity to strike. Hondros concludes that "the political goals of EAM/ELAS' overwhelmingly non-communist following and of EDES and EKKA were defeated by two things—the insecurity of the KKE, which caused it to vacillate haphazardly between cooperating with its rivals and periodically terrorizing and fomenting civil war against them, and the coalition made up of old line politicians, the King and the British, which aimed at the general political negation of the resistance." (p. 251) "If British intervention in December 1944 did prevent a Communist victory, London's opposition to the politics of the resistance and its inflexible support for George II in the three years preceding the insurrection contributed to making the conflict inevitable." (p. 252)

This most recent book complements and supplements the growing bibliography on this critical period. Its major strength rests in the author's use of primary sources in three languages and his ability to maintain a balanced account equally critical of all those who contributed to the sad events of civil and political strife in a country already laid waste by years of war and occupation.

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Leaving Lavrion	(0292) 25240

Marinas

Floisva	982-9759
Glyfada	894-1380
Vouliagmeni	896-0012
Zea	452-5315

GOVERNMENT AGENCIES

Embassies and Diplomatic Representations

Countries that are omitted have no offices in Greece.

Albania, Karachristou 1	724-2607
Argentina, Vass. Sofias 59	722-4753
Algeria, Vas. Konstantinou 14	751-6204
Australia, Messogion 15	775-7650
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	721-3039
British Embassy, Ploutarchou 1	723-6211
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	723-9511
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A, Pal. Psychico	672-3282
Colombia, General Consulate, Vas. Sofias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, Georgiou Seferi 6, Pal. Psychico	671-0675
Democratic Republic of Germany, Vas. Pavlou 11	672-5160
Denmark, Kolonaki Sq. 15	721-3012
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Davaki 10	692-0483
European Economic Community Offices, Vas. Sofias 2	724-3982
Federal Republic of Germany, Loukianou 3	36-941
Finland, Eratosthenous 1	701-1775
France, Vas. Sofias 7	361-1664
Honduras, Vas. Sofias 86	777-5802
Hungary, Kalvou 16, Paleo Psychico	671-4889
India, Meleagrou 4	721-6227
Iran, Stratigou Kallari, 16, Psychico	647-1436, 647-1783
Iraq, Mazarki 4, Pal. Psychico	671-5012
Ireland, Vas. Konstantinou 7	723-2771
Israel, Marathonodromou 1, Pal. Psychico	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 64	723-3732
Jordan, Filikis Etairias 14	722-8484

Korea Eratosthenous 1	701-2122
Kuwait, Michalakopoulou 45	774-8771-3
Lebanon, Kifissias 26	778-5158
Libya, Vas. Sofias 31	729-0070
Mexico, Vas. Konstantinou 5-7	723-0154
Morocco, Vas. Sofias 25	721-4115
Netherlands, Vas. Konstantinou 7	723-9701
New Zealand, An. Tsoha 15-17, Ambelokipi	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Konstantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
Palestine Liberation Organization, Vas. Sofias 25	721-7146
Panama, Vas. Sofias 82	777-9064
Poland, Chrissanthemon 22, Pal. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Rumania, Erm. Benaki 7, Pal. Psychico	671-8020
Saudi Arabia, Marathonodromou 71, Pal. Psychico	671-6911
South Africa, 124 Kifissias Ave	692-2236
Spain, Vas. Sofias 29	721-4885
Sudan, Victor Hugo 5, Pal. Psychico	671-4131
Sweden, Vas. Konstantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syrian Arab Republic, Marathonodromou 79	672-5577
Turkey, Vas. Georgiou B 8	724-5915-7
Uruguay, Likavittou 1G	360-2635
U.S.A., Vas. Sofias 91	721-2951
USSR, Papanastasiou 61, Paleo Psychico	647-1395
Vatican City, Sina 2-4	362-3163
Venezuela, Vas. Sofias 112	770-8769
Yemen, (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3, Filothei	681-8925

Ministries

Agriculture, Aharnon 2	524-8555
Commerce, Kaningos Sq. 15	361-6241
Communications, Xenofondos 13	325-1211-5
Culture & Sciences, Aristidou 14	324-3015
Education & Religion, Mitropoleos 15	323-0461
Energy & Natural Resources, Mihalakopoulou 80	770-8615
Finance, Kar. Servias 10	322-4071
Foreign Affairs, Vas. Sofias 5	361-0581-8
Health & Welfare, Aristotelou 17	523-2821
Interior, Stadiou & Dragatsaniou 4	322-3521
Justice, Socratous & Zinonos Sts.	522-5903
Labor, Piraeus 4	523-3110
Merchant Marine, Vas. Sofias 150, Piraeus	412-1211-19
National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Sq.	323-0931-36
Northern Greece, Thessaloniki (031) 26-4321	
Phys. Planning, Housing & Environment	643-1461
Presidency, Zalokosta 3	363-0031
Public Order, Katehaki 1	692-9210
Public Works, Har. Trikoupi 182	361-8311-19
Research & Technology, Syntagma Sq.	325-1310
Social Security, Stadiou 21	323-9010
Aliens' Bureau Halkokondili 9	362-8301

U.N. Representatives

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

BANKS

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

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

The following banks and exchange centers are open extra hours:

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

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

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

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:

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

Other denominations:

Agios Grigorios (Armenian), Kriezti 10	325-2149
Beth Shalom Synagogue, Melidoni Melidoni 5	325-2823
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Iliasia	723-7183, 724-2680
Christos Kirche (German Evangelical), Sina 66	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi	770-5829
First Church of Christ, Scientist, 7a Vissarionos St.	721-1520
Roman Catholic Chapel, Kokkinaki 4, Kifissia	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Denis (Catholic), Venizelou 24	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou	652-2209
Worship Services, Sundays, 9am, Tassis Hellenic School Auditorium Xenias and Artemidos St., Kifissia. 11:15am The German Evangelical Church, 66 Sina St., Athens	721-4906
St. Paul's (Anglican), Filellinon 29	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21	323-1090
Trinity Baptist Church, Vouliagmenis 58, Ano Hellenikon	894-8635
Church of 7th Day Adventists, 18 Keramikou St.	522-4962

Cultural Organizations

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

Educational Institutions

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

Campion School	813-2013
College Year in Athens	721-8746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	681-9173
Ekali Elementary	813-4349
Italian School	228-0338
Kifissia Montessori School	808-0322
University of LaVerne	813-6242
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
St. Lawrence College	681-2096
Tasis/Hellenic International School	808-1426
Tasis/Boarding School	801-3837
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou Ave. 12	922-9065

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

Alcoholics Anonymous, Asklepiou 6, 1st floor	682-7639
American Club, Kastri Hotel	801-2988
American Legion (Athens Post)	922-0067
Tziraiou 9 (near Temple of Zeus)	
A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri	659-3200
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas 2	923-2872
Attika Tennis Club, Filothei	681-2557
Cross-Cultural Association	671-5285
Ekali Club, Lofou 15, Ekali	813-2685 813-3863
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Aeolus 68	321-2429
Greek Girls Guides Association Xenofondos 10	323-5794
Greek Scout Association Ptolemon 1	724-4437
Greek Touring Club, Polytechniou 12	524-8600
Hellenic Animal Welfare Society	644-4473
Hippodrome, Failon	941-7761
International Club	801-2587/3396
New Yorkers Society of Athens Clinic	251-4716
Chiou 4, Athens 15231	672-5485
Overeaters Anonymous (evenings)	346-2800, 701-9616
Republicans Abroad (Greece)	681-5747
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Center, Agios Kosmas	981-5572
The Players, Theater Group	692-4853, 724-7498
The Hash House Harriers, jogging club	723-6211, ex. 239
Multi-National Women's Liberation Group Romanou Melodou 4	281-4823
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 8	801-1566
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

Business Associations

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

International Chambers of Commerce

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

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

Greek Chambers of Commerce

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

SERVICES

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

Postal

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

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ATHENS TIME: GMT + 2

Municipal Utilities

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

Lost Property

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

Tourism

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

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Saints and Seminars

Dear Athenians:

We hope you have survived the hot city summer and we welcome those who come to visit us this month, both relatives and tourists.

I wanted to share with you the three August festivals we enjoyed here. These are three of our most important festivals and, however pressing the work in the fields, no one here fails to take time off to celebrate.

The most important, of course, was the feast of Mary, Holy Mother of All, on Aug. 15, which is preceded by 15 days of fasting. I know there are many members of the Greek Orthodox Church in the towns who for some years have not followed all the restraints of fasting (that is, no meat, cheese, milk or eggs and, except on Saturdays and Sundays, no olive oil); and even here I have heard a few times that the men *need* their food, while women and children must still fast. This summer, however, I have noticed a distinct loosening up of talk about fasting, and admissions that it is not followed strictly by everyone. As always, the puzzle for me is to know whether the ideas and practices are really loosening or is it just that my neighbors have begun to speak more openly with me? There is probably an element of both; but either way, there will be no more fasting now until the 40 days of Advent start on November 15.

Another festival here was observed August 6, our own village festival of Afenti Christou, to whom the little cemetery church on a hillock about 200 meters from the village is dedicated. On that morning we stood among the tombs of village forbearers – Dolapsakis; Stivaktakis; Hainakis; Petrakis; – and waited for family loaves to be blessed ready for sharing with the many well-wishing visitors who arrived in the early sunshine from the rest of the plateau and further afield. The whole day was one of reunion and hospitality. The third festival is the most important of the year for the Plateau of Lasithi as a whole. *Ayios Ioanis* (St. John the Baptist) has a church in the middle of the *kampos* (the fertile fields in the plateau) and every truck, tractor, three-wheeled *Minotavros* or Fiat are loaded with celebrants converged from every surrounding Lasithi village.

St. John, his ascetic head with wild eyes and flowing hair served on a plate to the temptress Salome, is adored; the perfume

of heaven is sprinkled on the field and through the milling crowd that oscillates – with no senses of tension between the sacred and profane – from church and icon to the fairground. I suspect that one reason for loving St. John so much is that his annual sacrifice opens the way to considerable Dionysian revelry. In the evening there was a *glenti* (party with drinking, lyra-playing and dancing) in Dimitris' *magazi* at Magoulas. This attracted revelers from other villages, in spite of competition from their own *magazia*, as a result of Dimitris' reputation for good lyra players.

Those three days apart, there is a great deal of work to be done. Potatoes are har-

vested over the next few weeks and there was still some work to do with grain and beans. Apples and pears must be gathered and those families with vineyards in the lower villages must tend and gather the grapes. If we want herbs – oregano, Diktamos tea or sage from the mountain – they should be gathered and dried by the start of September.

I have written in previous letters about the extra work and strain taken on by Magoulas women as the life and work here change, so I think it is relevant to mention that I have been away to the other end of Crete in the prefecture of Chania where the Congress of Greek Country Women held a three-day seminar. More than 100 women came to hear speakers from Athens, a representative from the European Community and the European Vice-President (a most committed woman from Ireland) of the Associated Country Women of the World. Papers were presented which gave the women different contexts within which to interpret their predicament. The response was positive, passionate and articulate. I left the conference confident that these women are determined to handle their problems and engineer inevitable change with their traditional common-sense and



Neighbor Vasilis

vested over the next few weeks and there was still some work to do with grain and beans. Apples and pears must be gathered and those families with vineyards in the lower villages must tend and gather the grapes. If we want herbs – oregano, Diktamos tea or sage from the mountain – they should be gathered and dried by the start of September.

Shepherd's chores are lighter at this time since milking and cheese-making finished in midsummer, but at this time of year grazing is at its poorest. The sheep search all day on their restricted patch of mountain to get enough to live and the shepherd must wait for the *agrofilakas* (rural guard or policeman) to tell him when he may move his flock to another patch of parched and rocky mountain. Each day, too, the sheep must be taken to water at one of the several springs. Young Christos, 13, does this chore regularly for his father during school holidays and has little free time. It is a long, steep climb to

grasp of what is valuable. Every time discussion reached a point of abstraction divorced from everyday affairs, some country woman could be relied upon to bring it back to earth. Time after time one of them would stand and itemize, finger by finger, the chores she must cope with and her fears and responsibilities. Broadly, these practicalities fell into four categories:

1. The women's sheer hard labor came up repeatedly, and the ways in which modern technology could help, both in the fields and in the house. Washing machines were mentioned many times.

2. Pay for women: agricultural workers should get a wage, they insisted. Others developed the argument and wanted payment for housework. Like all the other issues, this is a complex one. I recollected that although farmers' wives in England sometimes get a wage now, the economic justification of this for the farmer is that he can thereby save some tax payment. I doubt that Greek farmers want taxation at the

English level and, though it seems a backhanded way of improving the lot of women, isn't it the case that most social reforms have come about from the "wrong" reasons or causes?

3. Stereotyped ideas in Greece about the role and nature of women were an obvious irritant. "How can we increase production in the fields or develop a cottage craft industry when the man says 'my wife is not going to learn to drive a tractor', or 'I don't want to come home and see you always knitting or working at that loom'?" one woman remarked. An ecclesiastical speaker evoked applause when he extended the theologians' claim that "the man is the head" by adding "and the woman is the neck which moves it." I remained unimpressed. Those women are more than movers, pushers or turners: they are themselves thinkers and planners – evidently so. And I suspect this has always been the case.

4. The problem of tourism came up repeatedly. I have mentioned it briefly in my previous letters, and I must just give you one quotation from a main speaker which brought serious, affirmative response. Both statement and response opened my eyes to the way the Greeks *feel* about the tourist invasion. "We must try to remember," the speaker said, "that not *all* tourists are bad."

Back in Magoulas, I thought perhaps it's a good thing to be suspicious of the stranger, the outsider, and to suspect him of bringing evil into your home even while you smile and offer hospitality. Wouldn't it always have been so when a traveller or strange shepherd came over the mountain track needing a blanket and some food? Then I thought about the almost total breakdown of traditional Greek hospitality in those areas where there are, quite simply, too many tourists. Those pretty villages, made famous by films and travel brochures, have changed utterly. Has the commercial expansion been worth the price of a lost community? My neighbour Vasilis comes up from the *kampos*, stops at my house, and unloads half the apples he has collected to pile into my apron. "Have you got any eggs?" he asks. "If not, tell Vasiliki" (his wife).

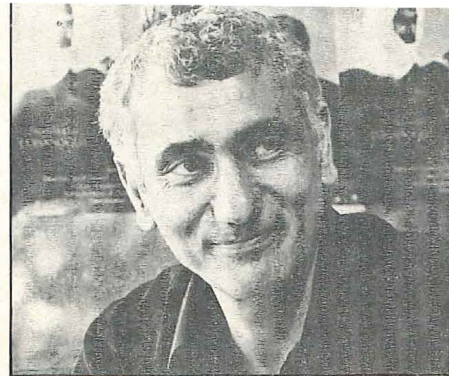
Little Maria, 5, leaves the house after washing up plates from our shared meal. She stops, turns, and asks at the gate, "Have you got potatoes, Sonia? Olive oil? Perhaps you need some onions? Just let me know what you want."

There is no logical nor empirical necessity that such neighborliness should be lost when workers get a fair wage for their labors or when machines and other technology are used appropriately. Do you have it still in Athens?

Until next month, we send you our best wishes.

A Man Without a Country

By B. Samantha Stenzel



By a cruel twist of fate, the life of 47 year-old Yilmaz Güney, dissident filmmaker and actor, was ended on September 9 by stomach cancer. Güney, the leading figure in Turkish cinema, had spent many years in prison since 1961. He had served six years of an 18-year sentence for the killing of an inebriated right-wing judge in a cafe scuffle after the judge had insulted him.

Güney, the son of a Kurdish farmworker, was born in 1937 in a small village near Adana in southern Turkey. He started writing in his teens but went on to study law and economics. After graduation in 1958, he started work as an assistant director, scriptwriter and actor.

His silver hair and charming manner made him quite suitable for his position as the leading *matinée* idol, yet his penetrating gaze revealed his inner conviction and political commitment. In 1961, he had his first scrape with the law and was sentenced to 18 months jail and six months exile for publishing a supposedly "communist" novel. This was the first of many prison terms which he learned to bear but exile might have proved an even crueler fate. As Güney told me in an interview in Cannes in 1982, after the premiere of *Yol* which shared the Golden Palm, "Some people may now say that I have been cut off from the roots of my country and will not be able to say anything more... As I love Turkey, I could also go back if it was necessary for me to make films."

At the heart of Güney's best films were his concerns with the political and social turmoil within Turkey. The earlier films were frankly commercial, usually melodramas or imitation "spaghetti" westerns. By the late 60's, there were the first signs of Güney developing his own personal style. *The Hungry Wolves* (1969) contains the germ of dramatic imagery and the reliance on traditional music to enhance it which would later become his trademark. His films such as *The Hope* (1970) about the little man oppressed by society and *The Father* (1971), about a man forced to resort to violence when he cannot make an honest living,

became more intensely personal and autobiographical.

After beginning his 18-year sentence in 1974, the most remarkable portion of Güney's career began. He was given special considerations due to his star status and was allowed to screen films and write scripts. One of his best screenplays was for *The Herd* (1978) which showed concern for the fate of rural tribes and workers who were unable to make an adjustment to urban life.

Güney continued to work in prison and stated in 1978, "I could have escaped from any of my prisons. But I am safer here." Perhaps his move to another prison in 1980 combined with the military takeover convinced him that he would have to leave prison and his fight for a free Turkey could best be carried on from another country. In October of 1981 he was given a leave which is granted to prisoners who have served one-third of their sentence with excellent conduct records. He never returned from his leave and it is rumored he was smuggled through Greece, emerging in Paris where he began his long quest for political asylum.

Güney's plea for asylum was clouded by the fact that he was a criminal as well as political refugee. When I first met him in Cannes in 1982, he seemed guardedly optimistic about his future. When he came to Greece (where he was warmly received) for his second visit in January, 1983 for the premiere of *Yol*, the strain of living in fear of retribution from right-wing fanatics plus the loss of his Turkish citizenship without gaining another, had taken their toll. Although as gracious and fervently expressive as ever, his face was lined and his eyes had a haunted look. If he already knew that he had cancer, it was a secret kept to the end. His staunchest supporter, his wife whom he married in 1970, never revealed her sorrow as she stood faithfully at his side.

As I watched him at that time I was reminded of his words in Cannes in 1982: "Of course I am glad to be out of prison. But I am not really free now. I consider myself to still be in a prison, but a slightly freer one."

This year, the general theme of Spaggos has been to encourage the maximum use of common products found in every household. In the future we will be dealing with many more – and others not so common, but of equal value – in doing routine chores. For this month, however, we thought a general survey, in miniature, of various ways to *enhance* food flavors and a beginning guide to safe substitutions might be in order just before the busiest season of entertaining begins.

delicious, but what is it?

French cuisine is indisputably one of the world's best. It originated under conditions almost beyond imagination (unless one's refrigerator has broken down in the summer) when ways of food preservation were still primitive – meat layered in salt, vegetables buried in the cellar, fruit packed in straw, or as the saying goes, left to “slowly hang in the wind” – still excellent methods for some things.

As a result, for most of the year the food served would be totally unacceptable to modern palates. “High” meats smothered in a dozen spices, wizened fruits stewed beyond recognition, and all vegetables, other than tubers (the least common and most delicious example being the truffle) available only in season.

The roots of French cuisine lie in the improvising ingenuity of those medieval cooks who were able to create delicious dishes from the flawed material available. But, in the process, they completely disguised whatever natural flavor remained. One has only to know the simple Chinese way of cooking vegetables *al dente* to appreciate the differences in approach to cooking.

Not that Chinese cooking cannot be elaborate. The soup “Buddha jumped over the Fence” has 19 ingredients including shark's bladder and snow fungi, and requires five days to prepare. Like so many other exotic foods, it is claimed to be an aphrodisiac.

do what comes naturally

The following suggestions make no such claims, but they are meant to bring out the true flavors of each food, not to disguise or change them. Of course one thinks first of MSG, or Mono Sodium Glutamate. This is a natural salt of glutamic acid extracted from wheat protein

and sugar beets. It is not a spice, but is used to intensify the natural flavors in various dishes of meat, fish, poultry and vegetables. One must note that there is some controversy surrounding the use of MSG.

Generally, fruits taste sweeter with a dash of salt added – this certainly includes watermelon.

Vegetables have a better flavor when a smidgen of sugar is thrown in during cooking. This is particularly necessary for tomatoes to counteract their acidity, and it also improves the taste for those on low sodium diets.

Anchovies, one or two added to fish, meat or chicken sauce and gravy will heighten the flavor.

Bacon, crisp and crumbled in the batter of anything with corn and corn-meal practically makes it a new dish. Use the drippings for basting chicken.

Coffee, in a pot, needs a dash of salt, one of sugar, another of cocoa. These do not change the taste, but do bring out a richer flavor. And **cucumber rind** in long thin slices brings out the full flavor of mixed drinks by disguising the alcohol taste.

Dill, of which there is now a fresh and plentiful supply, scissored into salads gives them a true fresh-from-the-garden flavor. Ditto with **celery** and **parsley leaves**.

Eggs, when fresh, will taste that way when cooked over *low* heat. Even “hard-boiled” eggs should be gently simmered.

Fish is altogether too fishy sometimes. Its delicate flavor is best brought out by sprinkling with lemon juice and placing in the refrigerator for half an hour before cooking.

Garlic can also be too much of a good thing, but it can be safely used in quantity if first lightly browned in oil and onion before adding to your recipe.

Hamburgers, the gods' gift to teenagers (of all ages), retain their natural flavor but are juicier by adding lemon juice, aromatic bitters or grated potato.

when foresight fails

These days, sugar substitutes are in the news and naturally produced Aspartame has all but replaced the controversial saccharin. While it breaks down (i.e., loses sweetness) at high temperatures, it is the best tasting sugar substitute yet discovered. For cooking, honey, corn and fructose syrups have long been used but they all react so differently to

various recipes that the only rule is: *be prepared to experiment*.

Using brown sugar instead of white, gives a butterscotch flavor to cakes and cookies – not a bad thing. By buying dark, instead of light brown, sugar (at the same price) one can substitute white sugar for half the brown in a recipe. When doing so for cakes, baking soda must be added to counteract the increased acidity – 3/4 tsp. for every cup of brown sugar.

The flavor of brown sugar can be obtained by caramelizing white sugar. (This is also how chefs get the rich dark color of some gravies). Measure half the total sugar required into a frying pan and place over low heat. Watch closely. It will turn into a golden syrup – darker it becomes bitter. The finer the sugar the quicker it liquifies. If necessary, add 1 tsp water.

If you need a box of confectioners' sugar, but find a blank spot staring you in the face, give granulated sugar a few whirls in the blender. Cakes, by the way, will have a finer texture if you blend regular granulated sugar a little before using. This is the equivalent of “castor sugar” a term which sometimes appears to puzzle the casual cook.

Honey can replace half the sugar in a recipe, but the liquid content must be reduced by one quarter.

Sour milk can be made from sweet by putting 1½ tbsp lemon juice in the bottom of the measuring cup and then filling with sweet milk at room temperature. Let stand for ten minutes to curdle after stirring.

The best substitute for sour cream in salads and dressings is yogurt, but the same procedure as above, using evaporated milk, will give good results.

Cake flour is just that, but all-purpose flour can be used by reducing the amount of flour by 2 tbsp for every cup of sifted flour called for in the recipe. Here is where blending granulated sugar really helps.

Vanilla flavoring will always be on hand if you buy the pods, available at many of the herb and spice stores. Buy six or eight, slit and stand in a quart jar. Fill 3/4 full with sugar and store for at least one week. Keep tightly closed. The same thing can be done with cinnamon sticks; one can also combine the two.

And if remembering all this gives you a headache, the juice of half a lemon in a strong cup of coffee is an excellent substitute for aspirin!



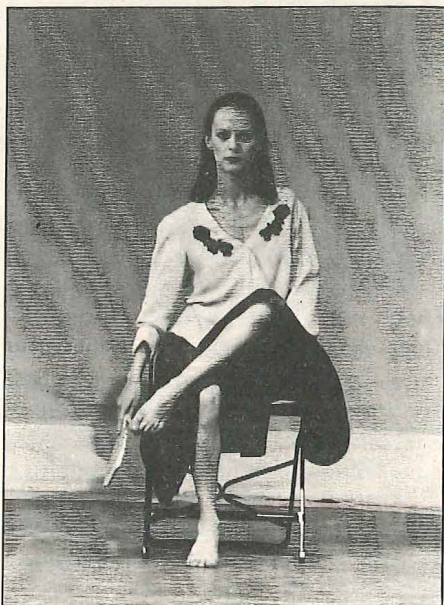
Dance in Athens

Athens has a lively if not wealthy dance community and a surprisingly large number of performing dance groups. Here is a brief introduction to those companies and their work.

The Athens Ballet

Spokeswoman and leading dancer of the company, Renee Kammer informs us that The Athens Ballet gives more annual performances than any of the other Athens companies. They carry a full professional program in theater, television and dance schools. The repertoire is mixed, ranging from purely modern pieces such as *Coppelia* and *Sleeping Beauty* to dramatic modern pieces such as *Othello* (choreographed by Peter Darrell and staged for the Athens Ballet by Nigel Spenser, 1982.)

The Athens Ballet has always in-



Katerina Rodiou

cluded the work of well known Athenian choreographers Leonidas de Pian and Yiannis Metsis. The Ministry of Culture gives intermittent financial support for its work.

The Contemporary Dance Group of Haris Mandafounis

Haris Mandafounis is a talented choreographer who works his own characteristic mixture of modern and jazz with human themes and subtle humor. In recent years he has presented *The Ordinary Family*, (Ekfrasi 1981/2), *The Reformer* (Athens Festival 1983), and his work has often been seen on Greek television. *The Children Play* (1984) was performed at the Elliniko Theate and received with great enthusiasm by packed audiences. The group is small – 10 dancers – and was subsidized for the performances at Herod Atticus last year but otherwise has no regular funding.

The Small Dance Theater of Lia Meletopoulou

A relative newcomer to the Greek dance scene, this group is aptly described by its own name. It is small with only six contemporary dancers showing the influence of Lia Meletopoulou's training in Athens with Ms. Matei and her recent collaboration as a teacher at the La Mama Dance Theater in New York.

The choreography exhibits a concern for contemporary Greek realities and the expression of the themes reveals a close knit, well organized group.

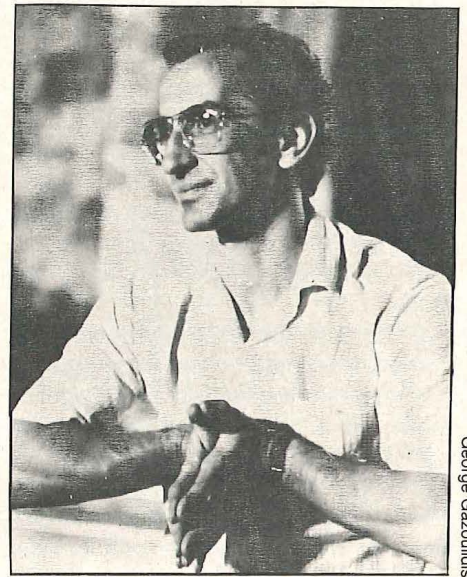
The spaces in which Lia works give a clue to her style. Her first program two years ago was presented in a disused brewery, *Technohoro*, and last year's

program was in a converted timber factory on Vouliagmenis Avenue.

Bouri (directed and choreographed for by Nena Papayorgiou)

With the support of the Ministry of Youth and Recreation this group has just finished a busy year. It consists of 11 dancers, two actors and one musician and cooperates with the Association of Contemporary Greek Music, using music by Stephanos Vassiliadis, Xenakis and Vlachopoulou. Nena Papayorgiou spent a year in Germany with Pina Bausch and recognizes the strong influence of Bausch in her work. The last program included themes ranging from spirituals to Greek mythology.

The group appeared to capacity audiences throughout the *Dromi '84*, a



George Gazoulidis

Haris Mandafounis, director of the Contemporary Dance Group

month-long showcase of music, jazz and dance held in April. It also took the show to the School for Children with Learning Disabilities at Daou Pendeli, to Koridalos State Prison, to a psychiatric hospital and the Athens Girls' Reformatory.

The Hellenic Horeodrama of Rallou Manou

The Horeodrama is the most established of the Greek modern dance groups. Mrs. Manou combines vast personal knowledge of Greek mythology with modern dance. The distinctly "Greek" flavour of her work has proved popular in the Eastern Bloc countries where her company has often toured. Last season, the company presented a modern dance performance for children in Athens.

The Horeodrama appeared at Epidaurus last season under the auspices of the Athens Festival with a program based on Greek mythology. About 20

dance to the choreography of Mrs. Manou herself or at least under her direction. The group is funded by the Ministry of Culture and performs throughout Greece. The company also produces television programs for both Greek and foreign channels.

The Young Dancers and Choreographers Group of Katerina Rodiou

At a morning performance last season, at the Dimotiko Theater of Pireaus, this dynamic young group attracted such a large audience that only some standing room remained. The Dimotiko Theater, for those who don't know it, has a capacity of 750.

Katerina Rodiou says "We try to present a balanced enjoyable program, very dancey, and not too many heavy dramatics."

The 11 group members are all ballet trained but their themes and style are contemporary. A full-length work is underway for winter.

The Dance Theater of Nafsika

Aime de Ligniere is the director and choreographer of this group, administered and supported by the Dance Institute. A former Bejart dancer, he is current director of the State Ballet School of Belgium and special examiner at "Moudra," the Bejart School.

This newly-formed group comprises 11 dancers, and started performing in Corfu at Easter, and travelled to Cyprus and Israel.

The present program includes music by Vangelis Papathanasiou, William Rousse, Herman Van Veen and Antonio Vivaldi. Work has started on a new piece to music by Theodorakis. Dance

Institute spokesperson Sophia Petropoulou, describes the style of the company as "ballet based, but contemporary in expression."

The Hellenic Ballet of Rene Kabaladou

This is a group of 17 dancers who have performed all over Greece (but not in Athens) with *Ekfrasi* and toured in the Middle East. Its repertoire, many pieces choreographed by Rene Kabaladou, includes pieces to music ranging from Bach to Markopoulos.

In the current Athens Festival program there were four pieces choreographed in what Ms. Kabaladou describes as "Modern expressive dance based on classical ballet." For two of them the music was commissioned from Th. Antoniou and N. Yorgousos. The other two pieces are by G. Tsadari and Markopoulos, two renowned outstanding musicians. The Hellenic Ballet's Festival performances are subsidized by the Greek Tourist Organization.

The Liriki Skini

A full classical ballet company is kept on call by the National Opera (Liriki Skini) as in so many countries. However, they have done less dance in recent years and more opera. Last year there were four theater performances and 12 television appearances of dance with 100 or so opera back ups. These are full-time civil servants with pensions and relative financial security, which seems to immobilize them as dancers.

A classical repertoire is preferred (*Don Quixote* and *Giselle* are recent offerings) and indeed this is the only company with a large enough number of regular dancers to perform such ballets.

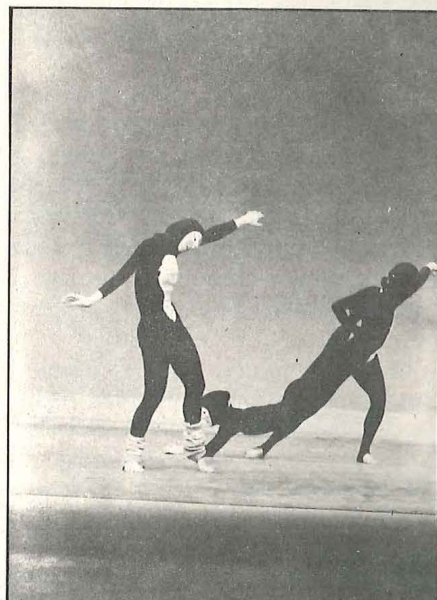
The Experimental Ballet of Yannis Metsis

Yannis Metsis is one of Athens' finest ballet teachers and for many years his group and work has been seen in Athens. For those who wonder what has become of this group, the answer is that they are not performing, for the time-being at any rate.

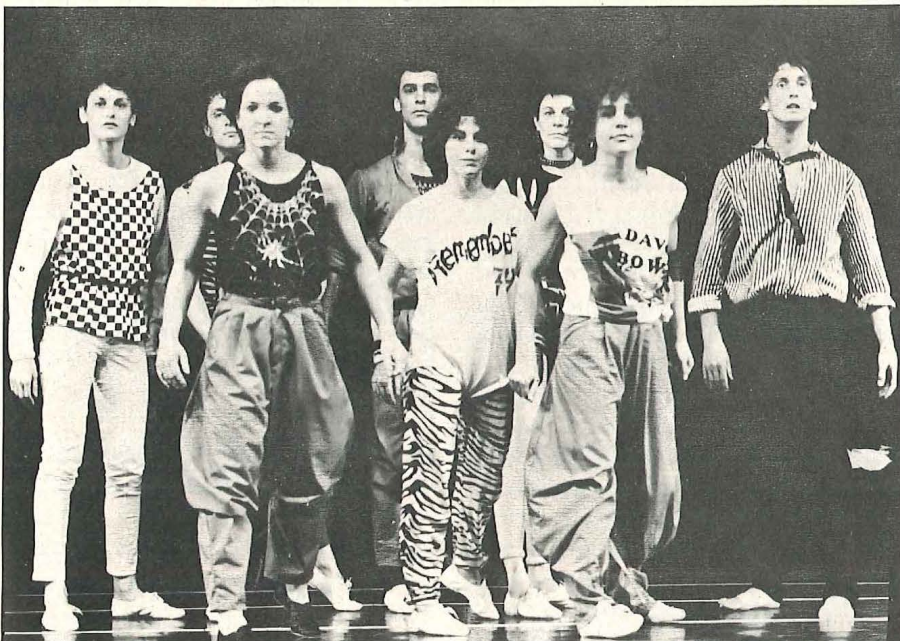
Folk Dance

A mention must also be made of Folk Dance. This is much loved in Greece, but professional performing companies are few.

A greatly respected dance anthropologist of long standing *Dora Stratou*, is the director of a large group of folk dancers which performs every summer night at Filopapou. She and her dancers are world famous and provide the most comprehensive showcase for Greece's rich tradition in folk costume and dance.



The Young Dancers and Choreographers Group of Katerina Rodiou



The Contemporary Dance Group of Haris Mandafounis

The other stronghold of Greek dance is the **Lyceum of Greek Women** which presents folk dance programs in various theaters and involves itself in teaching as well as performing Greek dance.

Other professional dancers in small groups can be seen in clubs and restaurants as tourist attractions.

Dance here does not lack large and enthusiastic audiences but it lacks money, proper rehearsal space, adequate theaters and technical support. Many dancers think that, most importantly, it lacks co-ordinated long-term government funding plan.

These problems have clear effects on the quality of productions seen here.

Helen Hayios and Julia Petch

Contemporary Rumanians

The Contemporary Art of Rumania, presented at the National Gallery of Art in September included paintings and sculptures representative of a variety of styles.

Ion Irimescu (b. 1903), the dean of Rumanian sculptors, has been known here since his one-man show in Athens in 1964. His two outstanding works, *Motherhood* and *The Church Choir*, reflect a classic purity of design. The former depicts a modern elongated figure holding a child in her arms with another standing at her feet, the curves of the child rhythmically blending into the mother's body. The latter work evokes choirboys chanting, their rounded lips almost echoing sound, and their eyes reflecting devotion. The smooth surface of the bronze has been rubbed to a dull patina yet it glows enough to allow a play of light and shadow.

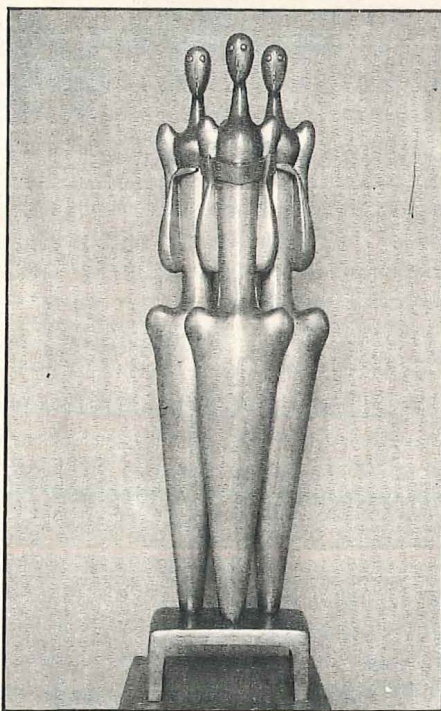
Michai Bukulei (b. 1940) recalls the Byzantine heritage with a large triptych of blond-reddish wood that relates to Mount Athos. The two side panels rest on odd-shaped blocks and resemble a monastery façade with a small window opening to reflect the lonely existence of the monastic life. The center piece is an obvious altar.

Nicolai Paduraru, another imaginative sculptor, (b. 1946) showed figurative bronzes including *Furrow in a Field*, a pathetic female who inches up a long perpendicular brass board, carving a wake of glowing gold. It is reminiscent of Andrew Wyeth's *Christina's World* and the poignant crawl of the child upwards through the fields. Paduraru's sculptures of an imaginary snake-like creature, the Iganu, are appealing. In these miniatures, the creature is sprawled on the ground contemplating its image from a copper disc, or fighting head to head with a fellow iganu, or dreaming of metamorphosing into human form, reflected in the brass mirror. Other sculptures of interest also were by Ovideu Maitek (b. 1925), who combines wood with Greek mythology in a series of works entitled *Gates of Oedipus* and history (*Macedonian Legions*). Just as Sylvia Radu (b. 1935) also demonstrated Hellenic influence in both *Christina* and *Portrait*, diptychs in gypsum.

The paintings were mainly non-figurative with the exception of the three sepia watercolors by Sorin Ilfoveanu (b. 1946). With naive style, these are portraits of a hunter, fisherman, and juggler. Sultana Maitek, born 1928 in

Greece, combines oil and gold leaf to create abstract fruit compositions outlining the shapes as if etched on metal. Sorin Dumitrescu's (b. 1946) architectural constructions, in mixed media, are weightless and airy as they soar upward in a perfect symmetry, creating illusory depth and space.

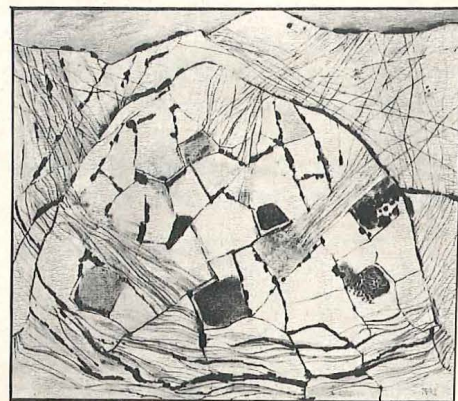
Fragmented images, vivid scenes, colorful as a circus, crowd the canvasses of Georgetta Naparus (b. 1930) who paints



"Church Choir" (1978) by Ion Irimescu

with great pictorial flair and uses color liberally. Wanda Mihuleac (b. 1946) paints imaginative ecology designs realistically rendering the texture of stone.

Deep russets and ochers are used by Horia Bernea (b. 1938) to paint variations of foods. And again Greece has inspired the paintings by Ion Stendl (b. 1939) *Centaur* and *The Knight from Thrace*. Viorel Marjinian (b. 1933) offered his own perception of a peaceful countryside, a figurative landscape *Spring in Palaga* of a hill dotted with miniature animals, trees, houses, and dabs of white paint. An abstract version of the same hill is an interesting contrast with dominant white and thin black lines delineating roads and pathways. Ion Patsea, who was born in 1924 in Macedonia and is one of the artists to exhibit expressionist compositions with strong primary colors, mainly still-lives with fruit. Most of the artists exhibited have had one-man shows and participated in group exhibits throughout Europe and the United States.



"Roads" by Viorel Marzinean

Long-Term Capital Gains

The mid and late 1800s in Athens was a boom period of building that concentrated on transforming a village into a European capital for a newly-formed nation. Architects Christian and Theophil Hansen, and, particularly, Ernst Ziller, designed many public buildings and private homes which enhanced the expanding city. Some of these original architectural plans and watercolor drawings by the three, who were attached to the Bavarian court, will be on permanent display at the Athinaiki Pinakothiki. Housed in the cultural center, (Pnevmatiko Kentro) this exhibit has been collected in honor of this year's 150th anniversary of Athens as capital of Greece.

Ziller's drawings of several neoclassic homes, some of which still stand, are especially beautiful, as they illustrate his aesthetic architectural style. The two-storied house he designed for Heinrich Schliemann, the excavator of Mycenae and Troy, was set on Panepistimiou, a prominent street of the newly-planned city. The watercolor drawings highlight many architectural details of this elegant home, including the graceful statues, now destroyed, that embellished the rooftop; the balcony arcade with its series of arches resting on Ionic columns bracketing intricate wall and ceiling patterns, still visible from the sidewalk; and elaborate mirrors accenting classic furniture, all designed by him. Sandwiched between modern buildings, the former Schliemann Palace, known as the Iliou Palace and which until recently housed the Supreme Court, is being restored.

There are drawings also of the Deliyorgi house, on the corner of Kanari and Akadimias Streets, which has recently been spruced up with paint. The architectural style of this building is less ornate. Ziller also designed the National Theater, which still operates on St. Con-

ROUNDS. GALLERY

stantine Avenue, and the exhibit contains many detailed interior and exterior plans of this massive public building. But the most outstanding of Ziller's watercolors is his design of the Municipal Theater that stood on Ludwig Square, named for King Otto's father. It was an imposing example of neoclassical design with centaurs and fountains adorning the entrance, decorative statues on the façade, arched doors and windows, all resplendent with ornamental details. Only Ziller's drawings and plans remain as witness to its grandeur for the theater was torn down in 1939 and even the square was renamed.

The major contributions of the Hansen brothers to the flavor of Athens were three impressive constructions on Panepistimiou Street: the Academy, the University and the Library. There is a single small watercolor by Theophil Hansen on display, which accents his brother Christian's austere university design between his own ornate creations of the Academy and Library. The Hansens' designs were executed by Ziller following their departure from Greece. Nellie Kyriazis, curator of the Athens Municipal Gallery, tells of numerous correspondence exchanged between the men concerning construction details. These letters are now in a Danish museum.

Oils and watercolor prints depicting life in historical Athens make up another part of this exhibit. Artists on display include: Edward Dodwell, an Englishman enamored with the Greek countryside; Vincenzo Lanza (*Adrian's Gate; Acropolis: Monument of Lysicrates*), an Italian who eventually became a professor at the School of Fine Arts during the reign of Otto; Dimitri Galanis, the engraver, with his famed *Beautiful Athenian Lady* in ethnic costume; and Emmanuel Zairis with *The Sakoulé*, (The Baggy One) an eccentric Athenian character in top hat, long coat and baggy pants, shouldn't be missed. There are some small pencil sketches by Gounaropoulos of the Acropolis and Lycabettus, a woodcut by Tassos showing a view of Athens, and a few landscapes by Nikos Nikolaou and George Prokopiou. Also noteworthy are drawings showing the many different designs of door-knockers from the neoclassic period.

(The permanent exhibition begins in early October at the Pnevmatiko Kentro on Akadimias St.)

Mary Machas

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Mix of Skills

The seventh Pendeli Summer Festival which took place in the Mansion of the Duchesse de Plaisance (Plakentia Mansion) in Pendeli ended with a concert by members of the Collegiate Chorale of New York City, the Mid Western Community Chorale and some of the Connecticut Opera Soloists. They performed several operatic pieces as well as a number of choral and symphonic ones. It was a curiously amateurish and professional evening at the same time. But it was enjoyable!

Mozart's "Coronation Mass" was well prepared and the tiny orchestra did what it could. The chorus sung more or less decently. Some of the soloists were fine and the black soprano in *Porgy and Bess* was excellent. On the other hand God knows why they had to massacre the overture to Rossini's *Barber of Seville* and Beethoven's Fifth Symphony. In any case the variety of musical pieces selected, the brio and fun of all involved and the beautiful setting of the small palace were, as I said, hugely enjoyable.

The Royal Philharmonic

With the arrival of the R.P.O. and Vladimir Askenazy we are back to serious business. The orchestra, with the famous pianist as conductor, gave two concerts. The first, on July 30, was structurally the most interesting; it started with Walton's "*Scapino*" overture, a brisk, humorous, witty, musical farce. It was remarkably well done, with the R.P.O.'s glittering woodwind brilliantly alternating in the rapid changes of color and comedy. I think that the woodwind and brass are this orchestra's real asset. The strings, though, lacked the richness of tone encountered in some of the world's leading orchestras.

The program continued with Prokofiev's Third Piano Concerto, opus 26, a magnificent work written at the same period (1921) with – and very different from – the composer's *Classical Symphony*. The work is brilliant and animated. The technical skill required of both the orchestra and the soloist is exceptional and John Vakarellis, the London-based Greek pianist, as well as the orchestra, were marvellously limpid and exciting. I am in the unhappy position of belonging to a minority concerning my views on Askenazy's conducting. His balancing of the orchestra with the pianist was less than perfect. One sensed a strain in the synchronization between the two and an absence of some of the

qualities of wit and spirit for which this concerto is rightly famous. Vakarellis is showing himself to be a brilliant pianist. His playing is now mature, and carefully balanced. The sound produced was rich and solid in the noisy parts, esoteric and otherworldly in the others. It was he, mainly, who understood and brought to the fore the intellectual qualities of Prokofiev's great work.

The program concluded with a technically impeccable interpretation of Shostakovich's Fifth Symphony, probably the composer's greatest work. It is a masterpiece of this century, written shortly after the composer abandoned his so-called formalistic style. It is continually varied as to its orchestral sound and its tension is never allowed to flag. Shostakovich's thematic work is bold and the development is linear. The composer writes mostly in two parts, achieving a remarkable, almost unparalleled in recent years, transparency of texture.

My feelings for Askenazy's rendering are mixed; the transparency and variety of orchestral color were very much present, and a delight to the ear. But the tension and excitement were not always as high. I suspect that Askenazy's temperament is not in full accord with that of Shostakovich. Nevertheless this is a qualified judgment and should not be interpreted as implying that the brilliant sound that evening was erroneously directed.

Mozart of the Spheres

The R.P.O.'s second program next day started with Delius' *On Hearing the first Cuckoo in Spring* a piece of romantic and impressionist music which, according to Wosterman "seems to shimmer and constantly dissolve."

The R.P.O., always impeccable, gave us a marvelous interpretation of a piece rarely, if ever, heard in Greece. It is to Askenazy's credit that the inclusion of an interesting, though short, English piece of good music proved to be so fruitful a product of his conducting.

But the Herod Atticus Theater was packed, scandalously overpacked to be precise, for Askenazy the pianist. As both pianist and conductor he interpreted the Concerto Nr. 20 in D minor KV 466 by Mozart, a work written in 1785 and well above the others in quality. Its popularity is understood when one realizes it combines emotional warmth, a definitely "romantic" characteristic, with a certain gloomy reserve, a quality rare, but not unfound, in Mozart.

It was in this work that the interpreta-

tion as a whole left much to be desired. Askenazy, to be sure, was great. The piano in his hands pleaded and purified the agitated orchestral theme of the first part with its friendly gestures. In the second, one was introduced to a world of ecstatic, and yet never heavy, melancholy, while in the third the agitation, most appropriately, was transferred from the orchestra to the piano. But my opinion that conducting and interpreting a solo part of major importance at the same time should not be combined was strengthened.

The orchestral part lacked pathos and excitement, particularly in the two quick movements against which the piano is supposedly reacting and which it certainly complements. The sight of a great pianist absorbed in his instrument most of the time and rising (in a rather funny way) to conduct only when not playing was not particularly inspiring. And it is strongly regrettable that – in spite of the R.P.O.'s excellence – Askenazy the conductor was inadequate exactly when he was most needed: to balance Askenazy, the decidedly great pianist.

Best for French Music

Next came the Bordeaux-Aquitaine orchestra combining a child prodigy of the past, Roberto Benzi, with one of the present, Dimitris Sgouros, the pianist. Roberto Benzi has managed to do what is so often truly required, and yet rarely done: to upgrade a second-rate orchestra, give it distinction and bring it to the fore. This is precisely what he *has* done with the Bordeaux-Aquitaine orchestra whose lesser quality and distinction compared with the R.P.O., that preceded it, and the Leipzig Gewandhaus that followed it, made it no less worthy to listen to.

It is true that the marvellous clarity and agility of the R.P.O.'s woodwind and brass were absent. It is equally true that the strings did not possess the homogeneity and precision of those in the Royal Philharmonic or the astonishing coherence and the sensuous strong sound of the Gewandhaus. But comparing is often falsifying. For the B.A.O. is now an excellent group just under the great leading orchestras in quality and, occasionally, surprisingly close to them.

On August 6, it showed both its weakness and its strength. For whereas the two German works were interpreted in a way that left much to be desired, the French ones were exuberantly and remarkably well done.



The overture to Weber's opera *Oberon* was almost badly performed. The strings were often inaccurate and with this characteristic stiffness of sound – reminiscent of the *Kratiki* – in the woodwind and brass. There were also problems of synchronization. Brahms' Second Piano Concerto is often referred to as a "Symphony with obligato piano" for it is a work large in form and technique in which the piano is organically interwoven with the symphonic structure.

The soloist in this tremendously demanding work was Dimitris Sgouros. The brilliant young man – at the age of almost 17, he is leaving adolescence – played with an astonishing pathos and force. It is futile to argue whether all this dedication was faithful to Brahms or not, for the mere surrender of Sgouros to the music, as he felt it, and his impeccable technical accuracy make it impossible for the critic to go any further. He is young and we must accept the effect Brahms has on a young man, in fact we should count ourselves fortunate when we have the rare privilege of being able to do so.

The orchestra under Roberto Benzi was efficient and careful not to disturb the balance but, I am afraid, the conductor was mostly absorbed with following the fiery young pianist. Having done so one can already give great credit to Roberto Benzi.

But the orchestra and its conductor rose to high levels of excellence when they performed Ravel's works. First, *La Valse* (1921), a symphonic apotheosis of the Viennese Waltz planned by Ravel in three scenes: the first, something of a fog later penetrated by a ray of light, the second, in which waltz rhythms in the style of Richard Strauss emerge and

there is a "confusion of waltzing couples" and the third in which *La Valse* reaches its apotheosis. Roberto Benzi understands the nature of impressionism extremely well and, in his hands, the music and the orchestra were led to an unbelievably happy marriage. The uncertainty of the first part was so transparently given as to make one expect its quick dissolving. And what a glorious crescendo after a most careful and subtle scaling of orchestral color and dynamics!

Bolero (1928) was treated in the same masterly way; Benzi never forgot that this is the work where the ostinato principle reaches the highest perfection. His crescendo over the 18-bar melody of the restrained bolero rhythm was an unbroken line of expected yet always surprising repetitions of the theme, but with more instruments to add color and weight. What a magical moment he achieved with the entry of the violins first in single line, and then in chords! And what an excitement when the theme – repetition variant, pattern is suddenly broken and the theme, fortissimo, leads directly to the variant. A big bravo, for all this was *not* achieved while conducting the Berlin Philharmonic.

Discipline and Pathos

The Gewandhaus Orchestra of Leipzig is probably the oldest (1781) and one of the most historic orchestras of the world. Under its conductor, Kurt Mazur, it gave two memorable concerts in the Herod Atticus Theater on August 27 and 28.

It is sad that the traditional Beethoven classics program was not avoided. And, again, *Leonora Nr. 3*, the Third Piano Concerto and the Seventh Symphony!

The orchestra was, in every way, deserving of its great reputation: unbelievably coherent, powerful, and homogeneous. Its strings are not only brilliant but of a strong and sensuous quality as well.

Kurt Mazur's approach to Beethoven is revolutionary. He sees in the composer a fiery liberal spirit, a revolutionary. And his interpretations had the defects of their merit. Passionate crescendos, frenetic pace excitement, romance in the Concerto's second movement. Having had too much of the serious, reserved and academic Beethoven renderings this was a surprise, coming as it did from one of the world's most academic orchestras. But there were defects: the woodwinds in particular were audibly strained from the effort. They seemed to me less adapted to velocity than those of Lon-

don's Royal Philharmonic. Unfortunately, the pianist Annerose Schmidt, in spite of her clear articulation, was hard and often metrically inaccurate, in sharp contrast to the accompanying perfect orchestra.

The second concert was probably the most interesting. Wagner's *Die Meistersinger* overture was an astonishing display of contrapuntal clarity and overall majesty. One rarely hears the parallel melodies so clearly carved and singled out. And what grandeur at the gigantic climax!

George Sisilianos' *Antiphona* was the second work. More interesting and disciplined than many other Greek composers, Sisilianos lays carefully his material in a succession of events for each section of the orchestra – hence the *Antiphona* of the title. He does not avoid the ubiquitous glissandi in semi-semitones (or less) and other, by now traditional, stamps of modernity, but his structure is firmer, better organized.

The apotheosis of the orchestra and Kurt Mazur was Bruckner's Third Symphony. One of those rare combinations of grandeur, reserve and excitement, which are nowadays rarely encountered. A classical approach in pace, rhythm dynamics but a personal one in all the details, in the color of this magnificent piece of music, Kurt Mazur, interpreting this colossal symphonic work drew from the orchestra's great tradition, profited from it and then, in his turn, imbued the orchestra with his own passionate ideas, this time refined and controlled with respect for those over whose heads he was conducting.

Dimitris K. Katsoudas



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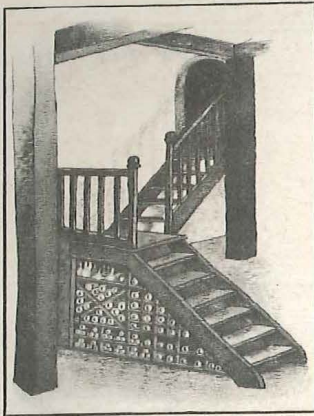
The original Greek taste



A Guide to the... hic... Kavas around Town



Elaine Priovolos



Cellier, which has been in business for approximately 45 years, is the oldest existing kava in Athens.

Although it stocks well known Greek wines, it is known for its large inventory of imported wines and liquor. This is the kava to go to if you have a yen for 30-year-old *Ballantine* whisky (11,500 drs) or want to give someone a bacarat crystal decanter of *Courvoisier* brandy (8,130 and 9,000 drs). Most of Cellier's business consists of gift baskets filled with quality wines and liquor.

Kriezotou 1, Kolonaki
Tel. 361-2808, 361-0040
Leoforos Kifissias 238
Tel. 801-7149

Kava Gotsopoulos is noted both for its good selection of wines and liquor as well as its catering service. Among the Greek wines you will find here are A. Paparousis' *Petite Fleur* (116 drs.) and *Drossalis* (319 drs.), both white wines from Patra. *Tipota* (nothing), a brandy liqueur priced at 400 drs., is exclusively sold by this kava. According to legend, the owner of the distillery, Nick G. Biris gave the brandy its name because most Greeks respond with an automatic *tipota* out of politeness when offered anything. Thus, went Biris' reasoning, when a Greek says *tipota*, he or she will be offered his brandy liqueur. The kava caters cocktail parties and provides such goodies as caviar, a variety of cheeses and *avgotara*, a fish roe from Messolongi available only once a year.

Souidias 47, Kolonaki
Tel. 723-0040, 723-0229

NOTHING

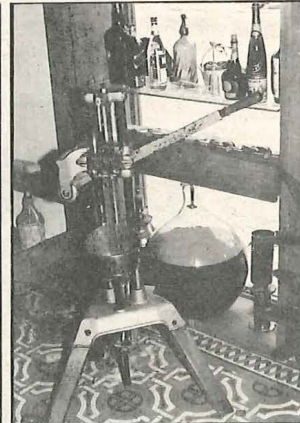
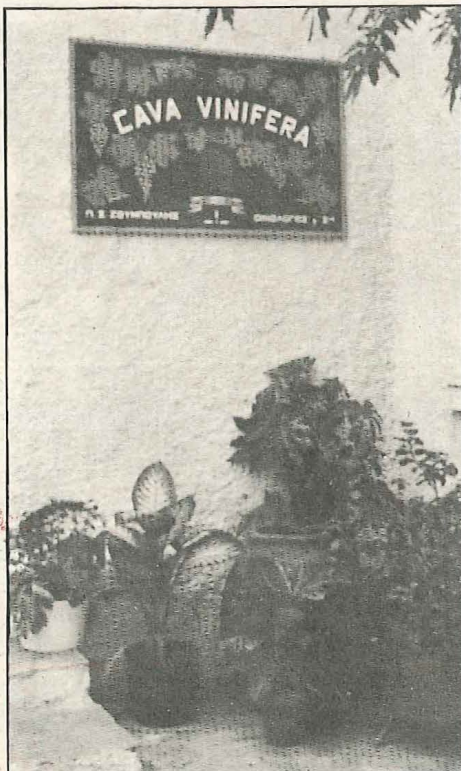
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Nick G. Biris

TRIPOLIS - GREECE

INV. invention - PATENT
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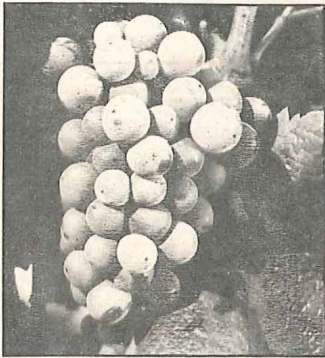
Ο ΙΔΡΥΤΗΣ 1900-1973



Several excellent but little known Greek wines are found at **Cava Vinifera** among them *Thirsos* and *Semeli*, both dry white wines from Stamata (165 drs). The kava has recently begun to exclusively bottle wine from the Hatzimihali vineyard. The *Hatzimihali* red (360 drs) is young but has the potential of becoming a very good wine. The dry white is priced at 290 drs. A freezer barrel is available for parties as well as mixers and snacks.

Leoforos Kifissias 317
Tel. 801-5872

Regional Wines



A large variety of Santorini wines can be found at **Kava Fina**, including the dry red *Caldera* in bottles (153 drs.) and from the barrel (50 drs. per ltr.). *To Rivari*, a dry rose bottled by Rousos, is 126 drs. a bottle while the dry white *Nikteri* goes for 185 drs. The island of Paros is represented by a dry white wine call *Trovatore* (131 drs.).
12 Zakyntos, Kypseli
Tel. 801-8953

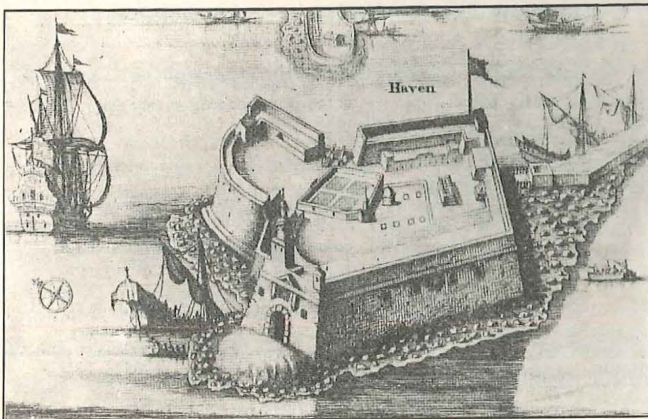
One of the few true kavas left in Athens, **Vino Santo** is a treat to visit simply because of the surroundings – huge barrels containing homemade ouzo (priced between 170-200 drs. per ltr. according to alcoholic content) and the rich aroma of Santorini wines. Three dry wines are sold here: a white wine, *Nikteri*, at 65 drs. per ltr.; a rose at 65 drs. per ltr.; and the

dark red *Kaldera* at 70 drs per ltr. For those who prefer sweet wines, there is the red *imigliko* (100 drs. per ltr.) and the very sweet red *Vino Santo* (200 drs. per ltr.). In addition the kava also stocks several cognacs in barrels which vary in price according to age and quality (160-250 drs. per ltr.).
12 Fanagriotou (off Leoforos Alexandras) Tel. 646-4556

The Agricultural Co-operatives Union of Irakleion, Crete exports most of its members' wine in hyma form but there is always some available in six liter bottles for the individual customer at below retail prices. Retsina is the cheapest at 228 drs. but the rose (258 drs.), dry white (268 drs.) and dry red (270 drs.) are reasonably priced. For those who prefer bottled wine there is *Malvicino* (110 drs.), a red wine, *Rodolino* (105 drs.),



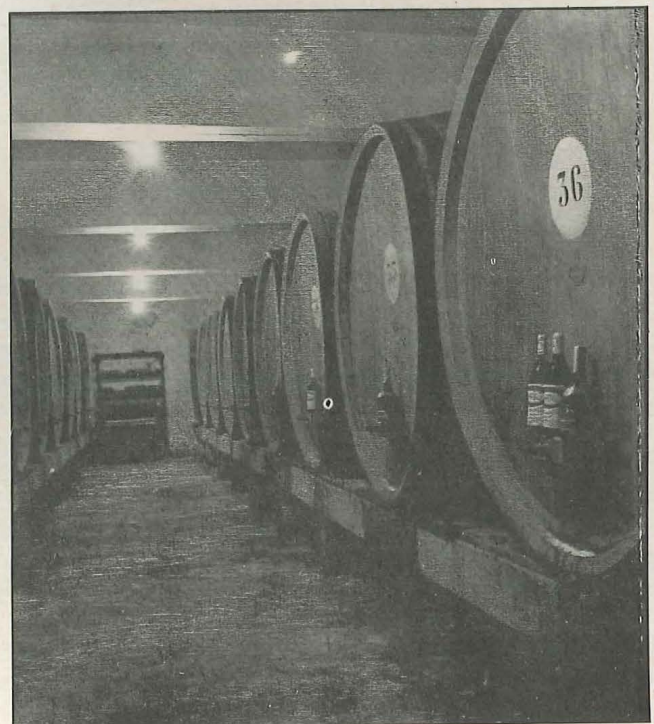
a light rose, *Domenico* (100 drs.), a dry white wine, and *Domenico-Retsina* (38 drs.).
Pratirion I K. Loukareos 29
Tel. 644-9422, 642-9036
Pratirion II Central Vegetable Market of Athens
Tel. 482-5522
Pratirion III Pireos 209
Tel. 342-3975



Twenty villages are represented by the **Peza Growers Co-operatives Association of Irakleion, Crete**, which promotes their agricultural products here and abroad, including wines. Kavas are the principle buyers but individual consumers can purchase wine at below retail prices. The *Logado* series of dry wines (red, rose and white) is priced at 130 drs. per bottle while the *Mantiko* wines are sold at 145 drs. In addition,

there are two categories of *Ekavi retsina*. The higher quality retsina, which is exported to the US and Europe, is 95 drs. per bottle and the *laiki* variety can be had for 40 drs. Retsina can also be bought from the barrel at 30 drs. per ltr. *Calypso imiglikos* (55 drs. per ltr.) and a rose (30 drs. per ltr.) come in hyma form as well.

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☛ **Kifissias Plaza** (above) is a multi-use building covering an area of 16,500 square meters and is designed to cater to all who use the building including employees in the offices or visitors to the shops. It respects, and in fact enriches, the environment while promoting, without provoking, the enterprise or organization that chooses it as a base for business. The building's concept is to provide a "livable" working environment for those who will spend their days there. Now being constructed by Elias Barbaliadis Special Building Construction, Kifissias Plaza is located in the heart of the New City of Athens at Aghia Konstantinou 61 on the corner of Kifissias Avenue. In addition to this convenient location and its pleasant architecture, there are a number of other attractive pluses to the potential tenant or owner of shop or office space. These include: the large entrance from a sideroad; easy accessible parking connected to the offices by central staircases; central air conditioning with energy storage but separate meters; central maintenance and repair facilities; multi-level yard with a bistro and restaurant; a layout that ensures privacy for both offices and shops; a professional security system; and a lasting architectural personality. For more



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information contact telephone 291-8132 or 228-0347. Telex 219852 BARB GR.

☛ **Olympic Catering** recently took over the East Terminal's International Airport Restaurant showing great potential for turning it into a successful and profitable business. The restaurant will be open 24 hours seven days a week offering the best of Greek cuisine. Reasonable prices, good service and quality fare are available to as many as 800 diners at a time. Balls, cocktail parties or other large affairs can also be accommodated by arrangement. A special room for travelling VIPs can entertain 50 people and every Sunday a well stocked lunch buffet offers a large selection of delicious food at a decent price. Olympic Catering, the sister company of Olympic Airways, was

established in 1975 and caters to the Greek Army as well as many other public organizations such as Athens University, the banking community and even private companies and factories. All incoming international flights serve meals prepared by Olympic Catering and this, combined with the airport bars and coffee shops, makes up 60 percent of the company's activities. Many special meals are prepared for travellers such as vegetarians, diabetics, infants or those who are kosher. "We believe absolutely in combining the quality of meals with the quality of service," said the company president at the restaurant's inauguration recently. Notis Belbas went on to say; "We always try to keep both up to our high standards." **Iréne Liadelli**

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Should you be a British shipowner who wanted your interests taken care of in Greece, you'd be in good company. Morphy & Son, now represented by Richard Morphy and his cousin Chris, is a ship agency which handles the business interests of such illustrious British shipping companies as Cunard and P & O, to name but two of the perhaps half dozen or so leading names the company represents.

As Richard discreetly puts it, "We handle the owners' business in Greece."

That means everything from market development throughout the eastern Mediterranean, involvement with stevedoring, container ships, down to passenger handling when cruise ships are involved.

The company also represents British Schools Abroad and looks after students who come to Greece as part of a holiday or study group.

Richard, now 54, has strong connections with Greece, although he was born in Jersey, one of the Channel Islands. He went to school in Athens before the war then was evacuated to Africa and continued his schooling in Egypt and South Africa before going to England.

He studied at Imperial College in London and went into industry following graduation until 1970 when his family asked him to come to Greece and get involved with the business. As British industry didn't look particularly promising in the late '60s, Richard did just that.

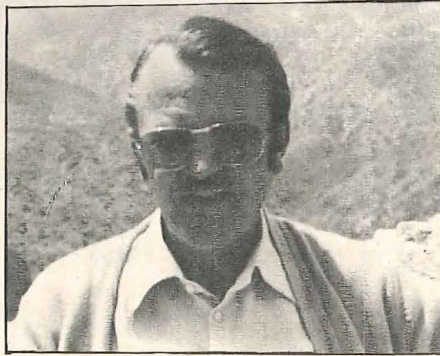
He, with wife Poppy and two of their three school-age children came to Athens, and although the family has grown and moved back to London, Richard and Poppy now call Greece home.

"We maintain roots in England, but I wouldn't really want to go back," says Richard.

It's not surprising that a ship agency man should like the water, and this one enjoys sailing and puttering around merchant ships at anchor.

"Going over water gives one a liberated feeling," he says. "It's very relaxing and gives a feeling of being right away from everything."

With phoné calls likely to come in from all over the world at any time of the



Richard Morphy

day or night, Richard says his job never really stops. But he tries to fit some exercise into his schedule and plays tennis as often as possible.

"I also like to get out of town and explore by car or boat. Greece is a fascinating country. The old Byzantine monasteries give one a feeling of leading to modern Greece. It's the variety of ancient Greece with the Byzantine influence which is so fascinating." (Morphy & Son, tel. 412-2171)

Scents Sense

You've probably seen those cute little pots of cream perfume called "Flowers of Greece," and it's a bit of a surprise to learn that they're the brainchild of a New Zealander, Francesca Brice Helmis.

The idea came to her about four years ago when friends would ask her to bring back small bottles of perfume from trips abroad. It seemed a logical idea to make a perfume here in Greece which would be available in small containers. And the flowers of Greece seemed like a logical starting point. Now Francesca's business, which she runs with partner Dionysos, boasts 16 different fragrances, including exotic Cinnabar and Elixir, as well as Greek floral delights such as Jasmine and Wild Rose.

Francesca, 28, hails from Wellington, but has done a lot of traveling since she dropped out of teacher training college.

Since leaving New Zealand in 1975 she has lived in England, Spain, Holland and Wales and was involved at various times in running a macrobiotic restaurant, a poster business and the flea market in Ibiza. She came to Greece for a short period in 1977 and has been here on and off since. Originally she was involved with a yacht charter business near Halkidiki.

It was after working hard at that for two years that the perfume idea began to take shape. From the start, every little ceramic pot has been handmade. Even the perfume is poured by hand. The cork stoppers too are made locally.

"The design is simple and practical," says Francesca. "You can drop it in your bag or pocket and it doesn't spill or leak."

The present pot idea evolved from more complicated ones which would naturally have meant selling the perfume at a higher price. "I wanted to keep it simple," says Francesca, who, with Dionysos, trudged around most of mainland Greece and the islands looking for the right kind of shops to stock "Flowers of Greece."



"We want to restrict it to only one or two shops on each island, and three or four in larger towns so it retains something special," she says. But the partners do have export plans in mind, which should get under way towards the end of this year.

Francesca is an adventurous type and has visited such eastern countries as China and India. Greece is home for her now, but as she says, "I live pretty much day-to-day. So here I am and enjoying it. Who knows what will happen in five or 10 years?"

Sailing Steward

As a steward for KLM, Augustus van Seggelen used to stop-over in Athens and try to charter a boat to go sailing on his own. The service he was looking for didn't exist, so in 1971 he moved to Athens to set up his own business, Seahorse, at Glyfada.

He started with 10 of his own boats which he shipped in by train from Holland. Such a shipment was totally new to Greek Customs, so the boats stayed locked up for four months while the authorities decided just how to handle them, and Augustus lost out on his first season here.

He began as a sailing school and began chartering in 1974. Now Seahorse boasts some of the most beautiful yachts, motor yachts and motor sailers afloat.

As well as operating from Glyfada for Mediterranean charters, he and his two

Promethean Fire



Marcos Hionos

Augustus van Seggelen

partners – Angela Tringas and Peter Chalamidas – are involved with a branch office of the company in Marco Island just off the Florida coast near Miami. Here the company offers yacht and condo charters, a unique holiday idea that lets vacationers split their time between a luxury condominium apartment and a chartered yacht.

Augustus, 39 and born in Nijmegen, Holland, now travels the world keeping up with boat shows to promote Seahorse and to entice owners to list their boats with his company for charter.

Married to Christine and with an 18-month-old son, this Dutchman loves living in Greece.

"I'd like to retire here. It's the best place to live but it's a shame to have to work here – it's almost impossible," he says wryly.

He's certainly come to terms with any difficulties, though, and has mastered the language sufficiently well to negotiate the sale of several boats entirely in Greek.

At Kavouri, the Seahorse Sports Center rents out all kinds of sea sports equipment, and throughout the summer months, two wind-surfing experts – male and female – are on hand to give lessons. One of them is the Dutch champ.

If you walk into the Seahorse office you'll see a lot of orange – a telephone, an ash tray, file trays, brochures, lamps, the handle of a cupboard, not to mention the company's Citroen jeeps.

"It's a theme – if people see orange when most other yacht charter companies use blue and white," says Augustus, "then maybe they'll remember us." (Seahorse, tel. 894-8503)

Helen Robinson

With this column, Helen Robinson waves a fond farewell to The Athenian and to Greece as she heads off to the U.S. to tie the knot. She wishes to thank all her People "victims," as she affectionately calls them, of the past 18 months for getting into the spirit of the thing.

Actor Manos Katrakis died last month and was given a state funeral at the Athens Metropolitan Cathedral on September 4. His versatile career included a *King Lear* which combined the subtlety of Olivier's with the grandeur of Wolfitt's with the addition of that majestic agony which was his preserve alone.

The following is extracted from a personal interview he gave in January, 1983, for the book "We Live in Greece," Wayland Press, 1983.

I was born in the town of Kastelli, Crete, under the sign of Leo, at 2 p.m., on August 14, 1909. Because the birth of a boy is cause for celebration there, my mother, as soon as I was born, announced her delivery by taking up my grandfather's shotgun and firing it several times into the air. She was a woman much loved in Kastelli and a fine cook. I inherit my love of cooking from her. My father was a respected merchant but he fell on evil days.

Yet my mother, now in her poverty, wanted her five children to have the opportunity to grow up into decent human beings, so she brought us to Athens when I was seven.

I have become what I am completely by chance. As a child I loved to play *Karaghiozi*, the traditional puppet shadow-theatre. At eighteen, I got a small role in a silent film. Outside of the cinema in Athens where it was playing, a theatrical producer recognized me and asked if I wanted to pursue acting as a career. I said I did, and he took me at once to a theater down the street. That same evening I was on stage. A few months later, I had joined the National Theater Company. Things don't happen like that today.

Many things have happened to me during my life. During wartime occupation I joined a resistance group, doing my duty as a Greek. After liberation, when I was acting again, I was interrogated by the police and told to sign an act of repentance for being a communist. I refused, saying I had done nothing to repent, had collaborated with no enemy, betrayed no countryman. Yet they sent me to an exile camp on an island for five years. There I *did* become a communist, and I *remain* one. It's my belief that since we have gone through all other political systems in this country, none of which has worked, why not try this one and see what happens?

Many obstacles have stood in the path of my career. In founding the Popular Theater, I reached the summit

of my hopes without being able to sustain them financially. For decades I was banned for political reasons from performing at Epidaurus, the greatest of all ancient theaters. My first performance there in 1972 as *Oedipus Rex* was one of the most moving in my life. It was cloudy at the theater on the day I arrived. I lay down on the uppermost row of seats, looking up at the sky. It began to rain, and the rain became mixed with my tears.

Besides many roles in ancient tragedy, I have performed *Shylock*, *Othello* and *King Lear*, as well as parts in modern classics.

There were no drama schools in Greece in my early days, and I don't think those that exist now do much good. The springs of good acting cannot be taught; you have to learn to feel and express them yourself. Nevertheless, there are many good young actors, and play going is very popular in Athens. Sometimes there are as many as 50 plays running at the same time.

Every time you go on stage, even in the same role, it's like acting it for the first time. The audience is always different, and so, in a way, are you. During every performance, I always try to add to the interpretation; I never stop searching to correct errors and improve. Often, the audience helps me in this effort, and my wife, Linda, who is a dancer, is a constant source of support. We communicate completely and shape everything we do together. We have never had children, and this has been a great sorrow for us both. Every actor has his own rhythm – I can't stand those who cheat – and this is the way he communicates. Drama is the most perfect and the most difficult of all arts. It combines poetry, music, movement, painting, ritual. You can have all sorts of theories about it, but only the actual result can tell you what is right. I have always done what I believe.

This must have been a fascinating summer to have been in the United States. Beginning with the World's Fair in New Orleans, the excitement moved to the Democratic National Convention in San Francisco with its precedent-setting climax, then to the Olympic Games in Los Angeles, and finally to the Republican National Convention in Dallas. An American viewing all of the events must have experienced a mixture of pride, interest, and sometimes amusement. A foreigner would have been impressed, puzzled and eventually enthusiastic. For those of us who stayed here, ERT provided excellent coverage of the games.

Now it is autumn and the season is getting underway. In Athens that means lots of activity. Keep your *Athenian* handy all month to be tuned in to the arts, music, dance or films that will be available.

The much-touted all-night extravaganza will soon be upon us. Tuesday, November 6 at the Grande Bretagne Hotel we'll count the U.S. presidential election returns. People in Athens join with those around the world in sharing an interest in these results. However, because of the time difference, information starts coming in slowly about 11:30 p.m. and continues all night. A great party is planned to keep us busy while we wait, featuring dancing to live orchestras, disco music, live shows every hour, U.S and Greek fast food, six bars, election results posted as received, and live broadcasting by AFRS. Don't miss it. The door opens at 11:30 p.m. and admission is free.

Volunteers are welcome whether you are an entertainer or don't mind carrying chairs. The event is sponsored by the Propeller Club, AWOG and the American embassy, with an organizing committee under chairman George Angelis and co-chairman Jeanne Johnson. Secretary Peggy Fredrick will happily take your calls and put you to work. Phone 672-1813 today. You don't have to be American. All nationalities will join in the fun.

Rotary members must have been surprised to learn in last month's *Corner* that they are now purveyors of culture. Actually, Rotary does here what it does so well everywhere else: bring businessmen together for their mutual benefit. The difference is that Rotary in Greece meets for dinner instead of lunch and features speakers who discuss a wide range of business, political and cultural topics. Newly arrived

Rotarians are always welcome. Telephone the office at 362-3150 for details.

The true cultural organizations of the various countries are listed in the Organizer. Throughout the year they sponsor films, lectures, art and photography shows, sculpture exhibits and musical performances. At these institutes you can also find multi-lingual libraries.

The new officers for the Daughters of Penelope, which is the senior women's Auxiliary of AHEPA are as follows: president, Dr. Victorine Chappen; vice president, Catherine Carnatios; secretary, Connie Kaloyeropoulos; treasurer, Maria Douveas; and corresponding secretary, Effie Psetas. This worthwhile Greek-American organization is always busy doing good for others, so it is no wonder they are so well thought of wherever they go. For further information about their activities, telephone 751-6463.

are "listeners" are looking forward to their opening October 20 performance.

The International Club in the Semiramis Hotel in Kefalari is now even more international with the addition to the staff of Per Hoel. This young man, who arrived September 24 speaks six languages, has traveled widely and has some really forward-looking plans for the future activities of the Club. Go down and get acquainted - or telephone for information at 801-7231 or 801-2487.

The summer is always a changeover time for foreign residents in Greece, and no less for the diplomatic corps. This summer accounted for some long-term Athenians who will be much missed. Replacements are now beginning to come in for the following: Amb. and Mrs. Brahimi Lel Mili of Algeria; Amb. and Mrs. Marshal Johnston of Australia; Amb. and Mrs. Istvan



There were tears of pleasure and emotion when President Constantine Karamanlis attended the Nana Mouskouri performance at the Herod Atticus Theater during the Athens Festival. After an absence of so many years, all Greece wanted to greet this international star and favored daughter. Bill Lefakinis, chairman of the board of Valef Yachts Ltd. had arranged for a motor sailor for Nana to record a one-hour film on "Singing in the Greek Islands and the Aegean." In the meantime, Demi Roussos had also chartered a yacht and Bill arranged for a surprise meeting at the Astir Palace. Getting together after many years made it a special occasion for everyone. Showing their pleasure are from left: Kathy Lefakinis, Demi Roussos, Nana Mouskouri, Captain Costas and sailor Yiannis of the Valef yacht *Thalassa*.

The United Chamber Orchestra plans a new season to include chamber works by Beethoven and Reicha. The musical director, George Skafidas welcomes the return of musicians who played with the group last year and is holding interviews for new orchestra members. Contact him at 671-7710 for information. Mr. Skafidas and his wife Cynthia Bromka Skafidas recently returned from a busy summer in the United States, a highlight of which was a benefit performance for the Heart Association in Syracuse, N.Y. Cynthia was featured on the harpsichord with a trio playing baroque music using authentic instruments. Those of us who

Dobos of Hungary; Amb. and Mrs. Sean Ronan of Ireland; Amb. and Mrs. Khaled Madadha of Jordan; Amb. and Mrs. Janusz Lewandowski of Poland and Amb. and Mrs. Vladimir Kaboshkin of the Soviet Union.

Lufthansa's in-flight magazine is always a font of interesting tidbits, but one in particular seems in need of world-wide application. Did you know that the West Germans are capturing their history on micro-film which they then deposit in steel containers and bury in an air-conditioned silver mine almost 400 meters under a hill in the Black Forest? Included in the 270 million microphotos of documents already



These smiling faces were at a reception in the garden of the Canadian embassy residence in honor of the Royal Winnipeg Ballet, in Athens to perform at the Athens Festival. From left are Mr. and Mrs. Basil Beneteau of Northern Telecom Limited, the firm sponsoring the current tour, Mr. and Mrs. Edward H. Woodford, Charge d' Affairs of the Canadian Embassy in Athens, and from Winnipeg: Evelyn Hart, principal dancer, Mr. Arnold Spohr, artistic director, and Mr. William Risk, general manager of the Royal Winnipeg Ballet.

stashed away are some dating from Martin Luther's time through the great age of Prussia to Hitler's Reich. The project is estimated to require another 20 years' work and is being carried forward on a strict priority basis. German culture buffs complain that administrative matters have been given priority over Beethoven, Brahms and Bach, Kant, Goethe and Einstein whose place down the queue might perhaps prove fatal. However, a schedule is set and it is hoped that the entire cultural heritage will eventually be included.

The American Club in Kastrì plans to open the doors to some special activities for three months to introduce new arrivals to its facilities and events. Social gatherings for games such as Mah Jongg, bridge and Trivial Pursuit are excuses for people to get to know each other. Call Maria at 801-3971 to learn more.

Labor Day week-end provided a labor of love for golfers, swimmers,

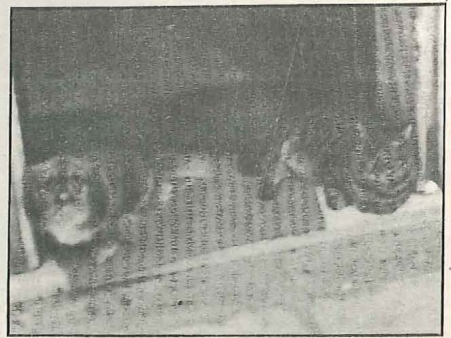
snorkelers, windsurfers, horseback-riders, readers and do-nothings who went to Hotel Meleton at Porto Carras for four days. The events organized by **Maraki Fischer**, newly-appointed director of the Recreation Center at Hellenikon, lured more than 50 Americans to make the trek north. About 40 golfers of several nationalities played the All-Nations Cup weekend tournament at the Porto Carras Championship Golf Course. The Greek Team of **Basil Aronis** and **Mike Kyranis** won the All-Nations Cup; the winner of the Stableford was **Duane Russell**, first gross was **Basil Aronis**, low net was **Earl Hollinsworth** and the runner-up was **Al Lopez**. Winner of the ladies low net was **Iris Roussis**. Fabulous weather cooperated to the fullest. **Chris Levendis**, vice-president of the complex provided a huge welcome, **John Carras** hosted a cocktail for the group at this famous hillside home above the hotel, and the awards were presented at a



Duane Russell receives trophy from E. Dracou, representative of the Greek Golf Federation, at a recent weekend tournament. At far left is M. Stratigakis, athletic director and tennis pro at Porto Carras, where the tournament was held. Behind the happy winner is Ruth Barry, golf pro.

closing barbecue.

Don't throw away old newspapers, periodicals, magazines, telephone books or anything else made of paper. Bundle them up and deliver to Ag. Dimitriou Greek Orthodox Church in Palaio Psychico on Fridays from where they will be sold to provide food for the elderly. AWOG ladies have been doing this for years and they would welcome assistance. Leave your donations on the steps of the small building behind the church.



Our two four-legged friends keeping watch over a doorway in Kolonaki wish to remind you that any contributions you can make for the Animal Welfare bazaar in November should be sent now. Remember, one man's junk is another man's antique. Don't throw it away, give it away! Call 643-5391 for particulars.

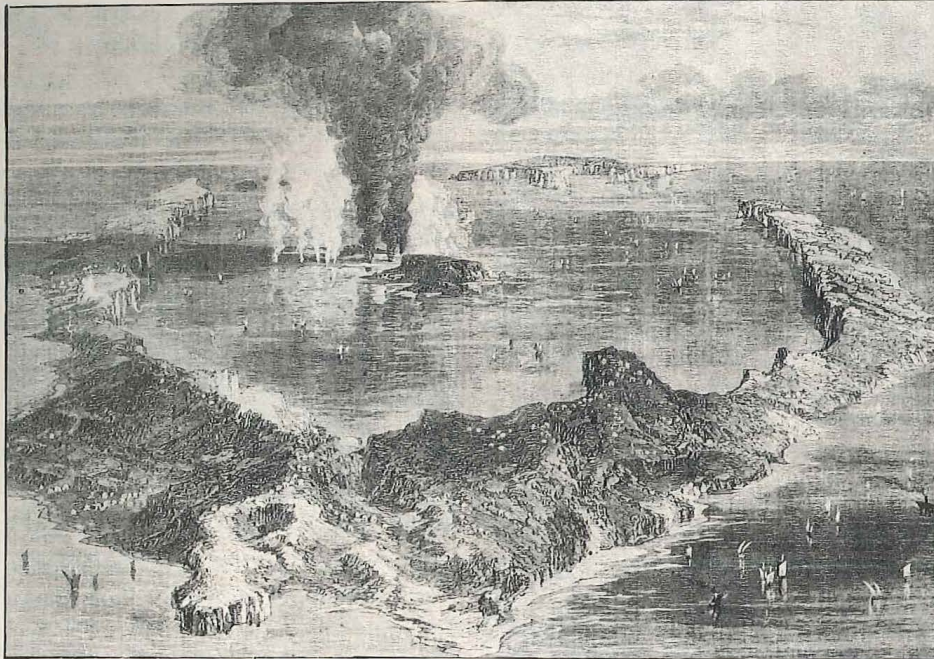
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Oia Today, Gone Tomorrow?



Santorini with the volcano. *The Illustrated London News*, March 1866.

Dateline: Oia, Santorini. Most of what I love about Greece ends where Athens begins. Unfortunately, in the second half of the 20th century, it has become all but impossible to make one's living where it is liveable, or live – in the full sense of that word – where one can make a living.

So, I live, after a fashion only, beneath the polluted canopy of our formerly exquisite capital, and make my way into the countryside whenever I can.

It doesn't really pay to go on and on about the foul air, the noise, the death of courtesy. Simply transpose what Evelyn Waugh said in *A Little Learning* (Penguin Books Ltd., Harmondsworth, Middlesex, England: page 33) about the obliteration of English villages, and you've said it all: "The process is notorious and inevitable. Expostulation is futile, lament tedious. This is part of the grim cyclorama of spoilage which surrounded all English [and I add, all urban, Western] experience in this century and any understanding of the immediate past ... must be incomplete unless this huge deprivation of the quiet pleasures of the eye is accepted as a dominant condition, sometimes making for impotent resentment, sometimes for mere sentimental apathy, sometimes poisoning love of country and of neighbors. To have been born into a world of beauty, to die amid ugliness, is the common fate of all us exiles."

So, seeking peace and untainted air and sea, solitude and a respite from the rudeness of dwellers in an all but uninhabitable "nefopolis," I came to Oia.

What resurfaced first in a psyche shell-shocked by six straight months in the city, was my lost sense of humor: Oia (pronounced Ee-ah), I found, lends itself mightily to puns. And since I'd brought along *The Bard*, the puns here were to be more than usually "Elizabethan."

Shakespeare became, of course, Shakesp-oia, Brutus was heard to exclaim, "Friends, Romans, countrymen, lend me your oias," and it was all downhill from there, what with King L-oia, Oia-go, Rom-oia and Jul-oia-et, Ophel-oia, etc. etc.

As the days of July, August and September passed slowly in the tranquility of this Cycladic village, I found my Athens-induced anxiety ebbing. Oia's O.T.E. links it, via only two cantankerous lines, to the outside world but, thank heaven, the lines are often out of order. Oians still speak to strangers on the street, and bend over backwards to render assistance. Oians don't ask you, at first blush, whether you're married, divorced, fertile or solvent. In Oia, my chronic sore throat vanished. I stopped coughing. I found I could sleep at night, and wake, cheerfully, to the braying of Oian donkeys, the crowing of Oian roosters.

But it took a full month for me to stop "racing my motor." The change of gears was heralded by an unheard of – for an Athenian – act at the local market. I sat down in a chair with my armful of groceries and let the group of shoppers that had come in *after* me pay and leave first. One incredulous member of the trio asked, "But weren't you ahead of us?" and I replied, simply, "I didn't come all the way out here to rush."

In Athens, rushing had become my mode of existence – rushing, and a sort of constant, irritable readiness – to assert my rights in queues, to force my way on and off conveyances, to demand the attention of indifferent or exhausted civil servants, clerks et al, to rebuke the surly, to defend, to reclaim, to secure, to protect...to wage war, in effect, on my urban neighbors. All the verbs in my Athenian lexicon, when I left in July, had become martial. I was turning into a proper city beast-lette, raging at my overcrowded, tainted, deafening, inhuman – poisoned and poisoning – environment.

Oia was to be my antidote.

But a peculiar thing happened out here, once the accumulated Athenian angst began to wear off. I began to see that all of that aggressive mode of behavior most of us embody in the city, the cities – the daily preoccupation with keeping one step ahead of everything, everyone – the "whole package" – is a smokescreen for an even deeper angst we all try to avoid scrutinizing too closely. If you spend all your time, and lights, fighting grocers, taxi drivers and landlords, balancing your precarious accounts, and scrambling to beat the next fellow out of something in the marketplace, you have no psychic energy left to spend on the real issues, the big issues. You can scurry about your business under a mushroom cloud and never once look up.

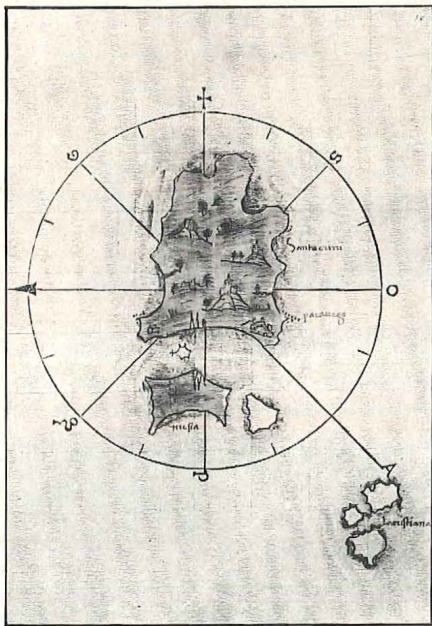
The headlines of '84 are full of nuclear war, just as the headlines of the late '60s and early '70s were full of Viet Nam and Cambodia. Back then, concerned with high school and university deadlines, it took about five years for it to dawn on me that, perhaps, I had a responsibility to *do* something. Now, I've had to come away to a volcanic isle at the edge of the Aegean to experience a similar epiphany. The people I know in Athens who say we can do nothing to prevent a nuclear war are doing just that, nothing, while simultaneously worrying about promotions, dental bills, traffic tickets.

I, and my friends in town, have proceeded, for at least the last three years, to focus on the peripheral, while sitting on the edge of a cliff overlooking a smok-

ing crater.

Meanwhile, we read the papers, perhaps adding terms like "nuclear winter," and "limited nuclear war," to our dinner conversation. We shake our heads over Reagan's chilling voice-test "joke," and speculate on what effect, if any, it will have on the election. But we go right on being made anxious by the smog, the blaring T.V. downstairs and the cost of tomatoes, when there's a bigger cloud on the horizon.

In the 20th century B.C., on the island where I write today, there flourished a civilization that makes modern day Santorini look like the backwoods in comparison. Anyone visiting the dig at Akrotiri, or the frescoes exhibited at the Archaeological Museum in Athens, will



Map of Santorini, after a 15th century watercolor by Christoforo Buondelmonti

come away startled. These Bronze Age Greeks with their fleets and central plumbing, their elegant pottery and graceful wall paintings, lived and thrived, unwitting, on the edge of oblivion.

When the eruption finally came, c. 1550 B.C., their culture, and *all* life on Santorini, ended. The explosion of the Theran volcano makes that of Krakatoa look like the pop of a champagne cork.

Today, the villages of Fira and Oia overlook the still smoking crater, and life goes on as usual. Do I alone on this uncertain precipice wonder when the giant will wake again? Here, in sight of the sunken cone, I sit at my typewriter and worry about my deadline; mail in and out of Oia is slow.

It is as absurd as my life in Athens and, when I get back to the city this winter, I only hope that, in the rush for that first taxi at the pier, I do not lose my resolve. If there's a Nuclear Activists' Group in Athens, I mean to find it.

DIS N DATA

Connie Soloyanis

Tunnel to Yugoslavia

On the heels of the film production of *Eleni* rolling in Spain, Jules Dassin's *The Tunnel* is set to roll in Yugoslavia. Production costs are much lower across the border, but another reason the spouse of Greece's Minister of Culture moved his motion picture project to the north is that the Yugoslavs offered the use of their army units... Amusing to note that Nicholas Gage, author of the best-selling book *Eleni* (which was sold to be filmed for a reported \$800,000 and has earned him over \$1 million), was awarded the Heinemann Prize for Literature in London. The \$2,000 the prize was established "for the encouragement of genuine contributors to literature, particularly those unlikely to command big sales."

There's talk that the Greek government is financially involved in Michael Cacoyannis' current film based on political events in Chile... It Had to Happen Dept: Reuters' Nick Michaelian is making his motion picture debut in a role described as "a debonair Humphrey Bogart" in Nicos Mastorakis' latest, *Skyhigh*, which was shot mainly aboard the luxury cruise ship MTS Oceanos... Janet Taylor, the tall, busy lead actress in *Skyhigh*, used to doubledate with outstanding Loni Anderson (during the latter's Burt Reynolds period). Artist Gary Van Haas, (cover artist for the July *Athenian*) plays a would-be KGB corpse in the same film.

If you haven't seen too much on the local tube lately of Danae Stratigakis, the attractive, dark-haired journalist and ERT producer, it's because she's been concentrating on getting her Ph. D. from Athens University... Bill Hoke, of Service & Supply International wrestles bears for a hobby. Fortunately, he's a good loser. One tip he passes on to would-be wrestlers, never hit a bear in the snoot. Qantas' Bill Stefos is responsible for those T-shirts with the emblazoned legend, I'm a Qantastic Bird Watcher.

Frank Capra Jr. writes friends here that his film production, *Gold Diver*, planned to be made on the island of Paros three years ago, is definitely on for next spring. As yet the decision has not been made on whether Audrey Hepburn or Catherine Deneuve is to play the villainess... Word from Anthony Quinn is that he is planning "a long holiday" on Rhodes (where he hopes he still owns property) when his current show on Broadway, *Zorba* finally ends its run.

Robert Keeley is scheduled to be named U.S. ambassador to Greece right after the New Year... During this month, the BBC-2 Forty Minutes television program is recording English tourists' reactions to the lures of Greece (assumedly all positive) for viewing at the beginning of next year... Eleni Comings (for the Greek "Lominnos"), top interior designer from New York, is here for a month to study the concept of Greek island architecture to incorporate aspects in her hotel decor. She was last in Greece in 1965... Francesca Brice-Helmis, the attractive New Zealand emigrant in Athens who created the successful "Flowers of Greece" cream perfume notion, is planning to extend her sales abroad, beginning with Hawaii and California... In his latest advertising, designer Michael Polatof introduces totally nude male models (with a fully draped female.)

George Selimis, GNTO chieftain of public relations and advertising, off duty is a fine bouzouki musician with a repertoire including Turkey in the Straw, Chinese folk songs, and standard bouzouki offerings... John Efthymiou, of the Los Angeles GNTO office, appeared as a bouzouki singer in Athens night clubs before moving to the States... George Efthymoulidis, genial general manager of American Express for Greece and Cyprus, is up for a big promotion, but he's not talking... Sergio Gabriel, the Chilean guitarist presently about town, is mulling a guest concert appearance with the Uruguayan troubador Nicky Blue. They're buddies from childhood.

Local friends are encouraging recently transplanted Harry Stathis to start another English language daily in Athens...

An innovative monthly magazine for women in English is in the planning stages for Athens and environs, with the first edition tentatively set for the end of this year... Plans for an Athenian edition of the Rome Daily American have been shelved.

The Glyfada Golf Club has raised its playing green fees to \$50 a game on weekends... Vassis Trakas, daughter of the popular tourism reporter Aleko Trakas of *Kathimerini*, who is a successful French language tour guide, plans to study Japanese in Tokyo during the coming winter months to expand her professional horizons.

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Locker Room Memories

Fifteen years on the sportswriting beat, in Greece and the U.S., has left many fond memories. I'd like to share a few with you.

★ ★ ★

We all know Pele as a super athlete. I also know him as a super human.

Recognized as the best soccer player in the world ever, Pele helped boost soccer in the United States in the mid 70s. I will never forget an incident I witnessed in Honolulu when Pele and the other members of the New York Cosmos soccer team, along with the traveling press party of which I was a member, disembarked on the plane carrying us from San Francisco. An elderly passenger fainted in front of us, just as we set foot on Hawaii. Pele was the first to rush to the man's aid; he comforted the man until a doctor arrived.

★ ★ ★

I was convinced in 1978 that Greeks know little about American baseball. When I visited Greece that summer, I read the following in the TV guide (*Radio-Teleorasi*):

"*Love Matter* is the title of the dramatic adventure which really happened. The film is about the love link between baseball player Lou Gehrig and the beautiful Babe Ruth. The idyll of the two young people ended up in marriage. But their happiness didn't last long. Mrs. Babe became very ill and..."

That was the description for a movie made for television from the States which was to be broadcast that week.

At least the magazine didn't think the greatest baseball player to wear a uniform, Babe Ruth, was a chocolate bar.

★ ★ ★

Members of the press corps covering the Cosmos played a softball game against the soccer team in a park in Portland, Oregon, on May 15, 1978. The Cosmos beat the press 13-10, which was not bad, considering players like Franz Beckenbauer had never held a bat be-

fore in their lives. And who was to argue with Beckenbauer after he got his first career hit, a single right down the third base line? He stayed on first when a grounder by goalie Erol Yasin forced him out at second base.

"Why am I out?" a puzzled Beckenbauer appealed to the umpire. "I didn't do anything!"

★ ★ ★

I'm sure Yiorgos, the waiter at the Vancouver hotel where the Cosmos stayed, will never forget serving Pele, Beckenbauer, or Chinaglia—some of the top names in soccer. For his excellent service, the Greek native was given tickets to the sold-out game played the same evening.

★ ★ ★

Just before the Cosmos-Vancouver match, Pele's personal body guard, Pedro Garay, staged a practical joke on Cosmos defender Werner Roth. Pedro, who knew a single Greek word which does not bear repeating, jokingly placed his handcuffs on Roth. The joke ended when it was learned Pedro had forgotten the keys back at the hotel. He sped off in a rented car to the hotel some eight kilometers down the road to get the forgotten key and release Roth in time for the game.

★ ★ ★

I covered a match in Athens between a Greek All-Star team and the Canton China All-Stars in 1975. It was a friendly match.

Both teams lined up and, with the 10,000 or so spectators in attendance, froze at attention when a toothpaste advertisement with music blared over the loud speakers. Both the fans and the Greek players had mistaken the toothpaste jingle for the Chinese national anthem. And the Chinese players said they too stood at attention when they saw the Greeks, because they assumed it was the local anthem.

Mi hirotera!

My darkest day as a sports writer came early in my career. While writing for my college newspaper (Rutgers Targum) in 1970, I decided to try a humorous approach in my coverage of a football game. Our team lost to a small Lehigh University squad and instead of the usual analysis piece, I wrote an obituary.

"The 1970 Rutgers University football team died Saturday afternoon in Taylor Stadium after a long illness. The team was four games old. The death was witnessed by 12,000 persons.

"Preliminary findings at the autopsy were given to reporters in the quiet locker room after the death had occurred. It was basically felt that the inexperience of the new players to get with the rest of the squad was the cause of death."

The story ended: "The deceased team will be buried on Oct. 17 by Delaware University (the next opponents)."

Needless to say, I was visited by the coach and some burly football players, who I must say, helped in my decision to seek permanent residence overseas. It didn't help that my story was headlined: R.I.P.

And as one unknown runner once said: "Don't look back, someone might be gaining on you."

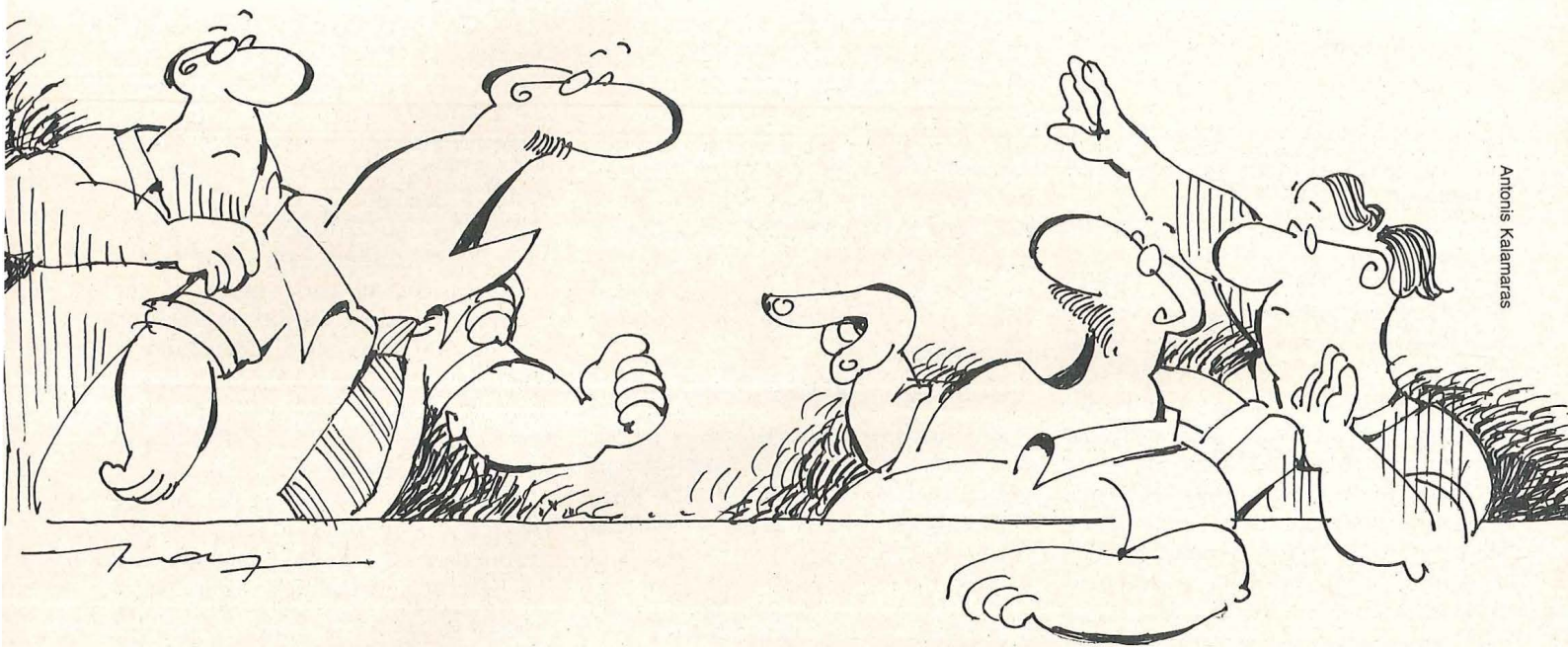


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Antonis Kalamaras

The Rise and Fall of the Tsitsidis Project

When the government passed a law allowing nudist camps to operate in Greece, many applications were submitted to the National Tourist Organization, which has the authority to approve or reject them.

But before the NTO can give the green light, the application must also be approved by local authorities and that is where many such worthy projects come a cropper. However broadminded the government may have been in allowing the establishment of places where everybody can, nay *must*, go around in his or her birthday suit there is still a powerful force in this country which believes private parts should remain private and that immodesty is the eighth deadly sin. How this force clashes with the proponents of change and progress on local councils was made apparent to me recently while visiting an old friend, the president of a small community in the southern Peloponnese.

I was sipping coffee and exchanging reminiscences with him in his office on the top floor of the only two-story building in the village. From the open window there was a splendid view over a large bay with a two-mile stretch of sandy beach culminating in a pine-grown promontory at the far end. At one point in our conversation we were interrupted by the community secretary who reminded the president that it was time for a meeting of the community council. I

rose to go but my friend restrained me.

"It's a meeting to discuss an application for setting up a nudist colony on the promontory out there. I think you'll find it interesting."

"But surely I shouldn't be present at your council meetings," I protested.

"Didn't you tell me once you did a story on a nudist colony in Britain many years ago?" he asked. I nodded.

"All right, then, you're the expert on nudist colonies I have called in to advise us on the project. What d'you say to that?" he asked, with a wink.

Before I could answer, the door opened and the secretary came in again, followed by the three other members of the council. They were introduced to me as Mr. Metexetasteos, the village schoolmaster; Mr. Hapakias, the local chemist and Mr. Kokkakolas, the owner of the only store in the village which sold everything from groceries and liquor to fish-hooks and bobby pins.

I was duly introduced as the expert on nudist colonies and got quizzical looks from the council members who were obviously surprised to see me clothed.

The president called the meeting to order and after the secretary had read out the minutes of the previous meeting, which were unanimously approved, he got down the business of the day.

"We have received a document from the National Tourist Organization asking for our opinion on the application

of a certain Mr. Aphrodisios Tsitsidis to build and operate a nudist colony on 20 acres of land on the promontory of Banistiri which, as you know, is state-owned property. The NTO proposes to cede this land to Mr. Tsitsidis for the development he proposes, provided he complies with the requirements of the law concerning nudist facilities and provided the Nomarch's council and the local council are in agreement."

The secretary cleared his throat and went on:

"The Nomarch's council has no objection and it is now therefore up to us to say whether we agree to the project or not. I have already sent you all a memorandum on Mr. Tsitsidis' plans from which you will have seen that the colony will have 2,000 beds and will be completely isolated from view by a two-meter-high wall."

Mr. Kokkakolas, the grocer, who had already been approached by Mr. Tsitsidis with a view to supplying the colony's requirements in fresh vegetables, fruit, soft drinks and several other items, nodded his head vigorously and said:

"I'm all for it. Splendid project. We must march with the times. And they won't offend anyone because all their fannies will be hidden behind that two-meter wall."

Mr. Hapakias, the chemist, had also been approached by Mr. Tsitsidis with the object of setting up a small shop in

the colony to sell toiletries and articles of personal hygiene but had rejected the offer when Mr. Tsitsidis had insisted that Mr. Hapakias' daughter, who would be running the shop, would also have to be naked so as not to embarrass the customers. He said:

"The Banistiri promontory is a beauty spot that we have enjoyed for years and years. There is little entertainment in our village other than a nice walk in the evening, and where would we go if access to Banistiri were denied to us henceforth?" He was trying to be difficult in the hope that Mr. Tsitsidis would get to hear of it and be less insistent on his daughter's nudity.

Kokkakolas immediately jumped on Hapakias by saying: "You know perfectly well that you and nobody else in the village goes as far as Banistiri on our evening walks and that the only people who go there are a) the young lovers who leave the place strewn with empty cans, cigarette packs, ice-cream cups, tissue paper and used prophylactics, and b) the peeping toms who have given the place its name."

The schoolmaster, who had apparently given a lot of thought to the subject, said: "I doubt very much if visual isolation, as required by law, can be achieved with a two-meter wall. After all, anyone could carry a light aluminum ladder two miles to Banistiri and use it to look over the top of the wall. Moreover, the place will not be isolated from the sea and anyone could swim 700 meters up the length of the promontory to the cove and beach at the head of it, where presumably the nudists will be sunbathing, and be offended by their nakedness."

"You might be prepared to swim 700 meters to be offended by a naked bottom," Kokkakolas sneered, "but I very much doubt if anyone else will. As for anyone else being offended, nobody except the priest has complained about the occasional tourists who come to our own beach here, by the village, and bathe topless. As a matter of fact, Metexetas-teos, the only times I ever see you on the beach is when a topless tourist is using it."

The schoolmaster grew red in the face and shouted at Kokkakolas: "You will retract that remark immediately or I shall be obliged to strike you!"

"You and who else?" Kokkakolas snorted.

"Come, come now. Stop this quarreling you two," the president broke in.

"Talking of our priest, I have a note from him here in which he says that if anyone on the council approves the installation at Banistiri of a den of iniquity where men, women and children will parade in Adam's garb, exposing their naked flesh to all and sundry and being thus tempted into acts of lewdness, salaciousness and lechery which are all abhorrent to the sight of our Lord, he will see to it that we are all excommunicated."

There was a moment of silence as this threat from the second estate sank in. The chemist and the schoolmaster shifted uneasily in their chairs and Kokkakolas saw his future profits sprouting wings and flying off into the blue. He turned to me in desperation and asked:

"You, sir, as the expert on nudist colonies; are they indeed dens of iniquity and do all those awful things the priest

talks about really go on in them?"

It was my turn to shift uncomfortably in my seat. I had half a mind to confess I was no expert but that would have shown the president, my friend, to be a liar.

"From personal experience," I said, "I have found nudist colonies to be perfectly normal holiday resorts in every respect. The people in them very quickly get used to each others' nakedness and think nothing of it. I would say that the sexual activity in them is no more and no less than in other resorts. Also, one saves a great deal on laundry bills."

The members of the council appeared very relieved to hear this but they were still worried.

"Mr. President, how serious do you think the priest is about his excommunication threat?" Kokkakolas asked.

"Deadly serious," the president replied. "I know that Tsitsidis spent four hours with him, trying to win him over, but Pater Ieronymos had stuffed cotton wool in his ears, didn't hear a word the man was saying and finally booted him out of the church crying 'Get thee behind me, Satan!'"

The chemist then said: "Well, I wasn't too keen on it in the first place, and if I were to be excommunicated, my wife would kill me and then where would I go?"

"I agree," the schoolmaster said. "I'd lose my job if I were excommunicated and then what would I do?"

But Kokkakolas did not lose hope.

"Look here, Mr. President," he said, "why don't you reply to the NTO that we don't want a nudist colony on Banistiri but that we think the site is eminently suited for a casino?" **Alec Kitroeff**

TASIS HELLENIC INTERNATIONAL SCHOOL

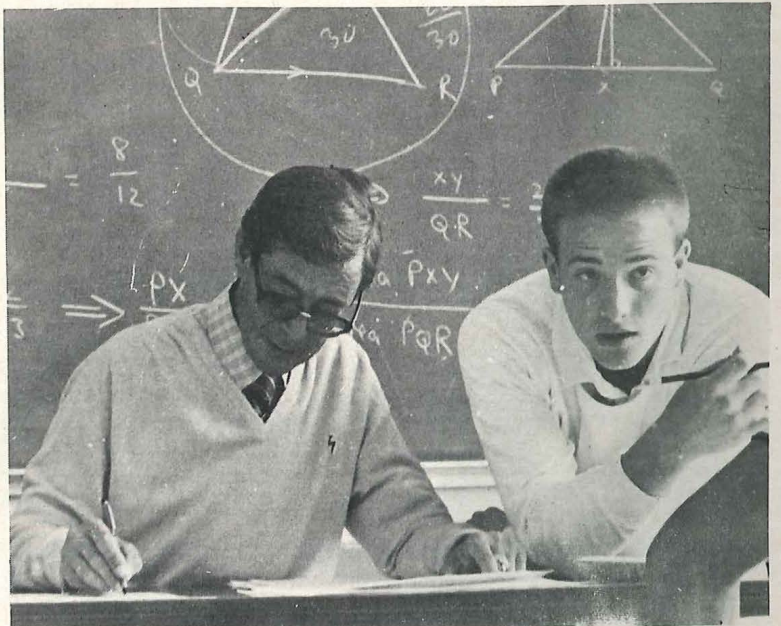
serving the Athens international community:

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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



Eva Boulgoura presents feminine forms in an atmosphere of musing and melancholy, sometimes surrounded by mysterious and exotic gardens. See Galleries.

art

The Athens Art Gallery is sponsoring a **one woman show** by Henrietta Vordoni from Oct. 18 - Nov. 10. Vordoni is inspired by the sadness and greyness of the sea to paint brightly colored snatches of beach scenes. The artist's second favorite subject is still life. Graduating from the Fine Arts School in Athens, Vordoni went to Paris where she has exhibited at the Salon d' Automne



"Zirana" (photography)

(Grand Palais-Paris), Cité Internationale des Arts, F.R.A.C. and at the National Museum in Monaco.

The multi-faceted Takis Parlavantzas will exhibit

who has evolved his own style of hagiography. In addition Pentzikas has edited the art magazine *Kohlis* which monitored the directions of post-war art in Greece and has written poems, short stor-



"Two Students", a zincotypy by Anna Kindini at the Pinakothiki from Oct. 1 - 28.

oils, acrylics and tapestries at the Hellenic American Union from Oct. 22 - Nov. 2. Having studied all over the world, Parlavantzas has not contented himself with one art medium. He has designed costumes and sets for the Thimeliko Theater Company, dabbled in mosaics and murals as well as having taught and written books and articles about art.

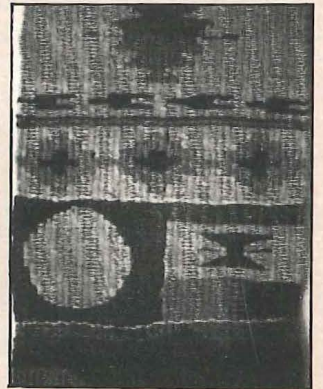
Byzantine art influenced **Niko Gabriel Pentzikas,**

ies and translated French and English poets and novelists. His exhibit at Nees Morpheus will run until Oct. 12.



Ikabena Course (education)

Aithousa Tehnis Iakinthos will present 15 years of graphics (1969-1984) by **Dimitri Yeros** from Oct. 8-31. Stone and linoleum were Yeros' favorite materials as a young man but now he prefers the mediums of chalcography, lithography and silkscreening. His style has also changed from impressionism and expressionism to surrealism. The artist will be available at the gallery every Tuesday night to autograph his book, *Yeros*. Free lithographs of Yeros' work will be gifted by his publisher to the first 100 buyers of the book.



Navaho Indian, Coptic, Greek and Turkish kilim techniques will be taught in a course on tapestry weaving at the Hellenic American Union. See fall courses.



The Players (theater)

theater

The Players first production of the season will be ***The Country Wife*** by William Wycherly and is to be directed by Peter Rose.



One of Amalia Vamvakou's sculptures on exhibit at Zygos this month. See Galleries.

The Country Wife was first performed in January 1674 and has since had many revivals in different versions, principally by Garrick, whose version was played throughout the

19th century under the name *The Country Girl*. After 1924, *The Country Wife* resumed its career on the English stage under its original name and in its original form.

The play is standard restoration comedy involving three very funny subplots which all begin to relate during the play and resolve in the last act. The principle character is Mr. Horner, a gentleman of London Society who by



Nitsa furs (fashion shows)

the introduction of a new and original deception is able to break through the false morality of 17th century London Society.

Production dates are October 31, November 1, 2 and 3 at the Moraitis School. Tickets, 300 and 200 (students) drs., will be available at the door.

From the Cradle to the Grave: Four modern one act plays will be performed at the Athens College Theater in Paleo Psychico on Oct. 8 and 9 at 8:30 p.m. by Michael Deacon, Karin Fernald and Sonia Fraser. Michael Deacon will also direct.

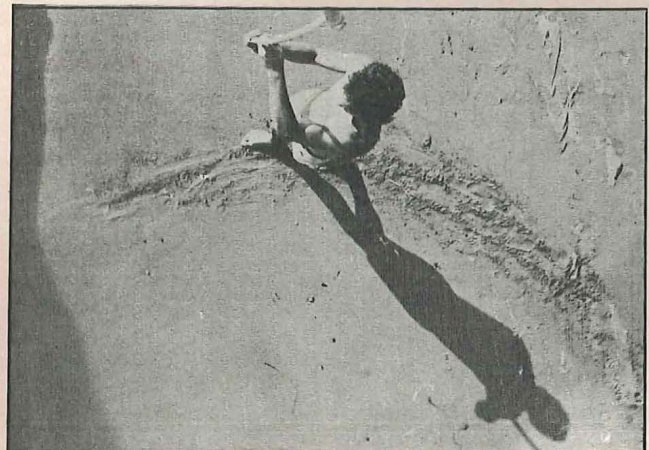
Karin Fernald and Sonia Fraser perform in Jill Hyem's *Equal Terms*, a powerful dialogue between two women. A social worker is made to face up to her own failings



Dimitri Yeros (art)

Fraser and Michael Deacon portray an old couple sitting together in a cemetery. Their conversation ranges from what they want written on their tombstones to what they want for their tea.

Michael Frayn's *Black and Silver* is also about a couple, this time a married one which is trying to recapture the romance of



Fridhelm Klein's exhibit, "Space - Landscapes," includes photographs, drawings and his journal. See Exhibits.

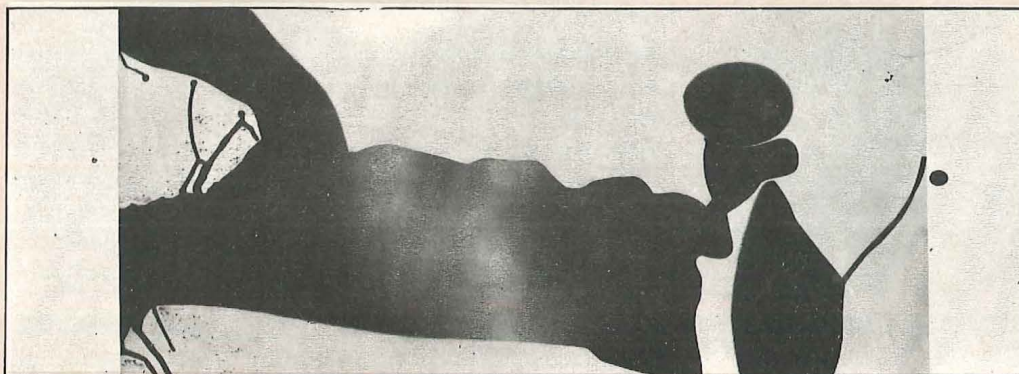
by the woman she seeks to help.

In *Resting Place* by David Campton, Sonia

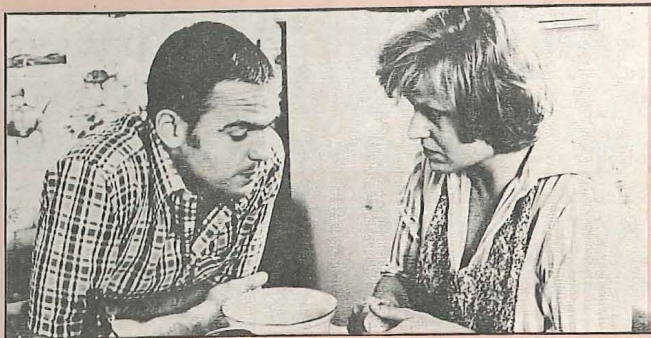
their honeymoon in Venice. But now Michael Deacon and Karin Fernald have a baby who cries all day and all night.

A harassed mother-of-three absent-mindedly treats her middle-aged neighbors, a discontented married couple, as if they were small children, with spectacular results in Alan Ayckbourn's *Mother Figure*.

Tickets will be available from Oct. 1 at the Athens College Theater and the British Council in Kolonaki.



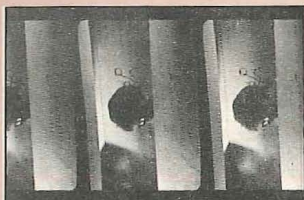
"Il Mostro" (1978) by Victor Pasmore, part of the exhibit chosen by the artist to go on tour under the auspices of the British Council. See Exhibits.



A scene from "Lohn und Liebe," one of the films to be screened at the Goethe Institute's film festival entitled "The Woman's Film in the Federal Republic of Germany." See Institute Screenings.

music

The United Chamber Orchestra soloists under the direction of maestro George Skafidas will be performing **chamber music** at the Ursuline School, Psihari 10 on Saturday, October 20 at 8



"Tosca: The Movie" (photography)

p.m. Admission is free, but any contributions will benefit the refugee program set up by the Sisters of the school to aid Iraqi orphans. For information telephone 671-7710.

Two **cabaret shows** were in the planning stages in September and should be making their debuts this month.

Club Labyrinthos at the Atheneum Inter-Continental will host a variety

show directed by dancer-choreographer Ilanga twice weekly. At the other end of Athens, The Rainbow Club in Ambelokipi has been transformed into a cabaret with its own stage and table seating. Local talent is being auditioned to provide nightly entertainment: sketches, one-act plays, improvisation, mime, comedy, guitar, folk music and jazz. For further information on auditions or opening dates, call The Rainbow Club, Kifissias and Messinias 15, near the President Hotel, at 691-5120.

photography

Katerina Marianou analyzes a woman's form in all of its phases in her photographic exhibit entitled **Ziranna** at the Gallery Dada. Marianou has experimented with light, temperature and chemicals and has thus developed a process which make her black and white photographs resemble



Michael Deacon (theater)

paintings. The exhibit will run until Oct. 12.

Tosca: The Movie is the name of Jennifer Sloan's photographic exhibit at Gallery "F", Oct. 8-20. Taken from original movie reels and including sprocket holes, fogged film and even clapboards, the photos are reminiscent of N.Y.C. in the 1980s.



A mink coat by Ladies Furs, a sponsor of the fashion show at the Atheneum Inter-continental on Oct. 22.



Helen and David Watkins will give a soprano and harp recital including works by Pergolesi, Pearson, Mozart and Purcell at the British Council. See Music, Dance, Drama.



Loukianos Kilaidonis (Dimitria '84)

education

The Fulbright Foundation has brought fourteen American scholars and graduate students to Greece. Among the fourteen is **Dr. Edmund Keeley**, well known translator of Greek literature. Dr. Keeley will be teaching Modern Greek Literature at the University of Athens and the Polytechnion.

Ikabena lessons are now available in Athens from the Greek branch of the Ohara School of Ikabena.

The Japanese art of flower arranging began six hundred years ago when floral offerings to the dead became part of Buddhist ritual. It became a popular art form in medieval Japan and as time passed many different schools evolved.

The Ohara School was founded in the late 1800's by Unshin Ohara, who designed and produced the low, flat and broad surface container used in the Moribana style. The latter led to the School's introduction of the Landscape Arrangement depicting natural scenery and also the Rimpa Style Arrangement based on traditional Rimpa paintings.

Registration for the 18 lesson course begins on Oct. 1. Call 823-1615 for further information.



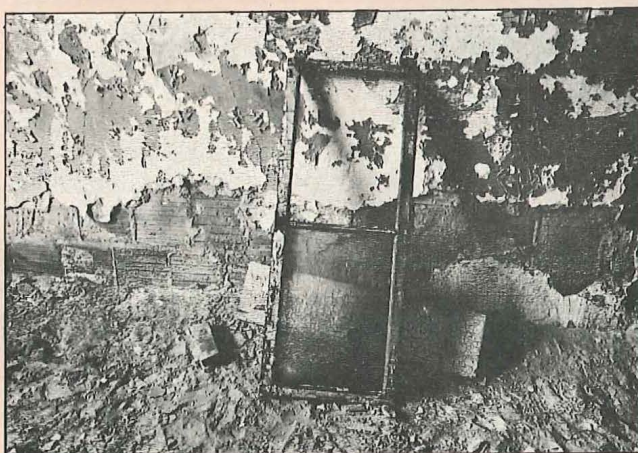
Members of AFI: Top row (l - r) - Corinna Politi, Despina Politi, Meredith Green and Yiannis Papadopoulos: Bottom row (l - r) - Inger Carlsson, Donna Coson and Maria Grigoriou. (fairs)

Courses by **Dale Carnegie and Associates** will be offered for the first time in Greece this fall. The aim of the program is to create a flexible character in order to better deal with changing situations.

The following courses will be offered for

a personnel development course. Graduates are urged to get in contact and to participate in refresher classes free of charge.

For more information telephone 692-0728 or write care of P.O. Box 80132, Piraeus.



A photographic exhibit by Eleni Mylonas can be seen at the Zoumboulakis Gallerie from Oct. 10 until next month.

novices: a Management Seminar, Human Relations and Effective Communication, Customer Relations, a sales course and

Contemporary Trends in Labor Relations in Greece and in the Federal Republic of Germany is the title of a three day

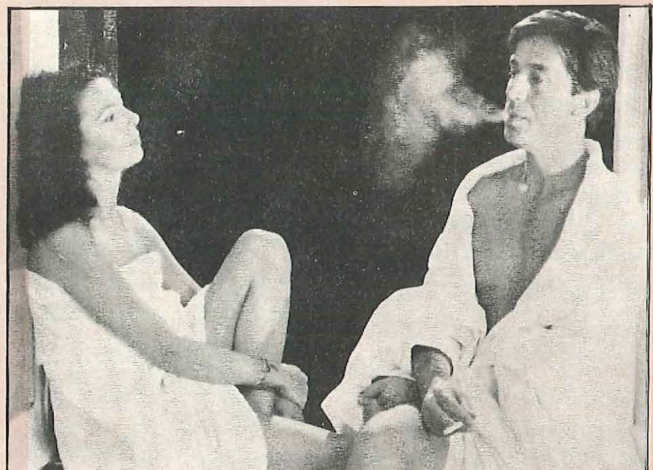
(Oct. 3-5) seminar at the Goethe Institute. Prominent Greek and German scholars and experts will lecture on such topics as employment and personnel policies, employee-employer relations and comparisons between Greek and European labor models.

The Reformation of the International Monetary and Commercial Systems and their Reciprocal Relationship, with Special Emphasis on the Interests of Developing Nations is the topic of an **essay contest** sponsored by UNCTAD to celebrate its 20th anniversary. Essays should be typewritten in one of the six UN languages (Arabic, Chinese, English, French, Russian



American Ballet Theater (Dimitria '84)

er before published manuscripts to: UNCTAD Editorial Advisory Board Office E. 9056 Palais des Nations CH-1211 Geneva 10 Switzerland no later than November 15, 1984.



"Sudden Love" directed by George Tsemberopoulos - one of the films to be shown in the "Greek Cinema Appreciation" course given by **The Athenian's** Cinema Editor, B. Samantha Stenzel. See Fall Courses.

or Spanish), should not exceed 5,000 words, include the entrant's name, address, date of birth, ethnicity, and place of work or study. High school and university students must submit original, nev-

fashion shows

Several fashion shows are scheduled for this month (see listings) but the most elaborate will be held at the Ledra Marriott Hotel on Oct. 31.



"Of Deadlines and Datelines" - a practical course in journalism offered by **The Athenian's** Associate Editor, Emmanuel Hadzi-petros. See Fall Courses.

community bulletin board

Overeaters Anonymous in Athens

If this name sounds half-familiar, you're probably associating it with Alcoholics Anonymous. This is not a mistake. Alcoholism and overeating are both three-fold illnesses - physical, psychological and spiritual. Whatever the cause, some people under pressures from within themselves that they can't tolerate turn to alcohol - or to food, or narcotics, or other compulsive behavior.

In 1939 a couple of drunks turned to one another for help, and found that certain steps helped them to recover. They shared these steps with others, and AA was founded. The same steps and the same program of recovery can be applied to those of us who turn to the use of other self-destructive behavior patterns. Overeaters Anonymous is an international fellowship of men and women who meet to share experience, strength and hope with one another in order to solve their problem - the use of food - and to help others who still suffer from compulsive overeating. Our common purpose is to stop eating compulsively. All that is required for membership is a desire to stop.

OA is a self-help group. Members offer one another acceptance of each other - as they are, as they were, as they will be. We share our experiences of failure at maintenance of weight loss, of the use of food for comfort or stimulus, of the kinds of life problems that can drive us to overeating. We find that we can communicate thoughts and feelings that we have never been able to share before. In the acceptance and understanding found within the group, we have found a new self-acceptance. And we have found relief from the need to indulge in excess food.

We don't talk much about diets. We talk a lot about fear, anger, self-knowledge and the quest for serenity. Some of us are overweight. Others

This article has been supplied by a member, describing OA as she sees it. The organization has no "official" voice: each member contributes his/her own.

control the results of overeating by vomiting, or fall into anorexic states, or simply live "white-knuckling" - every hour a torture of resistance to temptation. All of us have been using food rather than eating for sustenance. Some of us admitted we had a problem only in the dark of the night and alone, and had nowhere to turn. Some of us had to look at the evidence of a lifetime pattern of gain-a-few-pounds-lose-a-few, which was becoming gain-a-lot-and-struggle-harder-and-harder-to-lose-a-few.

Some of us have been overeaters all our lives, and some have been thrown into it by some event. We have tried to sweeten hard decisions with sugar, to seek solace for hurt or pain in cream, to distrust people and turn to food instead. We have come to recognize that these solutions haven't been much help. We have admitted that we are powerless over food, that our lives had become unmanageable, and that we need help.

We believe that like alcoholism, compulsive overeating is a progressive disease. We believe that it can be arrested, by finding a way of life that relieves the need to eat compulsively. OA, like AA, offers a program of spiritual growth, self-knowledge and an access route to inner peace. It isn't always easy, but it seems to offer more sustenance than last January's diet resolutions.

OA is not affiliated with any religious organization, is self-supporting through contributions from our own members. There are no dues or fees. We use such tools as meetings, abstinence from compulsive eating, literature, the telephone (for between-meetings) and anonymity.

OA meets in Athens at the YWCA (XEN), Amerikis 11, at 8:00 p.m. on Wednesdays. For further information call 701-9616 or 691-4486 after 6 p.m.

notes

HAMS has started rehearsals but still needs singers, especially male voices. Volunteers are also needed to help out with backstage work. Call 681-4358 for information.

The French Institute is renovating its lib-

rary and asks that anyone with borrowed books return them as soon as possible. There will be someone on the third floor every morning between 10 a.m. and noon to collect them.

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

NAME DAYS IN OCTOBER

October 3	Dionysis, Dionysia
October 18	Loukas (Luke), Loukia
October 20	Gerasimos (Gerald)
October 23	Iakovos (Jacob, James)
October 26	Dimitrios, Mimis, Dimi, Dimitra, Mimi

DATES TO REMEMBER

October 1	Independence Day - Cyprus
October 7	National Day - East Germany
October 18	Columbus Day - USA
October 24	United Nation's Day
October 26	National Day - Austria
October 28	Oh! Day - anniversary of the Italian ultimatum in 1940
October 29	National Day - Turkey
October 31	Halloween - USA, Canada UNICEF Day - USA, Canada
November 1	All Saints' Day

FALL COURSES

The following courses will begin this month at the Hellenic American Union, Massalia 22. Call 360-7305 or 362-9886, ext. 53 for further information.

GREEK CINEMA APPRECIATION course will be held every Monday from 7-10 p.m. beginning Oct. 15 - Dec. 3. Film scholar and critic B. Samantha Stenzel will conduct the course with regular guest appearances and informal discussions with leading Greek directors, producers, actors, and technicians. In the past, guest lecturers included Costas Ferris, director of *Rembetiko* and the star of *Angelo*, Michalis Maniatis.

WEAVING COURSES include Tapestry Weaving and Bands and Braids. Tapestry Weaving is divided into 3 class sections of no more than 20 students. Class A meets Wednesdays from 9-12 for 6 weeks beginning Oct. 17; Class B meets Fridays from 9-12 for 6 weeks beginning Oct. 19; and Class C meets Fridays from 6:30-9:30 p.m. for six weeks starting Oct. 19. Bands and Braids starts Oct. 3, meeting from 12:30-3 on Wednesdays for 3-5 weeks.

OF DEADLINES AND DATELINES - An Introductory Course to News and Feature Writing is offered by *The Athenian's* Associate Editor, Emmanuel Hadzipetros, on Tuesdays and Thursdays from 7-8:30. The aim of this practical 8-week course (Oct. 23 - Dec. 13) is to teach basic skills needed in writing a news story.

THE CHANGING VIEW OF WOMEN IN CONTEMPORARY AMERICAN LITERATURE will be taught by Adrienne Calfo (M.A. English Literature) starting Oct. 11 and continuing until Dec. 20. The seminar will cover eight books of fiction by American women writers and will meet Thursdays from 8-9:30 p.m.

GREEK EMBROIDERY will be offered by Anastasia N. Kosmopoulou, a graduate of Angeliki Hatzimichali School of Folk Art on Wednesdays from 4-7 starting Oct. 17 - Jan. 16. Students will learn and practice traditional stitches and designs as well as learn to enlarge some representative traditional designs.

BATIK lessons will be given every Monday morning, 9:30-12:30 and afternoon, 4-7, from Oct. 15 - Dec. 15. Katerina Psilou studied at Doxiades School and at the London College of Furniture. The workshop will also discuss the history of batik and its uses.

TRADITIONAL GREEK FOLK AND POPULAR DANCES will cover regional folk dances of the mainland and islands as well as popular urban folk dances. The class will meet every Wednesday from 6-7:30 p.m. for 3 months starting Oct. 17. Ted Petrides, the instructor, has studied dance and music in the U.S. and has written books and articles on Greek folk dance.

HISTORY OF GREEK ART AND LITERATURE will be offered by Zoe Triantaphyllides, an Art History and Classics graduate of Penn State University. Ancient Greek Civilization will begin Oct. 16 - Jan. 15 and will be held every Tuesday from 11:30 a.m. - 1 p.m. or 7:30 - 9:30 p.m. The Art of the Roman, Early Christian and Byzantine Worlds will take place Thursday from 11:30-1:30 or 7:30-9:30 starting Oct. 18 - Jan. 24.

BEGINNING, INTERMEDIATE and ADVANCED GREEK are offered in 60 hour classes from Oct. 1984 - Sept. 1985 at the Hellenic American Union. Mon., Wed., Fri. classes start Oct. 5 and end Dec. 10. Tues. and Thurs. classes start Oct. 9 and end Jan. 29. Registration takes place Oct. 1-2. Other language courses include:

A PLAYGROUP FOR MOTHERS from Oct. 5 - Feb. 8 every Friday from 4-6:30 p.m. Anna Laoutari-Gritzala will be group leader.

SURVEY OF GREEK LITERATURE begins with the history of Greek literature from the 11th Century A.D. and ends with the present. The course is conducted in Greek and is intended only for those students who have attained an advanced level of competency. The class meets every Tuesday and Thursday from 9-11 a.m. starting Oct. 4 - Feb. 26.

THE PREPARATORY COURSE FOR THE GREEK PROFICIENCY EXAM will be offered for: beginners from Nov. 1 - Feb. 8 for 3 hours on Monday, Wednesday and Friday. The advanced course will begin in Feb.

IKABENA courses beginning in mid Oct. at the Greek branch of the Ohara School of Ikabena. Registration on Oct. 10. See focus.

GREEK DANCE WORKSHOP begins at the Athens Centre on Oct. 5. Every Fri. between 5:30-7 p.m. Call 701-5442 or 701-2268 for information.

CARD WEAVING at AFI beginning Oct. 8 with Yiannis Papadopoulos, Maria Grigoriou and Donna Coson. There will be two one week seminars consisting of four two-hour lessons. Call AFI at 324-7146 for further details.

INSTITUTE SCREENINGS

BRITISH COUNCIL

PYGMALION (1938) from the play by G. Bernard Shaw, with Leslie Howard and Wendy Hiller on Mon. Oct. 1 at 8 p.m.

THE VOYAGE OF CHARLES DARWIN in seven parts beginning on Oct. 4-9. All at 8 p.m.

DAVID GENTLEMAN and JONATHAN MILLER DIRECTS THE MAKING OF ANTONY AND CLEOPATRA on Oct. 18 at 8 p.m.

CRUEL GARDEN - dancer/choreographer Christopher Bruce collaborated with Lindsay Kemp in this dance drama about Frederico Garcia Lorca. Oct. 19 at 8 p.m.

SHADOWS FROM LIGHT - a tribute to photographer Bill Brandt on Oct. 29 at 8 p.m.

METROLAND - Sir John Betjeman and the growth of suburbia on Oct. 23 at 8 p.m.

HELLENIC AMERICAN UNION

ARCADIAN ASSOCIATION OF LETTERS AND ARTS presents a film about Arcadia on Oct. 5.

GOETHE INSTITUTE

A tribute to women directors in the Federal Republic of Germany with an introduction by Professor Renate Moehrmann on Oct. 8.

LOHN UND LIEBE (1973) directed by Marianne Lüdke and Ingo Kratisch on Oct. 8 at 7 p.m. The life and loves of one group of factory workers in West Berlin.

DIE MACHT DER MANNER IS DIE GEDULD DER FRAUEN (1978) by directed Cristina Perincioli, on Oct. 9 at 7 p.m.

DAS ZWEITE ERWACHEN DER CHRISTA KLAGES (1978) directed by Margarethe von Trotta. The film describes the trial of a woman who robs a bank based on ideological motives. Oct. 10 at 7 p.m.

DEUTSCHLAND, BLEICHE MUTTER (1980) directed by Helma Sanders-Brahms on Oct. 11 at 7 p.m. The evolution of a love affair during and immediately after the war. The film personifies the story of many women of that generation.

HUNGERJAHRE (1980) directed by Jutta Brückner on Oct. 12 at 7 p.m. The conflict between a daughter and her parents during the period of the "economic miracle."

FRENCH INSTITUTE

LE PAIN DUR (1982) directed by Paul Claudel with Jean Le Poulain on Oct. 1 at 6 p.m. Video-Theater.

LE SAMOURAI (1967) directed by Jean-Pierre Melville with Alain Delon, Nathalie Delon and Francois Périer on Oct. 1 at 11 a.m. and 8:30 p.m.

APOSTROPHES by Bernard Pivot on Oct. 2, 16, 23, and 30 at 5 p.m. Video.

L' ADOLESCENTE (1979) directed by Jeanne Moreau with Laetitia Chauveau, Simone Signoret and Francis Huster on Oct. 2 at 6:30 and 8:30 p.m.

L' AVENTURE DES PLANTES by J. Pierre Cuny on Oct. 3, 10, 17 and 24 at 5 p.m. Video.

LES ROIS MAUDITS directed by Claude Barma and Maurice Druon with Jean Piat and Genevieve Casile on Oct. 3, 10, 17 and 24, at 5:30 p.m. Video.

UN SAC DE BILLES (1975) directed by Jacques Doillon with Paul-Eric Schulmann and Richard Constantini on Oct. 3 at 11 a.m. and 8:30 p.m.

LE VENEUR NOIR directed by Paul Planchon with Georges Marchal and Francois-Eric Gendron on Oct. 4 at 5 p.m. Video.

CELINE ET JULIE VONT EN BATEAU (1974) directed by Jacques Rivette with Juliet Berto, Dominique Labourier, Bulle Ogier and Marie-France Pisier on Oct. 4 at 5 p.m. and 8:30 p.m.

LA MAISON DES BORIES (1967) directed by Jacques Doniol-Valcrose with Marie Dubois, Mathieu Carriere and Marie Garrel on Oct. 5 at 6:30 p.m. and 8:30 p.m.

MEPHISTO (1980) directed by Ariane Mnouchkine and Bernard Sobel with the Theatre du Soleil on Oct. 8 at 8 p.m. Video-Theater.

1789 (1974) directed by Ariane Mnouchkine and Bernard Sobel with the Theatre du Soleil on Oct. 8 at 11 a.m. and 8:30 p.m. Video-Theater.

VINCENT, FRANCOIS, PAUL ET LES AUTRES (1974) directed by Claude Sautet with Yves Montand, Michel Piccoli, Serge Reggiani, Gerard Depardieu and Stephane Audran on Oct. 9 at 5:45 and 9 p.m.

ANTHRACITE (1980) directed by Edouard Niermand with Bruno Cremer, Jean Bouise and Jean-Pol Dubois on Oct. 10 at 11 a.m. and 8:30 p.m.

L' ANCRE DE MISERICORDE directed by Bernard d'Abriège with Pascal Sellier on Oct. 11 at 5 p.m. Video.

AGATHA OU LES LECTURES ILLIMITEES directed by Marguerite Duras with Bulle Ogier and Yann Andréa on Oct. 11 and 12 at 6:30 and 8:30 p.m.

LE ROI SE MEURT by Ionesco with the Comédie-Française on Oct. 15 at 6 p.m. Video-Theater.

LA KERMESSE HEROIQUE (1935) directed by Jacques Feyder and Charles Spaak on Oct. 15 at 11 a.m. and 8 p.m.

LES GRANDS METTEURS EN SCENE with Roman Polanski, François Truffaut and Marcello Mastroianni at 5 p.m. On Oct. 16. Video.

LE GRAND JEU (1934) directed by Jacques Feyder and Charles Spaak with Marie Bell, Françoise Rosay and Charles Vanel.

LA BELLE EQUIPE (1936) directed by Julien Duvivier and Charles Spaak with Jean Gabin, Charles Vanel and Viviane Romance on Oct. 17 at 11 a.m. and 8:30 p.m.

THOMAS GUERIN RETRAITE (1978) directed by Patrick Jamain with Charles Vanel on Oct. 18 at 5 p.m. Video.

L'ASSASSINAT DU PERE NOEL (1943) directed by Christian-Jacque and Charles Spaak with Harry Baur on Oct. 18 at 6:30 and 8:30 p.m.

LE CIEL EST A VOUS (1944) directed by Jean Gremillon and Charles Spaak with Madelein Reanaud and Charles Vanel on Oct. 19 at 6:30 and 8:30 p.m.

ZOUZOU "LE MIROIR DES AUTRES" (1976) by Charles Brabant on Oct. 22 at 5 p.m. Video-Theater.

LES JOURNEES DU COURT-METRAGE (1) with Philippe Piliard, president of Agence du Court-Metragage on Oct. 22 at 11 a.m., 6:30 and 8:30 p.m.

LE JOURNEES DU COURT-METRAGE (2) on Oct. 23 at 6:30 and 8:30 p.m.

L'OASIS directed by Teulade on Oct. 25 at 5 p.m.

THERESE RAQUIN directed by Marcel Carne and Charles Spaak with Simone Signoret, Raf Vallone, Jacques Dubie and Sylvie on Oct. 26 at 6:30 and 8:30 p.m.

LE MALADE IMAGINAIRE by Daniel Sorano Theater from Senegal on Oct. 29 at 5:30 p.m. Video-Theater.

DIMITRIA '84

The 19th Dimitria Festival, a celebration of St. Demetrios, begins in Thessaloniki on Oct. 10 and lasts through November. Contact the mayor's office for further information - tel. (031) 275-332.

Oct. 8 The National Orchestra of Thessaloniki with pianist Yianni Vakareli in a tribute to Solona Mihailide.

Oct. 9, 10 American Ballet Theater British theater company Live Performance

Oct. 11, 13 Ethniki Lyriki Skini presents Puccini's *Tosca*

Oct. 12 American and European athletes participate in Track and Field Competition Basketball Tournament

Oct. 12 - Nov. 25 Art exhibit of Parthenis Danish musical group Contrapunktos

Oct. 14, 15 *Il Falso Magnifico* performed by the Venetian TAG Teatro

Oct. 16, 17 London Symphony Orchestra Concert with Loukianos Kilaidonis

Oct. 20 Karolos Koun's Theatro Tehni performs Sophocles' *Electra*

Oct. 27, 29 Joan Brakin and her group Concert with Roberta Flack and her group

Nov. 4 Concert with Antonio Kondoyiorgou performing the work of F. Leodarti

Nov. 10, 11 Aristophanes' *Lysistrata* presented by the National Theater of Northern Greece

MUSIC, DANCE, DRAMA

A NIGHT OF HAYDN with pianist Mina Zanna at the French Institute on Oct. 24 at 8:30 p.m.

SOPRANO AND HARP RECITAL with Helen and David Watkins at the British Council on Oct. 2 at 8 p.m.

MAMANGAKIS, BACH and BOUNDONIS recital by guitarist Helen Papandreou at the British Council on Oct. 11 at 8 p.m.

FROM THE CRADLE TO THE GRAVE, four modern one-act plays with Michael Deacon, Karin Fernald and Sonia Fraser at the British Council on Oct. 8, 9 at 8 p.m. See Focus.

THE COUNTRY WIFE by William Wycherley will be performed by The Players on Oct. 31, Nov. 1, 2 and 3 at the Moraitis School. See focus.

THE UNITED CHAMBER SOLOISTS on Oct 20th at 8 p.m. See focus.

PIANIST ISMENE ECONOMOPOULOU will perform Bach, Busoni, Beethoven, Papaioannou, Barber, Chopin and Debussy at the Hellenic American Union on Oct. 17, 8 p.m.

See Dimitria '84

GALLERIES

AFI, Tripodon 25, Plaka. Tel. 324-7146. Card weaving exhibit and seminars with Yiannis Papadopoulos, Maria Grigoriou and Donna Coson from 8-31; Crafts Book Fair, Nov. 1-4. See focus.

AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel. 801-1730. Graphics by Dimitri Yeros from Oct. 8-31. See focus.

AITHOUSA TEHNIS PSYCHICOU, Vas. Pavlou 30. Tel. 671-7266. Yiorgo Papakostantis' work from Oct. 10 - Nov. 10.

ATHENS ART GALLERY, Glykonos 4, Kolonaki. Tel. 721-3938. One woman show by Henrietta Vordoni, Oct. 18 - Nov. 15. See focus.

JEAN BERNIER, Marasli 51. Tel. 723-5657.

DADA, Antinoros 31. Tel. 724-2377. Oil paintings by Yiorgos Lazaros through Oct. 12; *Zyrranna*, a photography exhibit by Katerina Marianou through Oct. 12; pastelles and temperas spanning Pavlos Moschides career from 1954-1984, Oct. 15 - Nov. 11. See focus.

DIGENES, Nikis 33. Tel. 323-1978. Wooden sculpture by Ion Tolan until Oct. 16; *The Athens that Disappeared*, the latest works of folk artist Yiorgos Savakis, Oct. 18 - Nov. 6.

ENGONOPOULOS, Dinokratou 53, Kolonaki. Tel. 722-3888. Oils by Foula Bokoyianni, Oct. 1-14; oils by Angela Moshotou, Oct. 15-27.

GALLERY «F», Fokilidou 12. Tel. 360-1365, *Tosca: The Movie*, photo exhibit of Jennifer Sloan's work from Oct. 8-20

GALLERY 3, Fokilidou 3. Tel. 362-8230. An exhibit by Renyo Kiriazide some time this month.

HYDROHOOS, Anapirou Polemou 16. Tel. 722-3684. A group exhibit featuring drawing, sculpture and photography from Oct. 1-17. Stathis Anthroutsakis, Dimitris Zervos, Christos Theofiles, Nikos Tranos and Yiannis Tsokas are the participating artists. See focus.

KOURD, Skoufa 7. Tel. 361-3113. Nikolaos Lytras, Hadzikiyriakos-Ghikas and Tsarouhis participate in *Art of the 20th Century*. Oct. 2 - Nov. 24.

KREONIDES, Iperidou 7. Tel. 322-4261. Two exhibits from Oct. 2-17 - acrylics and collage by Minos Milonas and on the second floor, pencil and aquarelles by Roza Pappa-Vezirtzi; oils by Achilles Aivazoglou from Oct. 10 - Nov. 3; aquarelles by Mara Frangopoulou from Oct. 10 - Nov. 3.

MEDUSA, Xenokratous 7. Tel. 724-4552. An exhibit by artist Marios Prassinou through Oct. 27; acrylics by Maria Spenza from Oct. 31 - Nov. 24.

NATIONAL GALLERY (Pinakothiki), Vas. Konstantinou. Tel. 723-5937. Prints by Anna Kindini from Oct. 1-28; 21 East German artists exhibit their prints from Oct. 8-31; a selection of the museum prints from 16th - 20th century Western Europe beginning Oct. 15.

NEES MORPHES, Valaoritou 9a. Tel. 361-6165. Artists Nikos Gabriel Pentzli from Oct. 1-15 and Eva Boulgoura from Oct. 16 - Nov. 3.

ORA, Xenofontos 7. Tel. 323-0698. Oils by Palaiologos Theologou from Oct. 12 until the end of the month.

POLYPLANO, Lykavittou 16. Tel. 362-9822.

SKOUFA, Skoufa 4. Tel. 360-3541. Sculpture by Gonou, Oct. 11-31.

SYLLOGI, Vas. Sofias 4. Tel. 724-5136. A group exhibit entitled *White-Black*, Oct. 1-25.

THOLOS, Filellinon 20. Tel. 323-7950.

TO TRITO MATI, Xenokratous 33. Tel. 722-9722.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel. 361-2277.

ZOUMBOULAKIS, Kolonaki Square. Tel. 360-8278. Photography by Eleni Milona, Oct. 10 till the end of the month.

ZYGOS, Iofontos 33. Tel. 722-9219. Sculpture by Amalia Vamvakos, Oct. 1-15; aquarelles by Themis Avgerinis, Oct. 1-15; and acrylics by Apostolis Yiayianos, and oils by Yiannis Palaiologos Oct. 17 - Nov. 1.

CLUBS AND ORGANIZATIONS

AMERICAN CLUB, Kastri. Tel. 801-2988. Photo Competition and Oktoberfest scheduled for Oct. 20; bridge lessons every Thurs. at 10 a.m.; Greek lessons every Fri. at 10

this month

a.m.; Bingo on Tues. evenings at 7:30; aerobics on Mon., Wed., and Fri. at 9 a.m.; Games Day on Wed. at 10 a.m.; and Mah-Jongg on Thurs. at 10 a.m.

AWOG, (American Women's Organization of Greece). Tel. 865-2780.

INTERNATIONAL CLUB, tel. 801-2587/801-3396. Swimming pool; bridge lessons; Greek lessons at Beginners and Advanced levels; Happy Hour every Fri. between 7-9 p.m.; Game evening every Mon.; and classical music evenings every Thurs.

CANADIAN WOMEN'S CLUB OF ATHENS. For information call Margaret Murphy at 323-6677.

ATHENS COSMOPOLITAN LIONS CLUB, tel. 360-3111. **MULTI-NATIONAL WOMEN'S LIBERATION ORGANIZATION**, tel. 281-4823.

PROPELLER CLUB, tel. 522-0623. Japanese economist Tsuneo Iida will lecture on *The Economic Developments in Japan affecting Europe* at the Athens Hilton on Thurs., Oct. 25.

REPUBLICANS ABROAD, tel. 681-5747.

ROTARY CLUB, tel. 362-3150. Talks are sponsored every Tuesday at 8:45 p.m. at the King George. Aleko Loizos, architect, will discuss *The Movement toward Mount Sina's Monastery* on Oct. 2; Eftihios Vouridis, cardiologist and professor at the University of Athens, will lecture on *Lessons to be learned from the Study of Different Societies in the Prevention of Heart Disease* on Oct. 23.

HELLIANTHOS YOGA UNION, tel. 672-1500.

CROSS-CULTURAL ASSOCIATION, tel. 804-1212. A visit to the Goulandris Museum and lunch at Pizzaria at 11 a.m. on Sat. Oct. 6. Call Wendy, 652-2144 for details. On Oct. 17, a guided discussion led by Angela Kiossoglou on *Giving Birth in Greece* at 9 p.m. Call Liz Babouris at 684-1198.

EXHIBITS

ARCADIA: YESTERDAY, TODAY, TOMMORROW, an exhibition of photographs by the Arcadian Association of Letters and Arts Oct. 1-5 at the Hellenic American Union, Massalias 22.

OILS, ACRYLICS, AND TAPESTRIES by Takis Paravantzas from Oct. 22 - Nov. 2 at the Hellenic American Union. See focus.

TWENTY-NINE GREEK WOMEN ARTISTS will present their work the Goethe Institute, Omirou 14-16, from Oct. 1 - Oct. 12. The exhibit is being co-sponsored by the International Women's Cultural Association.

FRIDHELM KLEIN will exhibit his drawings and photographs at the Goethe Institute from Oct. 17 - Nov. 16.

THE GREECE OF JACQUES LACARRIERE, a photographic exhibit at the French Institute, Sina 31, until Oct. 12.

AN EXHIBIT OF MARIOS PRASSINOS' work at the French Institute until the end of this month.

A HISTORY OF DESIGN IN MOVEMENT, from Oct. 15-30 at the French Institute.

SCULPTURE BY GABRIELE SIMOSSI will be shown at the French Institute, from Oct. 31-Nov. 17.

CHAIBA will display his drawings from Oct. 31-Nov. 17 at the French Institute.

CHARLES DARWIN - an exhibition of 33 panels and of text and photographs at the British Council, Kolonaki Square 17, from Oct. 5-12.

VICTOR PASMORE PRINTS at the British Council from Oct. 30-Nov. 9

See Dimitria '84

LECTURES AND SEMINARS

HOW TO OVERCOME STRESS by Bob Najemy on Oct. 24, 8:30 p.m. at Kyklos, Kokkinara 31, Kifissia.

SECOND INTERNATIONAL ECONOMIC CONFERENCE at Athens College on Oct. 5 and 6 with speakers representing economic views from Europe, Asia and North America.

WOMEN DANCERS IN ANCIENT GREECE by Voula Lambropoulou with slides at 8 p.m. on Oct. 24. The Greek Alumni of American Universities co-sponsored the lecture at the Hellenic American Union.

EDUCATIONAL OPPORTUNITIES IN THE U.S. FOR GREEK HIGH SCHOOL GRADUATES is the topic of discussion sponsored by the Fulbright Foundation at the Hellenic American Union on Oct. 22 at 8 p.m.

SIR JOHN BETJEMAN: EXPORTABLE POET, a talk by Jim Potts, Regional Director of the British Council in Thessaloniki at the British Council on Oct. 22, 8 p.m.

"UNKNOWN" ARCHAEOLOGICAL SITES in Macedonia will be discussed by Dr. Katerina Rominopoulou, Curator of the National Archaeological Museum at the British Council on Oct. 25, 8 p.m.

THE BOOK, RADIO AND TELEVISION, a lecture-discussion sponsored by the French Institute with Jean-Marie Borzeix, Tito Patrikio and Filippo Thrakontaidi on Oct. 29, 8:30 p.m.

JEAN-MARIE BORZEIX, Director of France-Culture will give a talk at the French Institute on Oct. 30, 8:30 p.m.

THE ECONOMIC DEVELOPMENTS IN JAPAN AFFECTING EUROPE by Professor Tsuneo Iida at the Athens Hilton on Oct. 25. Call the Propeller Club, tel. 522-0623, for details.

GIVING BIRTH IN GREECE, a guided discussion led by

Angela Kiossoglou of the Cross-Cultural Association on Oct. 17 at 9 p.m. Call Liz Babouris, tel. 684-1198, for information on how to get there.

CONTEMPORARY TREND IN LABOR RELATIONS IN GREECE AND IN THE FEDERAL REPUBLIC OF GERMANY seminar at the Goethe Institute from Oct. 3-5. See Focus.

THE MOVEMENT TOWARD MOUNT SINA'S MONASTERY, lecture by architect Aleko Loizos sponsored by the Rotary Club.

LESSONS TO BE LEARNED FROM THE STUDY OF DIFFERENT SOCIETIES IN THE PREVENTION OF HEART DISEASE, sponsored by the Rotary Club on Oct. 23. Dr. Eftihios Vouridis, cardiologist and professor at the University of Athens will lecture.

GRADUATE STUDIES IN THE U.S., a discussion sponsored by the Fulbright Foundation at the Hellenic American Union on Oct. 31 at 7:30 p.m.

POETRY READING of Roula Melita-Pollarnt's work with music by Greek actors at the Hellenic American Union on Oct. 29 and 30.

FAIRS

CRAFTS BOOK FAIR at AFI Crafts Centre from Nov. 1-4. See focus.

CRETAN FOOD FESTIVAL at the Athenaeum Inter-Continental from Oct. 5-14. See focus.

DIMITRIA '84. See Dimitria '84 and focus.

FASHION SHOWS

FURS by Tsoukas Bros. will be shown at the Atheneum Inter-Continental on Oct. 3 at 8 p.m. Admission is free.

PIERRE BALMAIN is one of two French designers represented at a fashion show sponsored by the Cultural Association of Hair Stylists in Greece at the Atheneum Inter-Continental on Oct. 7, 6 p.m. Admission is 800 drs. For further information call 361-5204.

FURS, DRESSES, JACKETS, etc. will be shown at the fashion show sponsored by Ladies Furs with designer Raphael Argyropoulos on Oct. 22, 7:30 p.m. at the Atheneum Inter-Continental. Invitation only.

FASHION '85 is being sponsored by several Athenian shops at the Ledra Marriott Hotel on Oct. 31 at 9 p.m. See Focus.

T.V. FILMS

The following movies have been scheduled for October but programming is subject to change.

ERT 1

Oct. 6 *Sands of the Kalahari* (1965), directed by Cy Endfield and starring Stanley Baker, Stuart Whitman and Susanna York. English. *Classe Operaia Va In Paradiso* (1971), directed by Elio Petri and starring Gian Maria Volonte and Mariangela Melato. Italian.

Oct. 7 *Julius Caesar* (1953), directed by Joseph Mankiewicz and starring Marlon Brando, James Mason and Deborah Kerr. American.

Oct. 12 *Un Condamne a Mort Sest Echappe* (1956), directed by Robert Bresson and starring Jacques Leterriere and Roland Monod. French.

Oct. 13 *Journey Through the Black Sun* (1982), directed by Ray Austin and Lee Katzine and starring Martin Landau, Barbara Bain and Barry Morse. American.

Oct. 14 *Death Penalty* (1980), directed by Waris Hussein and starring Colleen Dewhurst and David Labiola. American.

Oct. 19 *The Picture of Dorian Grey* (1945), directed by Albert Lewin and starring George Sanders and Angela Lansbury. American.

Oct. 20 *Pickpocket* (1959), directed by Robert Bresson and starring Martin Lassalle, Pierre Etaux and Jean Pellegri. French.

Oct. 20 *The Proud and the Profane* (1956), directed by George Seaton and starring William Holden, Deborah Kerr and Thelma Ritter. American.

Oct. 21 *Les Fantomes du Chapelier* (1982), directed by Claude Chabrol and starring Michel Serrault, Charles Aznavour and Monique Chaumette. French.

Oct. 26 *Une Femme Dulce* (1959), Directed by Robert Bresson and starring Dominique Sanda and Jean Lobre. French.

Oct. 27 *Love at First Sight* (1979). Soviet. *Il Rosseto* (1959), directed by Damiano Damiani and starring Pietro Germi and Pierre Brice. Italian.

ERT 2

Oct. 1 *Amant de Poche*

Oct. 2 *March or Die*, Directed by Dick Richards and starring Gene Hackman, Terence Hill and Max von Sydow.

Oct. 6 *T.R. Baskin* (1971), directed by Herbert Ross and starring Candice Bergen, Peter Boyle, James Caan and Marcia Rodd. American.

Oct. 7 *The Dead Don't Die*

Don't Give Up the Ship, directed by Norman

Taugog and starring Jerry Lewis, Dina Merrill, Diana Spencer, Mickey Shaughnessy and Robert Middleton. American.

Oct. 8 *All Quiet on the Western Front*, directed by Delbert Mann and starring Richard Thomas, Ernest Borgnine, Donald Pleasance and Patricia Neal. American. The latest version of Erich Maria Remarque's novel.

Oct. 9 *Max et les Ferrailleurs*, directed by Claude Santet and starring Michel Piccoli and Romy Schneider. French.

Oct. 13 *Such Good Friends*, starring Dyan Cannon, James Coco and Jennifer O'Neill. American. *Woman in the Window*

Oct. 14 *55 Days in Peking*

Oct. 15 *Ninotchka* (1939), directed by Ernst Lubitsch and starring Greta Garbo and Melvyn Douglas. American.

Oct. 16 *Devil at 4 O'clock*

Oct. 20 *Marie Octobre*, directed by Julien Duvivier and starring Danielle Darvieux, Bernard Blier, Robert Dalban and Paul Frankeur. French.

Freaks (1932), directed by Tod Browning and starring Wallace Ford, Leila Hyams, Olga Baclanova, Roscoe Ates and Henry Victor.

Oct. 21 *L'Enfermeur Mr. Victor*, directed by Jean Gremlou and starring Raimu, Pierre Blanchard, Madeleine Renaud and Vivienne Romance.

Oct. 22 *Flesh and the Devil*

Oct. 23 *Attack*, directed by Robert Aldrich and starring Jack Palance, Eddie Albert, Lee Marvin, William Smithers and Buddy Ebsen. American.

Oct. 27 *Mogambo*

Les Tricheurs (1958), directed by Marcel Carvé and starring Pascale Petit, Andrée Parisy, Jacques Chauvier and Laurent Terzieff. French.

Oct. 28 *L'Île au Bout du Monde*

Oct. 29 *Samourai and Mata Hari*

Oct. 30 *Le Tigre se Parfume a la Dynamite* (1965), directed by Claude Chabrol and starring Roger Hanin, Margaret Lee, Michele Bouguet and Roger Dumas. French.

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.

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

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

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

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

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

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

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

MUSEUMS AND SITES

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

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

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

AGORA MUSEUM, tel. 321-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilao Trikoupi 31, Piraeus. Tel. 452-1598. Holds fine collection of Greek and Roman sculpture.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias). Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 a.m.-2 p.m. Closed Tuesdays. 100 drs. entrance on weekdays, free Sunday.

BYZANTINE MUSEUM, Vass. Sofias 22. Tel. 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9 a.m.-3:15 p.m. Closed Monday, holidays and Sunday opens from 9 a.m.-2 p.m. Entrance 100 drs., 50 drs. for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzimihi 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.

THE JEWISH MUSEUM OF GREECE, 36 Amalias St., Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

MUSEUM OF THE CITY OF ATHENS, 7 Pappirigopoulou, off Klawthmonos 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, (Ethiniki 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 Levadia 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.

Bianos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs. before 6 p.m. and 140 drs. after 6 p.m.

Bowling Center Piraeus, top of Castella, Profitis Ilias, Piraeus, tel. 412-0271, open 10 a.m. to 2 a.m.

Holiday Inn, Bowling Alley, Mihalakopoulou St., tel. 721-7010. A 12 lane Brunswick alley with snack bar. Open from 10 to 2 a.m. daily and from 10 to 3 a.m. on the weekends.

Bowling Center Kifissia, snack bar and bowling alley, Kolokotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class; Wednesday at 6:30 p.m. for 'A' class. Prices between 90 and 140 drs. depending on the time and day, shoe rental 10 drs. extra.

BOXING

Panellinios Athletics Association, Evelpidon and Mavromateon Sts., tel. 823-3720, 823-3733. Lessons offered three times a week.

BRIDGE

General information from the Hellenic Bridge Federation, 6 Evripidou St., 4th floor, tel. 321-4090. Also gives free lessons in the winter.

Tournaments are held at:

Athens Duplicate Bridge Club, 32 Akadimias St., 7th floor. Every Monday and Tuesday at 9 p.m. Tel. 363-4283.

Filothei Tennis Club, Kaliga & Dafni Sts., tel. 681-2557. Tournaments every Monday at 8:30 p.m.

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

CAMPING

Alipedou Voula A. Tel. 895-1646

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

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

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

Private.

CYCLING

Detailed programs and further information are available from the **Greek Cycling Federation**, 28 Bouboulinas St., tel. 883-1414.

CHESS

For general information and details on lessons, contact the **Greek Chess Federation**, 79-81 Sokratous St., 7th floor, tel. 522-2069, 522-4712.

Lessons are available at:

Ambelokipi Chess Club, 6 Kolhitos, tel. 643-3584.

National Bank of Greece Chess Club, 9 Neofytou Douka St., Kolonaki, tel. 723-0270.

FENCING

General information from the **Greek Organization of Fencing**, 57 Akadimias St., 6th floor, tel. 720-9582.

Athens Club, Panepistimiou St., tel. 324-2611.

Athens Fencing Club, 11 Doxapatri St., tel. 363-3777.

Athens Club of Fencers, 13 Pouliou St., Ambelokipi, tel. 642-7548.

FIELD: TRACK

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

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

FISHING

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

Amateur Anglers and Maritime Sports Club, Akti Mousopolou, 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

Ipthrios 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.

HOCKEY

FIELD HOCKEY CLUB OF ATHENS. For further information call 681-1811, 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 **Fallon Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

HORSEBACK RIDING

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

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

Hellenic Riding Club, 19 Paradissou St., Maroussi, Tel. 682-6128. Has three open-air and one indoor track. Non-members admitted. Open 7-10:30 a.m. and 3-6 p.m. (hours vary according to season).

Tatoi Riding Club, Tatoi and Dekelia Sts., near airport, tel. 808-3008. One track for racing events and three smaller ones for riding and jumping lessons. Non-members admitted. Open 8-11 a.m. and 7-8 p.m.; Lessons cost 500 drs. per hour or 12 lessons for 5,000 drs.

ICE SKATING

Athens Skating Club, 20 Sokratous St., Vari, tel. 895-9356. Offers lessons. Open daily from 10 a.m.-2 p.m. and 4 p.m.-12 and weekends from 10-2 a.m. Skating cost includes rental, 300 drs for adults and 200 drs. for children.

JUDO

For general information contact **SEGAS**, 137 Syngrou Ave., tel. 934-4126.

Lessons are given at the **Panellinios Stadium**, Leforos Alexandras.

Panellinios Athletics Association, Evelpidon and Mavromateon Sts., tel. 823-3733. Gives lessons three times a week.

MOUNTAINEERING

The Greek Alpine Club, 2 Kapnikareas/Ermou Sts., tel. 323-1867. Outings are organized every weekend, open to members, trial members, and members of foreign alpine clubs. Climbing lessons are given every weekend at Varibopi, open to all.

PARACHUTING

For information, call the **Parachuting Club**, Lekka 22 (near Syntagma), tel. 322-3170, between 6 and 7 p.m.

ROLLERSKATING

Blue Lake, 166 Karamanli Ave. (Parnitha), tel. 246-0106. Swimming pool, rollerskating, playground and disco.

Rollerskating and Bowling, 81C Vass. Yiorgiou and Dousmani, Glyfada Square, tel. 893-2322.

ROWING

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

Ereton Club, Passalimani, tel. 452-1424.

Naftikos Athlitikos Syndesmos, Mikrolimano, tel. 417-4395.

Olympiakos Club, Passalimani, tel. 451-8525.

TENNIS

National Tourist Organization Courts are located on three beaches in the Athens area: Voula Beach, Alipedou A, tel. 895-3248, 895-9569; twelve courts at Vouliagmeni Beach, tel. 896-0906; and four courts at Varkiza Beach, tel. 897-2102, 897-2114.

Aghios Kosmas, tel. 981-21212, on Vouliagmenis Ave., near the airport.

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

Panellinios Athletics Club, Evelpidon and Mavromateon Sts.

Paradissos Tennis Club, Maroussi, tel. 681-1458.

Kifissia Athletics Club, tel. 801-3100.

Summer Tennis Camp, 1 July - 8 September, weekly period, groups of 10, children 8-14. Price 26,000 drs., all inclusive. Call Mr. and Mrs. Karafilides, tel. 651-7419 for information.

This month, we offer a recipe to parenthesize a perfect day. And there can't be many better ways to begin than by breakfasting at **Tristrato** in one of Plaka's quieter corners. Simplicity is the most appropriate description of this vegetarian restaurant. Copper, brass, wood and marble fill the airy room while the brilliant, natural colors of seasonal fruit and vegetables piled high in a corner give it a homey atmosphere. It's a perfect spot to curl up with a newspaper and a cup of steaming French coffee or one of several varieties of herbal teas collected from the Greek mountains.

Yiorgos, the quiet-spoken owner and cook, is a self-professed health nut; he opened Tristrato largely because of his preference for a no-meat diet and the scarcity of such fare in Athens. Where else can you find such vitamin-packed treats as boiled and blended nectarines served cold with skim milk? Or delight in tasting juice thick with fruit, blended on the spot and dashed with ground cinnamon?

The restaurant policy of using only fresh fruit and vegetables means a constantly changing (and hence unwritten) menu. But choose from fruit salads garnished with almonds or other nuts and topped with freshly whipped cream, *rizogalo* (rice pudding), traditional Kalivia yogurt from Attikas, and crusty rolls with homemade marmalades of fig, date or apricot. Or try an omelet, *trahonas* (pancakes) or French toast if you fancy a more substantial breakfast. Tristrato also serves light lunches and snacks of toasted sandwiches and hot soup, cheese fondus or apple pie. All food is prepared with no oil and a regard for natural flavors such as sugar and salt. Five hundred drachmas will comfortably cover a double bill for a filling breakfast or a healthy snack. As Yiorgos stays open until 2

a.m. you could just as easily close the day there as open it.

Tristratos is open daily 8:30 a.m. to 2 a.m. Tel 324-4472, located at the junctions of Daedalou, Agallo Yeranta and Olympic Dios Streets in Plaka.

Wine aficionados in Greece have a wide array of fine domestic "ambrosia" to choose from but until recently were restricted to sampling full bottles in restaurants or trying a limited selection by the glass in bars. This situation has been corrected with the opening of **Tapas**, the first authentic wine bar in the Athens area.

Tapas has a sophisticated but friendly atmosphere. The spacious room with seating at cozy candlelit tables of the bar with stools large enough for the most ample bottom, is decorated with tasteful Spanish prints and plants. A huge veranda offers a panoramic view of lush Kifissia.

Wine sampling is done to taped flamenco and jazz music and can be accompanied by nibbling on a variety of delicious *tapas* (Spanish for appetizer). These include a cheese platter of camembert, blue and smoked cheeses, an unusual tuna salad with pickles and sweet corn, rolled ham and cheese sandwiches of a rich pork liver *pate de campagne*. *Matahambre*, an Argentinian meat roll with egg, cheese and garlic, is especially recommended.

Tapas is owned by two gregarious wine-lovers, Stelios (who also owns the popular Spanish restaurant **Comilon**) and Alkis. The fully stocked bar has mixed drinks and beer besides wine by the glass and bottle. "At first our Greek clientele found it a bit strange to have wine at a bar because they were accustomed to drinking whiskey

or beer in bars," Stelios noted. But the idea caught on quickly and Tapas is now well-known among Greeks and foreigners alike.

The fruity *sangria* made with dry red Santorini wine, cognac, cointreau and orange juice and served in oversized goblets has a scintillating taste. Gatalani white and roses, reminiscent of Rhine wines, and the Tapas red, a hearty dry Nemea, are offered by the glass. There is a selection of about 30 bottles of wine. Reds include Grand Réserve of Boutari, Chateau Claus and imported Cabernet and Bordeaux. There are six or seven roses such as Catalan Aquarello offered along with Carras and Manzavino. Catalan Can Raffols is prominent among the whites which include Tsantalís, Robola, Cambas and Elissar.

Stelios agrees with the view of most winemakers that bottled wine will soon overtake the *hyma* in popularity. He attributes this to the decline in the popularity of *retsina* (not served at Tapas) which is preferred in loose form and comprises the bulk of *hyma* sales. He cautions, "unless you know the person who makes the *hyma* it is best not to drink it; you never know what has been added."

The Tapas Nemea comes in bottles and barrels from Cava *Vinifera* in Kifissia which is owned by an oenologist. It is heartily recommended by Stelios as a pleasant way to mellow the hassles of everyday life.

In Aristophanes' *The Knights*, a character said: "No time for wine? Drinking is thinking - can't you see. Drink makes men rich, brave, happy, nice to their friends..." An evening spent at Tapas should prove that the latter two claims, at least, are true.

Tapas, Kifissias 267 (behind Olympic Airways). Open every evening from 8 p.m. to 2 a.m. *Tapas* range in price from 150-380 drachmas, wine by the glass is 100 drachmas and mixed drinks 200-300 drachmas.

TAVERNAS AND RESTAURANTS

The prices quoted for each taverna or restaurant are only indicative and are based on information given by those in charge. The "sample menu" includes an appetizer, a main course, a salad and a dessert. Wine extra. Prices are per person and are current as of April 1984.

CENTRAL

DRUGSTORE, Stoa Korai. Tel. 322-6464, 322-1890. A multi purpose restaurant with news stand and pharmacy. Open from 8 a.m. - 2 a.m., except Sundays. Price 520 drs.
CORFU, Kriezotou 6 (next to King's Palace Hotel), tel. 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily from 12 p.m.-1 a.m. Price 1000 drs.
DELPHI, Nikis 13, tel. 323-4869. Excellent lunchtime spot, very good food. Daily from 11 a.m.-11 p.m. Price 600 drs.
EARTHLY DELIGHTS, Panepistimiou 10 (in the arcade), tel. 362-9718. You create your own taste delight from a luncheon menu of updated Greek delicacies complemented

by such worldwide favorites as chile, meat pie, crêpes, quiche, and curry. A good accompaniment is the wine from Santorini. Open daily from 12:30-6 p.m. Closed Sunday. Price 400-500 drs.

LENGO, 29 Nikis, tel. 323-1127. Charming bistro restaurant, outdoor garden dining alley; white tablecloths, white-jacketed waiters, good Greek cuisine. Open daily from 12 p.m.-1 a.m. Price 700 drs.

STAGEDOOR, Voukourestiou 14, tel. 363-5145. Cosmopolitan ambience, oyster and sandwich bar on the ground floor, superb seafood and Greek specialties. Price 1400 drs.

HILTON/US EMBASSY AREA

THE ANNEX, Eginitou 6 (between the Hilton and the U.S. embassy), tel. 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 p.m. and 8 p.m.-2 a.m. Closed Sunday. Price 500-550 drs.

BALTHAZAR, Tsoha 27 and Vournazou, tel. 644-1215. 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.

restaurants and night life

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.

La Rotisserie, highest quality French food prepared by Master Chef Hervé Merendet. Lunch and dinner. Open for lunch as of September 1 from 12 to 3 p.m. Dinner from 8:30 pm to 1 am. Closed on Sundays. Gastronomic menu and 5 special VIP menus, on request.

Cafe Pergola, open daily from 6 am - 2 am for breakfast, lunch, dinner, snacks. Rich lunch/dinner buffet, 1,150 Drs. Special Sunday Brunch 12 - 3 pm to tunes of D. Krezos Jazz Quartet, 1,300 Drs. and 700 Drs. for children up to 10 years old.

Kava Bar, open daily from 11 am - 2 am. Happy hour from 5-7 pm (drinks half price). From 9 pm performance by duet David and Marie-Anne, international singing talents.

THE TAVERNA, serving wide range of Greek and Cypriot meze, meat and fish from the grill. Open for dinner from 9 p.m. Music by D. Krezos Trio.

CLUB LABYRINTHOS, dancing nightly. Nightclub performances twice a week beginning mid-October.

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

ANGELO'S CORNER Syngrou 17 near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations necessary. (922-9773/7417) Serves dinner from 6 p.m. to midnight.

FIVE BROTHERS, Aiolou St., off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8 - 1 a.m. Price 400-485 drs.

HERMION cafe and restaurant, in a little alley off Kapnikareas, (near the Adrianou St. cafeteria square). Offers outside dining under colorful tents; a delightful, shaded spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), tan-jacketed waiters, friendly service. Open daily from 8 - 12 a.m. Price 700 drs.



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Str. behind the Hilton,
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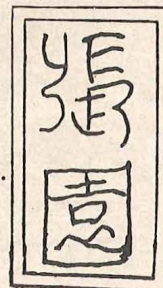
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(parallel to Leof. Syngrou Ave. 190-192, turn right)



Athens' Wine Bar
Kifissias 267, Kifissia
(Behind Olympic Airways)

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restaurants and night life

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, tiropitta oriental (bitized, 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.

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.

Papagalos, Plateia Aylas Paraskevis. (659-1627) Same delicious menu as Paleo Faliro in a different decor. Average price.

ROUMBOS, Aghiou Antonios, Vrillissia, 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.

smoked pork chops, baked goat with oregano, shrimp salad. Wine from the barrel, Guitars. Price 650 drs.

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

GLYFADA/VOULIAGMENI/VOULA SEASIDE

ANDONIS, 22 Armenidos, Glyfada, tel. 894-7423. Shrimp ragout, wild boar, octopus charcoal grilled. Open for lunch and dinner. Price 650 drs.

EVOI-EVAN, behind the Zeus boat factory, 49 Grigori Lambraki, Ano Glyfada, tel. 893-2689. International cuisine, piano, and guitars. Specialties: chicken Kiev, cordon bleu, chicken with almonds. Closed May 15-September 15. Prices 1200-1800 drs.

FRUTALIA, Kelsou 5 (from Athens turn left at Vouliagmenis 63), tel. 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 p.m. Specialties: a variety of hors d'oeuvres, hare with onions (stifado), country lamb in filo pastry. Price 600 drs.

PHOLIA TON KYNIGON, Dilofos (Vlahika), Vari, tel. 895-2445. Barbequed lamb, goat (kid), short orders, kid cooked in special country cover (gastro). Prices 620 drs.

STA KAVOURAKIA, 17 Posidonos, Kalamaki, tel. 981-0093. Nightly from 6 p.m.-2 a.m. Specialties: fish soup, shrimps, crabs and seafood.

GLAFKOS, 7 Diad. St., Glyfada, tel. 893-2390. Fresh fish. Roof garden. Open daily. Price 800 drs.

CHURRASCO, 16 Pandoras St., Glyfada, tel. 895-9107. Slick dining, outdoor terrace dining and bar. Specialty: steak tartare, fixed at the table. Price 1000 drs.

DOVINOS, 2 Plateia Fleming (second stop in Glyfada), tel. 894-4249. Various fish dishes, baked and grilled. 450 drs.

KALYVA TOU BARBA THOMAS, Vlahika Varys, tel. 895-9454. Baby lamb, contrefilet, suckling pig, souvlaki, kokoretsi (innards done on the spit), spleen, choice of appetizers. Open daily from 1 p.m. Price 500 drs.

L'AMBIENCE, 49 Friderikis Ave., Glyfada, tel. 894-5302. Price 1100-1300 drs.

ANDONOPOULOS, Friderikis 1, Glyfada, tel. 894-5636. An old and comfortable restaurant with an extensive seafood menu. Daily from 12 p.m.-12 a.m. Price 1500 drs.

LAMBROS, on the shore road, Posidonos 20, Vouliagmeni, tel. 896-0144. A variety of appetizers and usually a good assortment of fish. Daily from 10-1 a.m. Price 700 drs.

PSAROPOULOS, Kalamon 2, Glyfada, tel. 894-5677. One of the oldest seafood restaurants open year round. Karamanlis sometimes dines here. On the marina, good service, tasty dishes. Daily from 12-4 p.m. and 8 p.m.-12 a.m. Price 1000 drs.

MOORINGS, Marina, Vouliagmeni, tel. 896-1113. Nice, cool lunch spot. Open daily from 10-2 a.m. Price 1000-1200 drs.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo), tel. 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds. Price 850 drs.

RINCON, corner of Pringippos Petrou 33 and Ermou, Glyfada. The menu is limited to a handful of entrees, mostly 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 Parilla - specializes delicious barbecued meats of atypical cuts. Lovely garden. Central firepit surrounded by classic Argentinian decor. No phone but open evenings. Reasonable prices.

SEIRINES, 76 Seirinou, 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. Retsina from the barrel. Price 400 drs.

PANDELIS, 96 Naiadon, Paleo Faliron, tel. 982-5512. Constantinopolitan cuisine with various specialties. Daily from 12 p.m.-2 a.m. and Sunday from 12-5 p.m. Price 550 drs.

Papagalos, a huge garden and expansive menu offering everything from sandwiches and special salads to full course meals. Especially well known for generous helpings of homemade ice cream and selection of crepes as well as barbecue dishes. Open evenings. (983-3728) Leoforos Posidonos 73. Average price.

DIOSCURI

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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.

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. Trikoui and Kriti, Kifissia, tel. 801-4584. Also open for lunch on Saturday and Sunday. Specialties:

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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.

KYRANITA, 4 Ithakis, Halandri, tel. 682-5314. Greek cuisine, music. Daily from 6 p.m. - 2 a.m. Closed Sunday. Price 650 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, beyerdi (a Turkish dish), retsina from the barrel. Open daily, except Monday from 8 p.m. - 12 a.m. and Sunday from 12 p.m. - 12 a.m. Price 450 drs.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (kokoretsi), pureed yellow peas with onions (flava). 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, Etolikou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly from 7-11:30 p.m. Closed Sunday. Price 700 drs.

VLAHOS, 28 Koletty, Freates, tel. 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as the "Garage" locally for its big front doors opening onto a large courtyard. Open daily from 8 p.m.-2 a.m. Price 400 drs.

ZILLER'S, Akti Koundouriotou 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, cannelloni (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.

MONTARNASSE, 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, Hadzigianni 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.

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



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restaurants and night life

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, Xenokratou 51, Kolonaki, tel. 722-9061. The oldest French restaurant in Athens. Reservations necessary in the evening. Open daily from 12:30-4:45 p.m. and 8 p.m.-1 a.m. Specialties: filet au poivre (pepper filet), coq au vin, entrecôte Café de Paris, snails, frogs legs. Price 1500 drs.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel), tel. 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto méditerranéenne, seafood, seasonal salads. Piano. Price 1500 drs.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton), tel. 722-7379. International cuisine. Full variety of seafood. Price 1000 drs.

ITALIAN

AL COVENTO, Anapirou Polemou 4-6, Kolonaki, tel. 723-9163. Gourmet specialties, pasta and scaloppine. Nightly from 8 p.m.-1:30 a.m. Closed Sunday.

AL TARTUFO, Posidonos 65, Paleo Faliro, tel. 982-6560. Specialties: spaghetti, pizzas, scaloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 p.m.-2 a.m. Lunch Saturday and Sunday. Price 800-850 drs.

LA BOUSSOLA, Vas. Georgiou and Grigori Lambraki, Glyfada, tel. 894-2605. Italian cuisine and steak dishes. Daily from 12:30 p.m.-2 a.m., Saturday 12:30 p.m.-2:30 a.m. Closed Wednesday for lunch. Price 1200 drs.

DA BRUNO, 26 Andrianou, Kifissia, tel. 808-3912. Close to the station. Italian chef, genuine pizza. Specialties: penne da Bruno, spaghetti à la putaneska, scaloppine à la Veneziana, fileto modo mio. Price 1000 drs.

DA WALTER, Evzonon and Anapirou Polemou, Kolonaki, tel. 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise sauce mader, profiterolles. Nightly from 8 p.m.-1 a.m. Price 1000 drs.

IL FUNGO, Posidonos 68, Paleo Faliro, tel. 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scaloppinia. Nightly from 8 p.m.-2 a.m., Sundays and holidays from 12:30 p.m.-3:30 p.m. Price 1050 drs.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square, tel. 894-2564. Specialty: shrimp provençal. Price 800-900 drs.

TOSCANA, 16 Thisseos, Vouliagmeni, tel. 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Piano. Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert). Price 1200 drs.

FONDANINA, 31 Vas. Georgiou, tel. 983-0738. Price 600 drs.

CHINESE

PAGODA, 2 Bousgou and Leoforos Alexandras 3, tel. 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawn, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fried bananas, fresh mango in season and sweets. Price 800 drs.

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

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

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

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia. (near the Zirinion Sports Center), tel. 801-7174. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root. Complete dinner 800 drs. Deluxe dinner 900 drs.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29, tel. 923-2315/923-2316. A variety of Taiwanese dishes. Open daily for lunch from 12:30 - 3:30 p.m. and from 7:30 p.m. - 12 a.m. Price 1000 drs.

SPANISH

COMILON, Polyta 39, Ano Patissia, tel. 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork man-

darin (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, Amfitheta (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

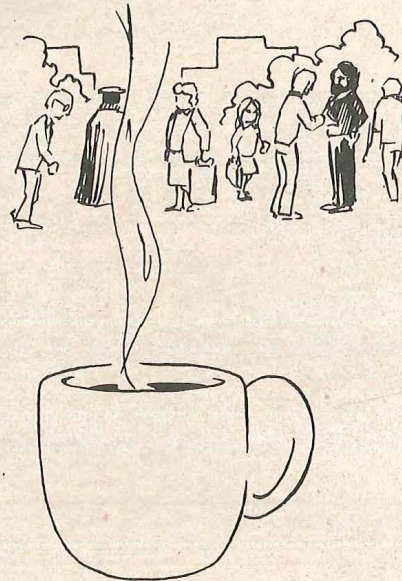
MARALINAS, Vrassida 11 (between the Hilton and Caravel Hotels), tel. 723-5425. Provides a home delivery service. Open daily for lunch and dinner from 12 p.m. Price 1200 drs.

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 Eritranias, Ambelokipi (near the President Hotel), tel. 692-4669. Specialties: beef boukkoki (prepared at the table), yatsé bokum (hors d'oeuvre), haimon jan gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms). Prices 1000-1200 drs.



PIANO/BAR/RESTAURANTS

GALLERIES, Amerikis 17, tel. 362-3910. Bar. Food is also served.

LE BISTRO, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322. French and Greek cuisine. Piano. Open Friday, Saturday and Sunday on the 5th floor with a panoramic view of Athens. Drinks 300 drs.

ST. TROPEZ, Vass. Pavlou 63, Tel. 411-9543; white lawn chairs and tables and a "carousel" corner bar but the talent lies in the owner, Yiannis, a born connoisseur of human nature and cocktail expert, who adds that "special touch" to the drink he's concocted and named after a guest. Daily from 11-2 a.m.

TRAMPS, 14 Akti Themistokleous, Freates, Tel. 413-3529. George, the handsome and energetic host, perfected his talents at Landfall and then opened a place with his brothers. Serves a cold plate of artichokes, pate, cheese and snacks as well as two hot plates. Fully stocked bar, great stereo sounds. Open daily from 12 p.m.-2 a.m.

GRAND CHALET, Kokkinara 38, 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 pate and salads. Authentic sangria, wine by the glass or bottle. Charming hosts and terrace with panoramic view.

BREAKFAST/BRUNCH/SWEET SHOPS

Take off your shoes, curl up your toes: the tradition of a leisurely and delicious breakfast is becoming as much a thing of the past as letter writing, and in Athens, it may seem a Herculean feat. Though some of the places listed do not offer a full breakfast, they allow for that moment of precious respite from city bustle.

HIGH LIFE, Akti Posidonos 43, Paleo Phaliron, a specialty sweet shop with Turkish delights: Taouk Gioksa, chicken breast mousse, traditionally ordered with Kaimak ice cream; EkmeK, Turkish sweet made from honey and flour; profiterole; creme puffs topped with chocolate sauce. Take-out service.

FAROUK HANBALL patisserie, Messinias 4, Ambelokipi, tel. 692-5853. Lebanese sweet shop specializing in baklavakia with walnut and pistachio fillings. (550-600 drs. per kilo). Near the President Hotel. Open daily from 8:30 a.m. - 9 p.m.

BRETANNIA, Omonia Square, open before sunrise to wee hours; fried eggs, sizzling hot, steamed pink and served in two minutes; tubs of yogurt with honey, rolls, butter and honey; hot milk and strong cognac.

AMERICAN COFFEE SHOP, on Karayiorgi Servias (right off Syntagma Square) Athens' answer to the greasy spoon; remember those old diners that served up eggs, bacon and hamburgers at all hours with a minimum of atmosphere and at a minimum of cost? or BLT's-hold the mayo? Donuts with the holes? Open daily, 8:30 am-2am. Reasonable.

DE PROFUNDIS, 1 Angelikis Hatzimihailis St., Tel. 721-4959, 10:30am -2:30pm, 6pm-2am., cafeineon with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug. 1-20.

TITANIA HOTEL coffee shop, 52 Panepistimiou, in the obscure and dark recesses away from the sun of pedestrian-crowded Panepistimiou, you can enjoy a full breakfast; bacon, ham and sausages, with eggs, rolls, butter and marmalade.

Y OREA ELLADA (Beautiful Greece), the charming mezzanine café of the Center of Hellenic Tradition, 36 Pandrossou St., Monastiraki; coffee, drinks and snacks; sit among pottery handicrafts and antiques treasures and enjoy a view of the Acropolis. 9:30 am-7:30 pm daily, Sunday until 2:30 pm.

OUZERIES

APOTOSOS, Panepistimiou 10 (in the arcade.) Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 a.m. -10:30 p.m. and Saturday from 11:30 a.m.-3:30 p.m. Closed Sunday.

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

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am-3 pm and 6-11 pm. Sunday from 10:30 a.m.-2 p.m.

DISCO RESTAURANTS

ACROTIRI, Aghios Kosmas, Akrotiri, tel. 981-1124. Disco restaurant. Open daily from 9:30 p.m.-2 a.m. Saturdays 9:30 p.m.-3 a.m. Drinks 540 drs. Food 2000 drs.

ECSTASY, 96 Harilaou Tricoupi, Kefalari, tel. 801-3588. Automatic answering service for reservations. Opens 10 p.m. Closed Monday. No information on prices.

DISCOS GENERAL

A.B.C., Patission 177, Plateia Amerikis, tel. 861-7922. Open nightly from 8 p.m.-2 a.m. Several, constantly changing video shows. Drinks 350 drs.

BARBARELLA, 253 Syngrou Ave., Nea Smyrni, tel. 942-5601/2. Under new management. 2520 different disco programs. Three dance floors, three bars. Open nightly from 9:30 p.m.-2 a.m. weekdays, open until 3 a.m. Saturdays. Barbarella show performed on Monday and Wednesday at 12:30 a.m. and 1:30 a.m. on Saturday. Drinks 400 drs.

CAN CAN, Kifissias and Petro Ralli, tel. 544-4440, 561-2321. Guest appearances by European performers from time to time. Open 6 p.m.-2 a.m.; show from 9:30-10 p.m. Closed Monday. Drinks: Tuesday, Wednesday, Thursday - 200 drs.; Friday and Sunday - 350 drs.; Saturday 400 drs.

COLUMBIA DISCO, Kolokotroni 35, Kefalari, tel. 808-1324/802-1702. Only open on Friday, Saturday and Sunday, 10 p.m.-2 a.m. Drinks 450 drs.

DISCO "14", Kolonaki Square, tel. 724-5938. A popular place with the younger generation. Drinks only, good music. Open September-June 10. Nightly from 10 p.m.-2 a.m. Saturdays from 10 p.m.-3 a.m. Drinks at the bar 400 drs. Drinks at tables 450 drs.

ESPERIDES, Byzantiou 4, Glyfada Square, Glyfada, tel. 894-8179. Nightly from 9 p.m.-2 a.m. Saturdays 9 p.m.-3 a.m. Drinks 450 drs.

FAME DISCO, Levedi 3, Kolonaki, tel. 723-0507. Open nightly from 10 p.m.-2 a.m. Saturdays 10 p.m.-3 a.m. Drinks 400 drs.

OLYMPIC VENUS, Ag. Glykerias 7, Galatsi, tel. 291-9128. Modern decor and lighting. An extremely attractive circular bar. Friendly and efficient service.

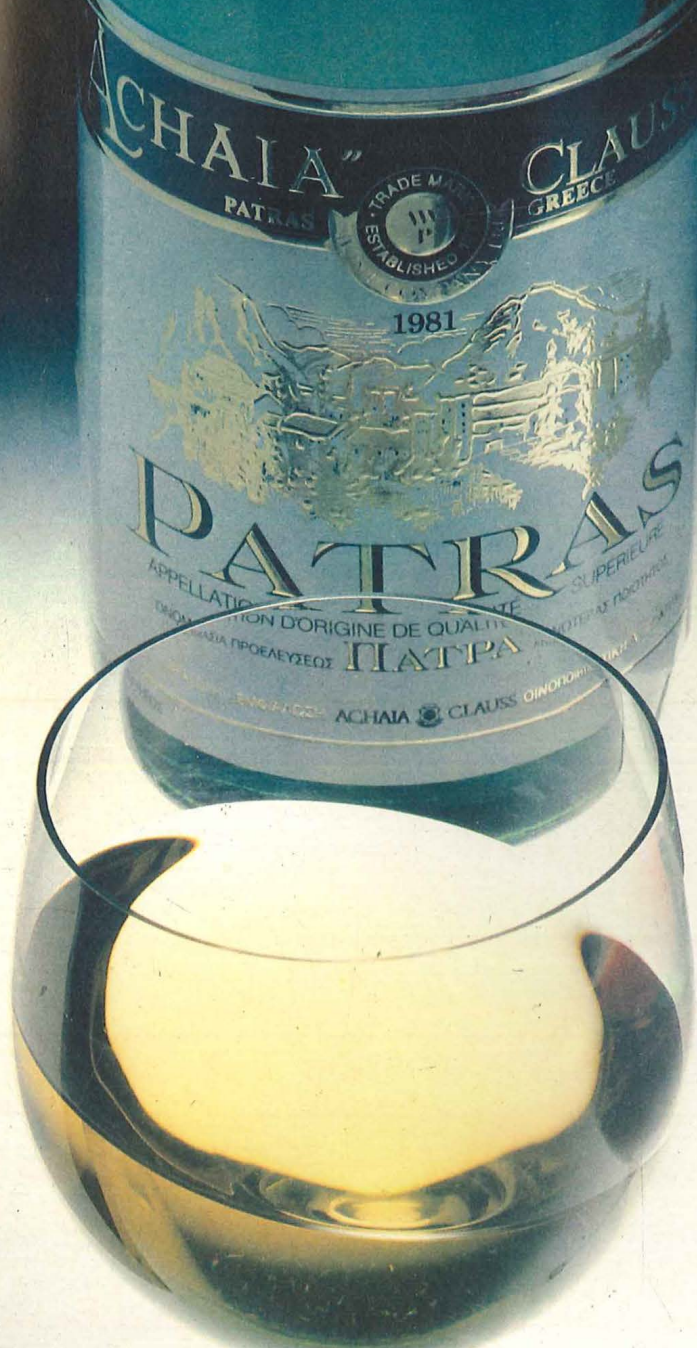
VIDEO, Syngrou Ave. 255, tel. 942-7835. Good music, video cassettes. Open daily from 9 p.m.-2 a.m. Saturdays, from 9 p.m.-3 a.m. Drinks 500 drs.

SATELLITE, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322/9. Disco and New Wave. Open daily from 9 p.m.-2 a.m. Saturdays from 9 p.m.-3 a.m. Drinks weekdays 460 drs. Saturday and Sunday 600 drs.

DIVINA, Shopping Land, Kifissia, tel. 801-5884. Small, cozy, disc jockey. 15 changes of music. Open daily from 10 p.m.-2 a.m. Except Monday. Drinks 400 drs.

MAKE UP - STORK DISCO, Agios Kosmas, tel. 982-9865. Open daily from 10 p.m. - 2 a.m. and Saturday from 10 p.m. - 3 a.m. Video and live d.j. Drinks 450 drs.

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