

March 1985

THE

140 Drs.

ATHENIAN

Greece's English Language Monthly



Dynastic TV

**Foreign Schools
Under Fire**

**Collector
George Costakis**

Grand Hotel

Greek Flags



de luxe
hotel and
bungalows

In the ambience of international luxury, Elounda Mare offers 16 private swimming pools; a large swimming pool with a childrens' puddling pool beside it; a small, sandy beach leading into Mirambello Bay.

Every room, fully air conditioned, has its terrace overlooking the sea; its own direct dial telephone; a stereophonic sound system, a fully stocked mini bar-refrigerator. Television and video can be had on request.

The hotel restaurant has a set menu. By the beach, the snack bar offers drinks and luncheon. The taverna, open in the evenings, specializes in grilled dishes. Besides, there's a bar in the lobby, a conference room, a TV video room, a shopping arcade and a playroom for children. There's table tennis and a tennis court, too.

Elounda Mare offers you a special oasis if you like – if you like, it offers you, too, a unique opportunity to explore the great island – Crete.

RESERVATIONS: TEL. 0841 / 41512 TELEX: 22 30 76 MARE GR, P.O. BOX 31, 721 OO AG. NIKOLAOS CRETE
ATHENS OFFICE: 103 DINOKRATOUS STREET, 115 21 ATHENS, TEL. 72.34.091 TELEX 22 30 76 MARE GR



TASIS HELLENIC International School

is a part of a proud tradition

For over 30 years TASIS Schools
have been the recognized leaders in international education.

This reputation for excellence is founded on:

- 1) A qualified faculty, small class size (faculty/student ratio 1:9), and firm discipline.
- 2) A Kindergarten through 12th grade program which includes: American College Preparatory and Advanced Placement, British G.C.E., English as a Foreign Language, and Computer Literacy, as well as Post Graduate Year for "A" Level preparation.
- 3) A highly successful College and University placement record for U.S., Canadian and British Universities.
- 4) Unique opportunities for travel and extra-curricular activities afforded by campuses in England, Switzerland and Cyprus.
- 5) A wide range of athletic activities, both in class and after school.

**For information concerning tuition and programs,
please call: Director of Admissions, 8081-426 or write:
TASIS HELLENIC International School, P.O. Box 51025, Kifissia 145 10, Greece.**

**TASIS HELLENIC:
Athens' only international school**

Going to SCANDINAVIA or on to your final inter- continental destination via COPENHAGEN?



Fly the NEW SAS, from ATHENS to SCANDINAVIA, offering more destinations in Scandinavia than any other Airline... We know SCANDINAVIA.

Direct connections in **Copenhagen**:

- to **South America** every *Saturday* and
- to **New York, Chicago, Seattle, Los Angeles, Anchorage** and **Tokyo** every *Sunday*.

Other days of the week enjoy an SAS stop-over in wonderful **Copenhagen** with plentiful inexpensive shopping facilities before you proceed on your intercontinental flight onboard SAS.

Your Travel Agent or SAS, Sina 6/Vissarionos 9, 106 72 Athens, Tel. 363.4444, can tell you more about SAS Winter Programme.

SAS

The Businessman's Airline

THE ATHENIAN

Greece's English Language Monthly
Founded in 1974

Owned and published by
Drossoula Elliott & Co., E.E.

Vol. XI No 137, March 1985
Daedalou 20, 105 58 Athens, Greece
tel: 322-2802, 322-3052

Editor

Sloane Elliott

Managing Editor

Drossoula Elliott

Community Editors

Elaine Priovolos

Dimitra Vassiliou Fotopoulou

Assistant Editor

Elizabeth Keenan

Layout and Graphics

Caterina Papalaskaris

Department Editors

Virginia Anderson, Katey Angelis, Vilma Liacouras Chantiles, Jennifer Colebourne, Louis Economopoulos, Elizabeth Herring, Dimitris Katsoudas, Alec Kitroeff, John C. Loulis, Mary Machas, Brenda Marder, Helen Robinson, Connie Soloyanis, Costas Stambolis, Samantha Stenzel, Lee Stokes

Contributors

Paul Anastasi, Richard C. Carpenter, Melissa Cutter, David Foster, Alys Glynn, Sonia Greger, Lyda Modiano Leon, Pamela Steele, J. M. Thursby, Tony and Nancy Roberts

Art and Photography

Susa Avela, Antonis Kalamaras, Spyros Ornerakis, Eugene Vanderpool, Jr., Marcos Hionos, Emil Moriannidis

Accounts and Circulation

Despina Samaras

Administrative Assistant

Niki Karametsos

Advertising

Arete Gordon, Alex Karatzas

Restaurant Listings

Hildegard Stern Xinotroulias

The Athenian Organizer

Lorraine Batler

Phototypeset by

Photokyttaro Ltd
Imittou 219, Pangrati

Printed by

Singhrones Ektiposis Ltd.

Reproduction, Film, Montage

M. Kyriakides O.E.

Drossoula Elliott

Tatoiou 56, Kifissia, Greece

ALL RIGHTS RESERVED. NO PART OF THIS PERIODICAL MAY BE REPRODUCED WITHOUT THE CONSENT OF THE ATHENIAN.



17

17 *"The Dynasty Behind the Scenes"* of Greek television is enough to make JR quake in his boots. **Lee Stokes** interviews those involved about political control of TV and the way forward.



26

21 In *"Private Education under Fire"* **Penny Poole** looks at how the government is putting the squeeze on, among others, foreign schools.

26 While arguments about the Parthenon Marbles center on Melina Mercouri, *"The Real Case for the Return of the Marbles"* is all too seldom heard. **Professor Robert Browning**, chairman of the British committee for their restitution, puts things as calmly as possible.

27 The world's finest collection of Russian avant-garde art was pieced together by... a Greek. **George Costakis** is *"A Legendary Collector in His own Time"*, telling his story of art and persecution to **Elaine Priovolos**



27

52 The flag of independence was raised at the monastery of Ayia Lavra 164 years ago this month. But which flag it was is shrouded in mystery. **J.M. Thursby** discusses the many *"Flags of Independence and Revolution"* which might have flown that day.

23 *Grand Hotel*, by **Darlene West**

The Grande Bretagne: over a century of tradition

31 *Backstage Back-talk*, by **Ion Zottos**

The picaresque travels of Britten's "Albert Herring"

32 *The Long Road to Equality*, by **Lee Stokes**

Slowly but surely, women's rights are being won

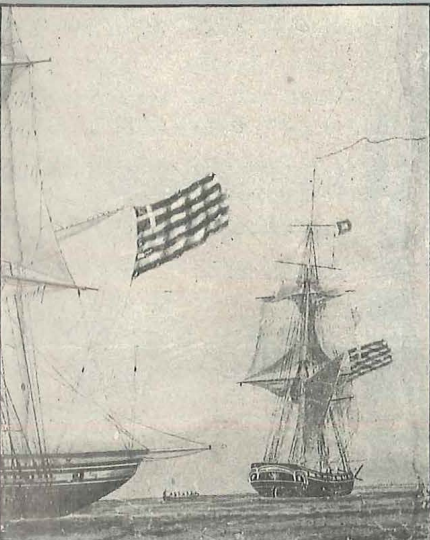
38 *The Black Theater of Prague*, by **Samantha Stenzel**

Mute dialogues between actors and objects

47 *Chanteuse with a Thousand Voices*, by **Samantha Stenzel**

Jany Aubert: the sound of music in 20 languages

52



DEPARTMENTS

Letters	6	Gallery Rounds	43	Food	61
Our Town	7	Marketplace	48	Dis 'n' Data	62
The Athenian Diary	8	People	50	Postscript	63
Comment	14	The World of Music	54	Classifieds	64
Business Watch	16	Spaggos	56	Guide/Focus	65
Cinema	34	Katey's Corner	57	This Month	71
Close to Home	36	Pointers	59	A Matter of Taste	73
Organizer	40	The Sporting Life	60	Restaurants	74

The cover is by Despina Meimaroglou-Sideris. Born in Alexandria, Egypt, she studied graphic arts, printmaking and typography at the Maidstone College of Art in Kent. She first exhibited at Monotype House, London, and has held two one-woman shows at the Kreonides Gallery here. Her works hang in many private collections and two have been purchased by the Ministry of Culture.

Newspeak journalism

As a Greek national residing abroad, I have turned to your publication – given the notoriously partisan Greek press – for more objective information on the socio-political climate in Greece. It was therefore with incredulity and outrage that I read the Alexopoulos ‘interview’ by your ‘political analyst’, Richard C. Carpenter. How ironically befitting that in your very first issue of the post-Orwellian era (i.e. January 1985), you should treat your readers to an opprobrious sample of newspeak journalism!

The Features column (page 5) announces that in “‘Theories of Hellenic Socialism’ the author *is interviewed* by political analyst Richard C. Carpenter” (emphasis added). The opening paragraph, however – and indeed the subtitle – quickly betray Mr. Carpenter’s unabashedly cavalier attitude, and set the tone for what follows.

Specifically, language like “collectivist *drag*” (subtitle; emphasis added), and the sarcastic remark about European socialist thought falling “in and out of favor with a rapidity that nearly rivals changes in Parisian haute cou-

ture” (page 22), flagrantly flaunt his anti-socialist bias.

I am by no means suggesting that an interviewer or an ‘analyst’ should not have political leanings of his own; nor are the virtues (or vices) of socialist theory at issue here. An interview, however, should concentrate on an *objective* presentation of the ideas of the person interviewed; the interviewer’s job being to put intelligent, penetrating, even embarrassing questions *directly*, give his interlocutor the opportunity to respond, and leave it up to the reader to decide the merits or flaws of what ensues. Nowhere in the four-page, twelve-column article was this the case.

Obviously, Mr Carpenter has other ideas – which, incidentally, he is not in the least reticent to promulgate.

Thus we are gratuitously afforded the insight that when it comes to socialist theory, one “brand” or “interpretation” (punctuation original) “seeks to fill the gap left by a *discredited* predecessor” (emphasis added).

What are we to make of this... averment? As we have yet to encounter the slightest intimation of an interview

(nor, alas, shall we ever), we can only suppose that this bumptious – not to say dogmatic – statement is a sample of Mr Carpenter’s ‘political analysis’.

What Mr Carpenter is engaging in is not political analysis, but rather political heckling (in sarcastic garb). Moreover, as Mr. Alexopoulos is *not once* granted the opportunity to retort to the array of Mr Carpenter’s rhetorical demurrers, and as the reader is assured that the author’s work is “a new wrinkle” in socialist theory and a “rehash” of “the *collectivist stock-in-trade utopian tenets*” (page 22, column 3, 2nd paragraph; emphasis added), this non-interview is a case of, in Orwellian terms, newspeak journalism.

Miltiades Papatheophanes Brussels

We wish to clarify a confusion caused by identical names. The article “Sir Jacob Epstein and the Marbles” published in the December issue was by Anthony Cutler, a writer and author residing in Stockholm, not Professor Anthony Cutler of the Pennsylvania State University, Byzantinist and ex-Gennadeion Fellow of the American School of Classical Studies.

Θάλασσα & Γιώτικ

Για τη θάλασσα ΕΝΑ είναι το περιοδικό

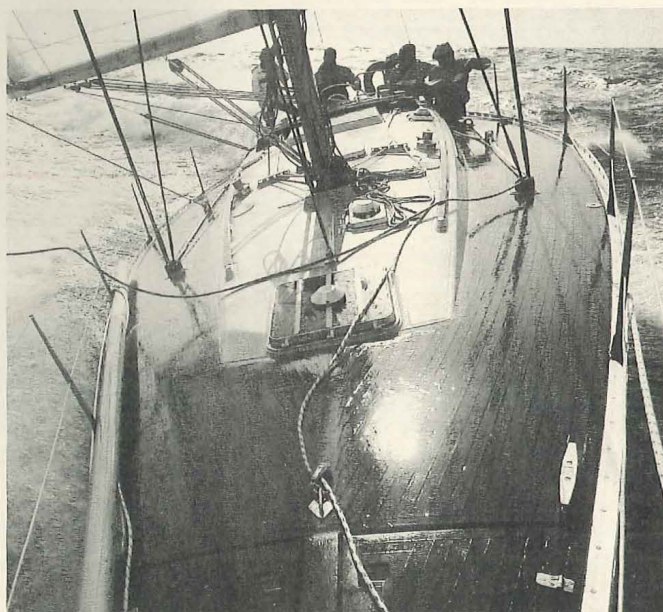
Από το 1977 κάθε 1η του μηνός στο περίπτερό σας ή με συνδρομή.

Όλα τα θέματα που καλύπτουν τη θάλασσα.

- Ερασιτεχνικό και επαγγελματικό γιώτικ
- Μικρά και μεγάλα, μηχανοκίνητα και ιστιοπλοϊκά σκάφη.
- Τεχνικά θέματα για τα σκάφη και τον εξοπλισμό τους.
- Ρεπορτάζ και άλλα πολλά.

Επίσης τα μοναδικά βιβλία για τη θάλασσα:

- Κυβερνήτης Σκαφών Αναψυχής



- Το Μικρό Σκάφος
- Τα Μυστικά του Γιώτικ
- Το πρώτο τρίγωνο Λεξικό του Γιώτμαν.

**The first Greek
yachting magazine
since 1977**

**Sea &
Yachting**

Για να είσθε πάντα... μέσα στη θάλασσα.

Ναυτικές Εκδόσεις ΕΠΕ, Ακτή Θεμιστοκλέους 22, Φρεαττίδα, Πειραιάς, τηλ. 4529.571 - 4527.845, Τέλεξ 21-2000 VAL. GR.



our town

Scenarios

Fad words, like fad fashions, have a way of arriving late here, though the outbreak of sidewalk break-dancing last summer shows that the time-warp is narrowing. Yet when these words or fashions appear, they are taken up with unbounded enthusiasm.

As a fad word 'scenario' has lost its sparkle in many countries, but in Athens it is at the height of fashion. It began late last year with talk about the new election law and what representational system it would follow. So there was a scenario based on the D'Hondt system and another on the Papanastasiou system and several more of such Byzantine intricacy as need not be gone into here.

Then in January there was the Swiss Army exercise scenario which had World War III opening with a coup d'état in Athens. This proved such a box-office hit that it was followed up last month with the NATO military school scenario. Like most sequels it was repetitious – starting with a coup in Athens – and failed to stir much interest.

Far more popular was the scenario for peace and disarmament which was outlined early last month. Following the meeting of the Six at New Delhi, Prime Minister Papandreou returned to Athens with three of them: President Nyerere of Tanzania, President Alfonsín of Argentina and Prime Minister Palme of Sweden. Although the scenario did not call for a stellar cast, it at least got onto the front pages of international newspapers, whereas in the days of George Rallis Greece went for months without getting into the papers at all. Among supporting players were Labor leader Neil Kinnock, three

ex-Premiers, and a cameo role for economist John Kenneth Galbraith who loomed above them all. No one could fault them for the words said in praise of a settlement which is the obvious desire of all rational nations. Observers were simply puzzled that four small powers of little influence should just now be the starting point for an international campaign to achieve ends which have been the chief concern of mankind for the last 40 years.

More unkindly, it was said that, following his Elounda concordat, his Syrian visit for a Palestinian settlement and his bid for a nuclear-free Balkans, the Prime Minister was composing a private scenario for bagging the Nobel Prize for Peace.

Two scenarios that were running into rewriting problems last month proved what many have suspected in the past: that in Athens the world of culture is an even denser jungle than the world of politics. On February 13, composer Yiannis Xenakis' scenario for the laser-lit, helicopter-choreographed, electronic music festival of peace, launching Athens as the cultural capital of Europe, was formally tossed into the trashbin. Although some weeks earlier Minister Mercuri, waving aside protests by archaeologists that the 'spectacular of the century' would imperil the Acropolis, spunkily said, "Mr Xenakis is no Lord Elgin", it was clear that the financially involved French socialist government was getting 'pieds froids'. Finally, the scenario was diplomatically axed with the words: "the festival of peace has been cancelled for technical reasons."

Certainly, there have been more scenarios written about the future of the Acropolis than the most extravagant and wasteful Hollywood

blockbuster – and of all the scenarios mentioned above it is internationally the most important one which Greece can, and must, do something about. Two ostensibly sensible ones have run into re-scripting problems. Among the President's own special interests is the restoration of the Theater of Dionysos which he again visited recently, but despite this and his assurance to the Ministry of Culture that it would receive sufficient funds, archaeologists have objected that it will interfere with future excavations. Another scenario, is a long-range plan enabling the government to appropriate large amounts of property around the Holy Rock on a carefully scheduled 50-to-75-year plan which the state can then afford to buy. Yet some have called this "impractical".

It is the domestic scenarios which prove to be the most difficult to set. All Greece may be thought of as a scenario for a great drama whose text never quite gets written because there are roughly ten million scriptwriters who want to have their say, yet none of whom can quite agree on the story-line. It's too bad, but in this most democratic of lands, if even one were missing the story could never be quite completely and truly told.

More years ago than one cares to count, there was a newspaper cartoon showing Prime Minister Karamanlis sitting at his desk before a pile of papers labelled "The Cyprus Problem". A moon hangs in the darkened window and at one corner a cleaning woman, standing with her elbows crossed over her broom, speaks the caption, "Listen, Prime Minister, this is the way I see it..." Today she'd probably say, "Comrade Prime Minister, this is *my* scenario..."

THE ATHENIAN DIARY

by Lee Stokes and Sloane Elliott

Papandreou: from Russia with love

Home from his high-wire act in Moscow, the Premier brings a mixture of economic promise and Soviet evasion on the Aegean.

Greek Premier Andreas Papandreou, whose government is seen as the most sympathetic in NATO to the Soviet Union, ended four days of talks in Moscow with Soviet rewards for his anti-American foreign policy. But the Soviets, mindful of the need to make a good impression before the Geneva talks, made it clear they want Greece to stay in NATO.

The Soviets led Mr Papandreou to believe that they have tilted towards Greece in its long-standing disputes with arch-rival and NATO ally Turkey, by including clauses about the disputed Aegean Sea and Cyprus in a joint communiqué. This came after Greece declared it holds corresponding views with the USSR on many issues, including U.S. nuclear strategy, American policy in Latin America and the militarization of space.

Washington's anger was apparently fuelled by joint Greek-Soviet support for disarmament and the establishment of nuclear free zones in Europe. It considers these are propaganda ploys by the Soviet Union to distract attention from its unwillingness to engage in serious arms reduction talks with the United States.

Economic and trade agreements brought home by the Greek leader will, he hopes, provide justification for his persistent pursuit of the most pro-Soviet foreign policy ever followed by a NATO government.

The whole economic package agreed in Moscow by Greece and the USSR was dismissed as "insignificant" by the conservative opposition. Though its widely publicized aim was to create jobs at a time of high unemployment, observers interpreted it as a method of keeping the support of the small but troublesome pro-Moscow Communist Party and the fiery left wing of the ruling PASOK party.

But Mr Papandreou would have been hard pressed to compete with the six-billion-dollar agreement between

the USSR and Turkey last year. Instead, he aimed for effect. A green light for the construction by the Soviets, primarily with their capital, of a 450-million-dollar alumina plant on the Greek-Bulgarian border was the first agreement. Others included: the construction of a pipeline to supply Greece, once more through Bulgaria, with natural gas; the purchase by Greece of two million tons of Soviet crude oil; 125-million-dollar contracts for the construction and repair of Soviet merchant vessels in recession-hit Greek shipyards, and possible Soviet participation in a one-billion-dollar scheme to build an underground railway system in Athens.

Recently NATO has issued veiled warnings that Greece may be removed from the alliance unless it moderates its views. NATO officials say Mr Papandreou's anti-Western rhetoric, his ties to the Soviet Union and the disruption he causes to Allied military exercises in the Aegean Sea show no sign of dramatic change. But his tone has moderated somewhat, given forthcoming general elections in eight months' time and an ailing economy, which by next year will require more aid from the United States.

Mr Papandreou didn't mince his words upon his return from Moscow. "This is my most successful official trip abroad," he told waiting newsmen. But his failure to meet with ailing Soviet leader Konstantin Chernenko, his heir apparent Mikhail Gorbachev or some other senior Kremlin leader, clearly disappointed him. So confident had he been that he would be received by the Kremlin top brass, that he had even announced the event to the press before his departure from Athens.

Though Mr Papandreou may have been described as the "darling" of foreign visitors to Moscow, *Pravda* retained the right to censor his speech where it saw fit. The Greek leader, at a Kremlin banquet hosted by Premier

Nikolai Tikhonov, spoke on the Aegean issue and his problems with Turkey. Though the Soviet party newspaper carried the speech as a whole, it omitted the section regarding the Aegean, much to the displeasure of the Greek delegation.

The Soviets have not been unkind to Mr Papandreou, though they have avoided publicly wooing the socialist leader. The Greek press complained that when the Greek Premier wished to speak about Cyprus and the Aegean Sea, Mr Tikhonov preferred to change the subject and discuss wider Greek-USSR relations.

The Soviets responded for the most part to Mr Papandreou's expectations, perhaps in view of the fact that he has proved an extremely useful advocate of their foreign policy interests within Western forums. He has supported Soviet policies on such issues as Poland, the deployment of Pershing and Cruise missiles in Europe, the destruction of the South Korean passenger jet, and on the European peace movements. On the other hand, he has announced that Greece will no longer participate in any NATO manoeuvres, strained relations with the United States and been an obstacle to political cohesion within the EEC.

With his pro-Soviet policies, Mr Papandreou has at least secured the temporary toleration of the Greek communist party (KKE), which entirely follows Moscow's line. The KKE could easily provoke widespread strikes and economic dislocation in retaliation for the government's unpopular economic measures, but so far the government's foreign policy has placated it.

Given the small percentage lead the socialists have over the opposition conservatives, the industrial peace the communists can ensure is of vital importance. But whether Mr Papandreou will continue his anti-American crusade after general elections later this year remains a mystery.

THE ATHENIAN

Unfriendly to music

Composer **Mikis Theodorakis**, KKE deputy to parliament since 1981, said in an interview held recently in Brussels that he was disillusioned with PASOK and with Premier Papandreou who, he claims, has followed a course quite different from that which he outlined during the 1981 political campaign.

Rapping the government's policy of curbing strikes and devising a new electoral system detrimental to small parties, Theodorakis said that it was creating a climate inimical to both his political and musical careers and that he was considering taking up prolonged residence abroad.

From 1967 to 1977 the composer's songs were banned by the junta from being played even in private homes, and he spent that seven-year period in exile.

Cultural departure

Jean Marie Drot, cultural attaché of the French Embassy since 1982, has resigned his post to take up the directorship of the French Academy at the Villa Medici in Rome. M. Drot first came to Athens in 1955.

A poet and the author of ten books, he has been especially prominent in television, creating 230 films on a broad spectrum of cultural and educational topics. For years the polymathic M. Drot has been the leading force behind lively weekly programs at the French Institute of Athens devoted to cinema, photography, history and psychology. He has also led and monitored important conferences, such as the Symposium on the Mediterranean Woman. M. Drot, however, is not leaving Greece permanently; he will continue spending summers at his house on Ios.

Kyria Koultoura

In a 20-page paid advertisement in *Paris-Match* devoted to Greek fashions, hotels, liqueurs and the major accomplishments of the Panhellenic Socialist Movement, there is also an interview with "Madame Culture", **Melina Mercouri**. Acclaimed for founding 30 popular theaters and many libraries and for instigating cultural programs in schools and on television, the minister is quoted as saying "the Common Market should not only concern itself with tomatoes but with culture."

THE CHILDREN'S THEATER GROUP
OF THE AMERICAN COMMUNITY SCHOOLS



presents

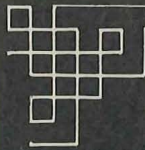
The Boy Who Sings Pictures

an original play, set in a
medieval English castle

March 15 and 16, at 7:30 p.m.
March 17, at 11.30 a.m.

in the Athens College Theater
Paleo Psychico, Athens

For information please call
659-3200 ext.229



Anderson's Beauty Centre

THE FIRST ENGLISH BEAUTY CENTRE OF ATHENS.
SPECIALISTS IN PROBLEM SKIN CARE AND DIET
CORRECTION.

- Acne, Clogged Pores, Spots, & Blackheads.
- Latest treatment for combination or mature skins.
- The removal of unwanted hair from face and body by electrolysis.
- Refining treatments for tired blemished skins.
- Aromatherapy. Treatment of face and body to rejuvenate, tone and vitalise.
- Treatment for cellulite.
- Specific reduction and figure control treatments.
- Diet correction for better health, renewed vitality, improved complexion, weight reduction and younger looks.

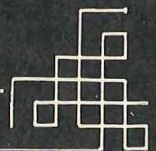
Private consultations are given on all subjects
pertaining to problem skin conditions, cellulite
and diet correction.

Parking facilities in the area

17, Alkimahou St., Hilton Area. Athens.

Tel.: 72.10.789

Founder of the Centre, VIRGINIA ANDERSON. H.N.D.B.Th.
D.R.E.



Agricultural machinery, Mount Athos treasures, Roman tombs make Thessaloniki an exhibition city

Foreign correspondents attending the inauguration of the nation's first major exhibition of agricultural machinery got more than they bargained for at a press conference in Greece's northern capital.

Antonis Kourtis, the energetic president of Helleppo, which organizes the Thessaloniki International Trade Fair and other exhibitions, is a former hack himself. So it was natural that he would want to keep his journalistic guests entertained.

The first news item may be of interest primarily to women. For the first time in nearly one and a half thousand years, a major exhibition of treasures from the monastic republic of Mount Athos will be displayed in an area specially built within the grounds of the Thessaloniki International Fair, near the famous post office tower. The leaders of Mount Athos initially expressed reservations about allowing such an exhibition to take place, pointing out that there was a possibility the priceless treasures could be damaged or stolen en route to the exhibition area. Greek civil authorities, keen on boosting interest in Athos and thus in Greece as a whole, have apparently allayed the monks' fears by promising an elaborate system of security and safety precautions that will be unparalleled in mod-



Antonis Kourtis

ern Greek history. Though a definite date for the Mount Athos treasures exhibition has not yet been set, Mr Kourtis believes it will most probably take place this fall. So women, who by religious interdict have been banned from entering the monastic republic for over 900 years, may at long last get a glimpse of the magnificent Athos treasures.

The second item of news had journalists specializing in archaeological matters scurrying to their typewriters. Popular belief has it that under any square meter of Greek soil, you're bound to find a thousand years of history. Nothing could have been closer to the truth as workmen, digging the ground which usually accommodates the Italian pavilion in the Thessaloniki International Fairgrounds, discovered, to their surprise, three tombs dating back to the region's Roman occupation.

Archaeologists who rushed to the scene believe the site may also contain tombs dating back to Hellenistic times. Given the success of Professor Manolis Andronikos' dig at Vergina, which produced the magnificent finds of King Philip of Macedon's tomb, breaths are bated in case a similar magnificent find is unearthed here as well.

Archaeologists point out that the immediate value of the find is that the tombs, which belong to Thessaloniki's eastern cemetery, provide clues which will help the search for the ancient city's Hellenistic wall. To date, only the city's Byzantine and Roman walls have been discovered.

The discovery of the tombs could have been acutely embarrassing for the

organizers of the International Fair, for it could have meant archaeologists taking over the whole area and starting to... dig it up. But president Kourtis offered a solution acceptable to all: the Roman tombs will be open on permanent display to visitors to the Fair. Facilities that were housed there will be transferred elsewhere; and if further finds are discovered, a similar procedure will be adopted. "Our past is worth as much as our future," said the Mayor of Thessaloniki, Theoharis Manavis. And in a city which this year celebrates 2,300 years of existence, that is a statement not lightly made.

Mr Kourtis also announced a major project to build a 20 billion drachma, 600-bed hotel in the International Fairgrounds. The thinking behind the ambitious project, Kourtis said, was that as Thessaloniki's importance as a conference center grows, so its lack of hotel beds is more emphasized. The Philoxenia Tourist Industry Fair, scheduled to take place April 24-28, will attract so many visitors that many will have to be accommodated as far away as Halkidiki. The project foresees a government loan for the construction of the hotel, then its leasing to an international hotel chain (as is the case with the Athens Hilton, which is owned by the Ionian and Popular Bank of Greece).

The agricultural exhibition, "Agrotika", attracted everybody who's anybody in the world of farming. Increased possibilities for farmers to obtain loans, EEC incentives and the increasing efficiency of the co-operatives, which can afford to spend money on new technology, have made the Greek market an increasingly worthy one.

Fair organizers reported a brisk trade in agricultural tractors, machinery for soil processing, plant sowing, crop care and protection machinery, harvesting machines, animal feeding and breeding machinery, air conditioning and heating systems, fertilizers and chemicals. Exhibitors included Israel, which is a world leader in various farming methods, the British-Hellenic Chamber of Commerce, and Holland, recognized as one of the European Community's most efficient agricultural nations.

ST CATHERINE'S BRITISH EMBASSY SCHOOL

(Incorporated Association of Preparatory Schools)

★ ★ ★

Children are accepted from 5-13 years.

St Catherine's prepares children for all types of British and Commonwealth Senior Education; particular attention is given to children who wish to sit Common Entrance Examinations into British Public Schools.

If there are places available, we can offer vacancies to English-speaking children of other nationalities.

Prospectus and particulars from:

The Headmistress,
St Catherine's British Embassy School,
British Embassy, Athens, Greece.

tel: 801-0886

THE ATHENIAN

Ecologists honored

This year the Academy of Athens is awarding prizes to environmentalists for the first time. One prize will go to **Dimitris and Anna Margaritoulis** for their efforts since 1977 to protect the endangered species *Caretta caretta*, the loggerhead or Mediterranean sea turtle, in the Legana Gulf area of Zachynthos. With the assistance of the Goulandris Museum of Natural History, the Margaritoulis persuaded the National Council for Physical Planning and the Environment to declare the Legana beaches government-protected areas in 1982.

Another prize goes to **Vlasis Velopoulos**, who is president of an ecological group which is combatting the problems of pollution in the Gulf of Patras.

Bloodless annexation

Errors in the new English-language Blue Pages catalogue printed by the telephone company (OTE) have drawn strong rebukes from MPs. A map entitled "Areas covered by the telephone books", with Greek regions variously shaded by area code, has the islands of Samothrace and Agios Efstratios in plain white, similar to the Turkish islands of Imbros and Tenedos and the Turkish mainland itself.

While the casual anglophone might have assumed that Samothrace and Agios Efstratios were without telephones, angry deputies of PASOK and New Democracy accused OTE of "giving" the islands to Turkey.

Joyous border incident

Economic and cultural agreements between Albania and Greece signed last month in Athens were the initial results of Alternate Minister of Foreign Affairs Karolos Papoulias' December visit to Tirana and the opening of the first border crossing between the two countries in January after nearly half a century. The reunion scene of long separated families and friends at Kakavia was one of jubilation.

Trade agreements include a proposed ferry service between Corfu and Albania, the development of Yannina as an industrial center serving both countries and the Greek purchase of Albanian electricity.

Among cultural agreements, the officially atheist state of Albania has offered to return the remains of an 18th century Greek saint, martyred at Berat during the Ottoman occupation.



CAMPION SCHOOL

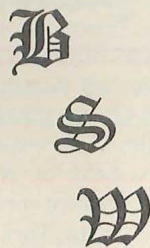
ATHENS

Tuesday April 2nd at 8 p.m. (PART I)
Wednesday April 3rd at 8 p.m. (PART II)
PALLAS CINEMA, Voukourestiou Street

BACH
ST MATTHEW PASSION
First complete performance in Greece

CAMPION SCHOOL CHORAL SOCIETY
AMERICAN COMMUNITY SCHOOLS ACADEMY CHORALE
THE KIFISSIA SINGERS

conducted by
JOHN TREVITT



ENJOY THE DISTINCTION

of your own personalised GLASSWARE and presents of kind for nearest and dearest. Bulk orders of emblems / logos catered for. We work your existing glasses or obtain the best for your table services. Call for patterns and advice:



Brigitte and Geoff, Kriton 41, N. Kosmos 9010.726, 9345.183

dinogino

coiffures



11 VRASIDA ST.
(BEHIND ATHENS HILTON)
TEL. 7248292-7240364-7240154

SINOPIS ST. & EVINOU 9-11
(BEHIND ATHENS TOWER)
TEL. 7706525-7770471-7794609

I. METAXA 30 GLYFADA
TEL. 8931988 8931989

78 SP. MERKOURI ST.
PANGRATI
TEL. 7232486-7-8

we care for you

Border flare-up and bombing incident add strain to relations with U.S. and Turkey

Greece's armed forces will no longer take part in NATO military exercises in the strategic eastern Mediterranean unless the alliance changes its policy over the non-militarization of Lemnos island, Premier Andreas Papandreou told a meeting of 166 PASOK deputies last month.

The Greek government's decision is a heavy blow to NATO's important south-eastern flank, which has been weakened considerably by the decade-long Greek-Turkish dispute.

Mr Papandreou's statement followed a serious border incident between Greek and Turkish troops last month, during which one Turkish soldier was reportedly wounded.

Tension between the two NATO 'allies' has been mounting after a series of alleged violations of Greek airspace by Turkish air force jets. The Turks deny the allegations, pointing out that they do not recognize Greece's ten-mile air space limit. The failure of talks held in New York in January to solve the Cyprus problem has also contributed to the poor state of relations between the two countries, leading them to concentrate troops on their joint northern border.

But criticism of its foreign policy by the U.S. Defense Secretary, Caspar Weinberger, was rejected by the Greek government. Speaking before a House of Representatives Armed Services Committee, Mr Weinberger accused Premier Papandreou of making "damaging comments about our country and the relationship between our two countries". Mr Weinberger also blamed the explosion in early February, which rocked a Glyfada bar popular with U.S. servicemen, on the Greek government's cultivation of an anti-American climate here. Sixty-nine Americans were injured in the blast.

But the Greek government spokesman, Dimitris Maroudas, rejected the accusations. He pointed out that more bomb attacks have taken place in Germany, Italy and even Britain, than in Greece, "but has he ever condemned these countries for anti-Americanism?". Mr Maroudas later went out of his way to show that the Greek government and people hold the American people in the highest esteem. "It's the U.S. government's policies on the Ae-

gean and elsewhere that we object to. We have nothing against the American people," he said, adding that neither Mr Weinberger nor anyone else would change the course of Greek foreign policy "either by his characterizations or his criticism".

Premier Papandreou, a former American citizen and U.S. Navy conscript who was swept to power in 1981 on a platform promising withdrawal from NATO and the closing down of all U.S. military facilities here, also reiterated his call for the removal of

antiquated Honest John nuclear missiles housed along the Greek-Bulgarian border. The United States has apparently been angered by the Greek administration's refusal to allow the missiles to be modernized, but appears to be biding its time until Greeks become jaded with their experiment with socialism and return a conservative, pro-American government to power.

This latest rebuff to NATO, however, came only days before the Greek Prime Minister left on a well publicized official visit to Moscow.

President Kyprianou in Athens: a battle of patience for justice

A visibly weary President Spyros Kyprianou arrived in Athens last month to seek the support of the Greek government for his stance at the U.N. - sponsored talks on Cyprus held in New York in January. The Cypriot president had refused to give in to Turkish demands for a rubber-stamp declaration of goodwill without achieving a pledge of a Turkish troop withdrawal.

The only obvious news that emerged at Mr Kyprianou's press conference was that, given the dissatisfaction expressed by both the right-wing and communist parties in Cyprus over his handling of the New York talks, early elections on the island were out.

Reading between the lines, however, revealed more about the way the Greek government perceives the Cyprus issue than President Kyprianou would readily admit.

Before heading for New York, President Kyprianou broke off his party's alliance with the large Cypriot communist party, AKEL, probably at the instigation of both the Papandreou government and the United States. Independent observers believe AKEL's role in the Cyprus problem reflects Moscow's interests in the area, and that AKEL places long-term Marxist aims above specific Cypriot needs.

The break with AKEL was thus seen, at least in the West, as a positive sign. Predictably, the U.S. government responded to this 'goodwill gesture' by placing greater pressure on Turkey. The U.S. mission in Ankara was speci-

fic: General Evren must make sure that the Turkish Cypriot leader, Rauf Denktash, went to New York.

The Turks, Kyprianou implied, want to have their cake and eat it too. They want peace between Greece and Turkey and a federal solution to the Cyprus problem which would bring them respectability abroad, but they also want to maintain their troops, in large numbers, on the island. Mr Papandreou, a hard-liner when it comes to Greek-Turkish relations, was blunt: no Turkish troop withdrawal means no meaningful dialogue.

Mr Papandreou has always had a clear perception of what Greek-Turkish relations should be like. Since the 1960s, he has fought to prevent the unification of the island with both Greece and Turkey. The Premier has shown, at least in his relations with the European Community and the United States, that being firm and sticking to your beliefs can pay dividends in the long term. Some describe Papandreou as a Thatcher on the other side of the political spectrum.

Until they pledge publicly to remove their troops from the island, the Turks will continue to feel the heat of both Greek diplomacy and international public opinion. Mr Papandreou is not the sort of man to give in to what Kyprianou describes as "Turkish propaganda ploys" just to save his own skin in October's general elections. And the Turks gradually seem to be getting the message.

Obituaries

Ilias Iliou

Ilias Iliou, the 'grand old man of the left', died at the age of 82 in Athens on January 25.

Born in Kastro, Limnos, in 1904, he studied law at the University of Athens and practised as an attorney. Iliou entered politics in 1932 as a candidate for the Agrarian Labor Party. During the war he was active in the Resistance, joining the National Liberation Front (EAM), a communist-controlled organization which initially was a coalition of six left-wing parties. In 1947 he was exiled to Ikaria, then to Makronisos and later to Agios Efstratios.

With the founding of the United Democratic Left (EDA) in 1951, Iliou was elected to parliament representing Mytilini. Four years later he became party chairman, and at the 1958 elections, EDA entered parliament as the leading opposition party.

On 21 April 1967, Iliou was placed under house arrest and the colonels dissolved EDA. Reformed after the return of democracy, EDA under the leadership of Iliou joined in alliance with KKE and KKE of the interior. After the dissolution of the alliance and with the reinforced representational system which was detrimental to all small parties in the 1977 elections, Iliou represented EDA in parliament alone. Age and ill-health forced him into retirement before the 1981 elections.

Iliou was personally held in esteem by liberals and all democratic parties. A firm constitutionalist and a staunch supporter of the Supreme Court, he was mild, kindly disposed, honest, and – most rare among politicians – he had a delightful sense of humor. His witty exposures of right-wing foibles – and even left-wing ones – often brought laughter from all quarters of the chamber. Perhaps more than any other Greek leader of his time, he made the left politically respectable. The result of the 1964 local elections, for instance, when EDA won 30 percent of all ballots cast in Athens, was not only proof of a large protest vote but a tribute to a man who was an acknowledged patriot and a leader who was upright and free of fanaticism.

In 1930 Iliou married Eleftheria Kaldi, an alliance which often led him to say, referring to her, that in times of tribulation he was never without Freedom. Iliou was passionately fond of ancient authors, translated them, lectured on

them and often quoted them pointedly and to effect in parliament. He is survived by his widow, a son and a daughter.

On January 28 Iliou was given a state funeral at the Athens metropolitan cathedral.

Vassos Kanellos

Vassos Kanellos, who was the leading dancer at the First Delphic Festival in 1927, died at the age of 100 in Athens on January 25.

His career began startlingly in 1903 when, as a boy doing gymnastics in his schoolyard in Athens, he saw a cart pass by filled with people in classical dress. Thinking they were revived ancient gods, he ran after them, deluged them with questions and was finally allowed to clamber on. Thus he met the Duncan clan: Isadora, her mother, her brothers Raymond and Augustin and Raymond's wife, Penelope Sikelianou Duncan.

Kanellos studied dance with Raymond in Athens and Isadora re-

mained a close friend for the rest of her life and an inspiration to him for the rest of his.

Kanellos made his American debut in 1920 at Carnegie Hall with a company performing ancient Greek dances.

With his first wife, Charlotte Markham, granddaughter of the poet Edwin Markham and whom he called Tanagra, he toured America. In Greece they danced in ancient theaters and most prominently in the epoch-making performance of *Prometheus Bound* which Eva and Anghelos Sikelianos produced at Delphi on 9 May 1927. After his first wife's early death, he danced with his daughter, Xenia, known as Tanagra II.

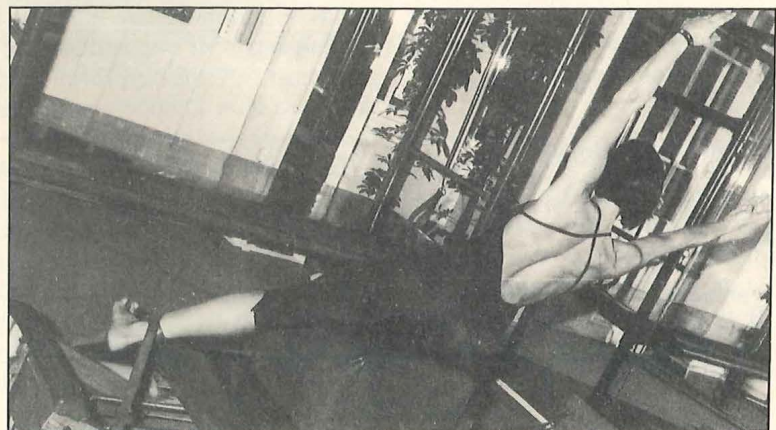
During his long life Kanellos collected a mass of Duncan memorabilia which he has presented to the municipality of Kalamata, his place of birth. The collection will be housed in the neoclassical Zamboulion building which is being renovated by the town government and which will include an Academy of Greek Dance.

Rossignol Tennis Club

at the Astir Palace Hotel, Vouliagmeni, tel. 896-1197
4 "green set" tennis courts • Pro-shop • Tennis Pro

Body Control Studio

Iraklitou 12, Kolonaki Tel. 360-2617

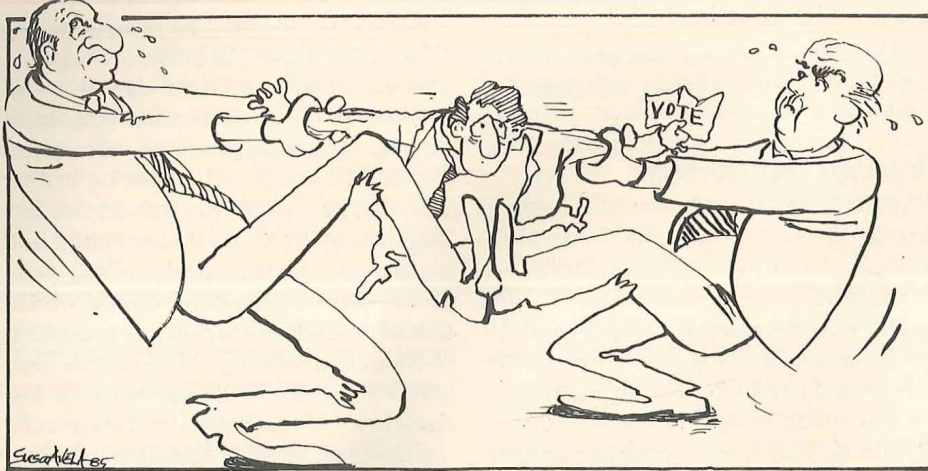


At the Body Control Studio we work on the Pilates technique. This technique applies to men and women of all ages, it strengthens, lengthens, stretches, reshapes the muscles, and corrects body posture.

It is also highly recommended for dancers' placement as well as for people having back problems.

For further information call: 360- 2617 1:00 pm to 7:00 pm.

PASOK vs New Democracy: electoral strategies emerge



Last month, amid widespread rumors that early elections (in June or July) were likely, both major parties began outlining their electoral strategies and preparing for the coming contest.

At the convention of the Central Committee of PASOK, Prime Minister Andreas Papandreou sketched his overall tactics towards ND and the extreme left. The New Democracy party (ND) published its ideological 'manifesto' - in other words, the basis of its electoral platform - and ND leader Constantine Mitsotakis announced a section of his party's economic program, calling for a "tax revolution".

Thus both PASOK and ND have taken the first steps towards facing each other head on. The contest will intensify in the coming months, but it remains to be seen whether the two parties will pursue their electoral strategy with consistency and imagination.

PASOK: no fresh ideas?

The convention of the Central Committee of PASOK, whose members constitute the backbone of PASOK's organization, is always an important event. It is not surprising, then, that Mr Papandreou should use this forum to outline to the party faithful the aims and strategies of PASOK's leadership. But what conclusions can be drawn from Mr Papandreou's address to the Central Committee?

The socialist Prime Minister evidently intends systematically to polarize the coming contest. Thus Mr Papandreou spoke of an existing "bipolar conflict" and labelled calls for 'consensus politics' as unrealistic. According to M-

Papandreou, Greek society faces a polarization that is not political but social. With this pseudo-Marxist terminology he is essentially arguing that the PASOK-versus-ND electoral struggle is not merely a contest between two political parties but between two classes: the working people (represented by PASOK) and the ruling class (represented by ND).

The aim of his claim is twofold. First, it argues that polarization is inevitable, since it does not represent a political choice by either party but is imposed by 'social reality'. (And if polarization is inevitable, who can blame PASOK for fuelling tension and employing extremist rhetoric?) Second, it provides PASOK with an ideological justification for lashing out at ND during the elections in the harshest possible language. Mr Papandreou provided a foretaste of this approach when he dismissed New Democracy as merely a "servant of the ruling class".

The PASOK message in the coming elections thus begins to emerge: the struggle is one between the people, change, and progress on the one hand, and the ruling class and its servants, counter-revolution, and reaction, on the other. Using all these terms, Mr Papandreou obliterated all shades of grey and projected a clear-cut contest between black and white, 'good' and 'evil'.

But why does Mr Papandreou seek polarization? The answer is simple enough. By blasting the Right, by raising the spectre of a 'reactionary counter-revolution', by claiming that progress is in danger from the "forces of the dark", he aims to keep in the PASOK

fold two groups of voters: centrists and leftists.

Mr Papandreou's number one target group is undoubtedly the centrists, who are both volatile (they voted for ND in 1977 and PASOK in 1981) and disenchanted with the government's economic policies. The Prime Minister hopes to appeal to these voters by whipping up their traditional anti-right-wing feelings with aggressive rhetoric.

At the same time he is trying to project a more moderate image of PASOK by attacking the pro-Moscow communists, as he did in his speech to the Central Committee. The harsher Mr Papandreou becomes with the KKE, the more he distances himself from the communists, and thus the more moderate PASOK appears.

But Mr Papandreou also wants to prevent PASOK's leftist voters from shifting their support primarily to the Eurocommunist KKE-Interior (which they did, to a certain degree, in the 1984 Euroelections). Polarization again serves PASOK well in achieving this aim, since a struggle between the 'progressive forces of change' and the 'reactionary Right' might force these voters to remain in the PASOK fold in order to avert the 'return of the Right'.

Clearly, Mr Papandreou's electoral strategy will differ little from his approach during the Euroelections and particularly during the last weeks of that campaign. It was then that the positive slogan "Greece first" was replaced by the negative slogan, "Never again the Right". It appears that this year's PASOK campaign will be even more negative than that of 1984.

ND: on the right track?

There is little doubt that if New Democracy uses its own old and outdated 1984 arguments it will only facilitate PASOK's efforts to polarize the coming elections. In 1984 ND emerged as a party bent on demolishing whatever positive measures PASOK had taken, and on turning the clock back to 1981 (i.e. implementing the 'counter-revolution' Mr Papandreou talks about). Furthermore, ND seemed intent on imitating PASOK's efforts to impose party control over the state apparatus. Finally, ND conducted an equally negative campaign based much more on its rejection of PASOK policies than on the projection of its own alternative ideas.

Under the leadership of Constantine

Mitsotakis, the party is gradually moving away from these practices and concepts. This has become clear since the drafting of ND's ideological 'manifesto' and the announcement of the party's tax policies.

ND is projecting a much more moderate image than it did in the past, rejecting the old conservative policies and promising more freedom in both the political and economic spheres. It remains to be seen whether ND's "new proposal for freedom" (as the party manifesto is labelled) will convince the public that the party is changing.

ND has stated that: "when it comes to power it will not act as a destroyer. Its aim is to build, not to demolish. And whatever correct measures the government has taken, ND will improve on them rather than reject them." ND's manifesto goes on to declare that the party will not operate as an "avenger" but will seek to unite all Greeks, avoiding the polarizing policies that have proven so divisive and destabilizing. "The state," ND's manifesto argues, "does not belong to any of us separately, but to all Greeks."

For the first time, ND has a more or less clear-cut philosophy, from which a fairly consistent set of policies seems to be flowing. "In order to deal with the most crucial problems of our country," ND's manifesto argues, "i.e unemployment, inflation, bureaucracy, overtaxation, the foreign debt, we need more, not less, economic freedom - greater trust in the average Greek and his abilities. Only if we liberate the Greek creative spirit will we find a way out of the crisis and achieve economic recovery." Within the context of this general position, specific measures concerning tax cuts totalling 80 billion drs. were announced. ND believes such cuts will undoubtedly stimulate the economy.

Following the publication of the manifesto and the announcement of ND's tax cuts, PASOK appears uncertain how to respond. Indeed, for the first time since 1981, ND has taken the offensive. Furthermore, ND is beginning to be seen as the party with positive ideas. It remains to be seen whether this trend will continue as the 1985 elections approach. Will ND maintain its 'cool' and project a set of positive goals and policies? Or will PASOK succeed in entangling it in a mud-slinging match?

It is too early to say. But both parties should bear in mind that encouraging polarization and emphasizing each other's negative aspects could be the most risky strategy for winning the coming elections.

St. Lawrence College

The British School in Greece



● Nursery - Kindergarten

The school is sited in two areas of Athens:

- Hellinikon/Glyfada (K.G. - 9th Grade)
- Philothei/Halandri (K.G. - 13th Grade)

Information

Hellinikon/Glyfada: 3, Odos B., Tel. 8943251

Filothei: 7, Streit Street, Tel. 6812096

Halandri: 3, Navarinou Street, Tel. 6822828

Headquarters: 3, Streit Street, 15237 Filothei

Tel.: 682-2100, 683-4111

After hours and holidays: 692-8836

● Junior School

● Senior School

● Summer School

Tolo, Naflpio

10.6.1985 - 25.8.1985

Tel.: 682-2100, 683-4111

This independent British School has a pupil roll of over 500 and with a most favourable staff-pupil ratio offers first - class teaching to children from pre-kindergarten through to University entrance.

St. Lawrence has established itself as a centre of education in which all aspects of a child's talents are given the full opportunity to develop. Music, art and the dramatic arts are an intrinsic part of the School timetable which also offers a very active sports programme in and out of School hours.

A small computer centre has recently been completed. In addition to preparing pupils for Common Entrance, G.C.E. (O and A levels University of London Board), S.A.T., T.O.E.F.L., the School operates as an examination centre for the Southern Regional Examinations Board and represents the Royal School of Music, London, here in Greece.

Special Announcement

As part of our expansion programme the Board of Governors announce with pleasure the establishment of 20 half fee scholarships for really promising G.C.E. level candidates (all subjects) as from September 1985.

These scholarships will be tenable by agreement either at Halandri or at our new VIth form College in Glyfada which will be opening in September.

They will be based on school records, intelligence tests, recommendations and interviews to be held as from now.

Enquiries from the above telephone numbers.

business watch

An Electrifying Situation

After seven months on tenterhooks, Aluminium de Grèce, one of Greece's largest industrial concerns, is still waiting for a Supreme Court decision that could open the way to raising the company's enormous electricity rates to insupportable levels. That could lead to a disastrous financial situation for the company, Greece's only aluminum producer, owned 60% by Pechiney of France.

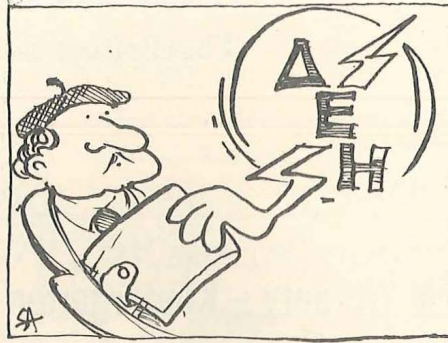
Aluminium de Grèce could go out of business, admits one executive, if it is forced to pay the 30 mills/kWh for electricity that the Greek electricity monopoly, the Public Power Corp. (ΔΕΗ), wants.

"There are only two operating costs we can play with," he says, "labor and electricity. Wages are higher than in France and productivity significantly lower, so there is no elasticity in labor costs. That leaves only electricity, which accounts for about 20 to 25% of our total operating costs." Electricity, in short, is the only area that might give the company the space to make enough of a profit for stockpiling, which is necessary to tide the company over during years of depressed demand in the highly unstable international aluminum market.

When the company refused to pay 30 mills/kWh in 1983, up from its 15 mills/kWh rate, ΔΕΗ brought the case before the International Court of Arbitration in Geneva. In July 1984, that court ruled that the aluminum firm should not pay 30 mills but somewhat less, closer to the 16 mills European average and 18 mills world average. The decision called for the company to pay: 18.6 mills/kWh retroactively for 1983 when the dispute began, 19.6 mills for 1984, and 20.5 mills for 1985.

ΔΕΗ argued that it was paying 45 mills/kWh for electricity it imported from Albania and Yugoslavia, which was being used at the company's central Greece alumina refinery and aluminum smelter, and that it simply could not afford to sell any cheaper than 30 mills to Aluminium de Grèce, which consumes 2.2 billion kWh annually or about 10% of the total Greek electricity output.

Aluminium de Grèce counters that if it had to pay the 30 mills demanded in 1983, the company would have paid \$34 million more to the utility in 1983, and that would have meant a net loss on the company's 1983 balance sheet rather than, as it occurred, a net profit



of \$32.45 million. Even the less costly arbitration decision added \$7.92 million in operating expenses for 1983.

In the meantime, ΔΕΗ went through a series of court cases that finally ended July, 1984 in the Supreme Court, with the utility contesting the correctness of the arbitration procedure. If the Supreme Court decides that the ΔΕΗ claim is not valid, then the arbitration decision must be applied as is. If the Supreme Court decides the ΔΕΗ claim of incorrect procedure is valid, that court can then examine the substance of the arbitration decision and perhaps change the rates Aluminium de Grèce must pay. The company's problems would begin in earnest if the court then decided it should pay the 30 mills demanded by ΔΕΗ.

"If we have to pay that for five years, we would be bankrupt," claims one Aluminium de Grèce executive, but he denied the notion that the socialist Greek government may be steering the company in that direction. The government has taken over management of a number of bankrupt or near-bankrupt enterprises in the past two years, which so threatened private businessmen that they now say they fear for the very existence of private enterprise in Greece.

"The government did not want to destroy the company. They came and checked our books and found nothing wrong. Also, they could have had the unions down on us, but instead we have good relations with the unions," says Aluminium de Grèce Chairman Gerard Decoster.

While the company's court matters are still stewing, the government has ended its heavy criticism last summer of the company's pricing policies, charging that it was imposing an expensive surcharge on Greek market sales.

Since 1966, when the company began production, it has held a convention with the Greek government to avoid a domestic monopoly. "We agreed that 15% of Greek aluminium production

would be set at the FOB export price. The remaining 85% would have an adjusted price slightly higher or lower than the export price," explained a company marketing official. Last year, then-Greek Commerce Minister Vassilis Kedikoglou called this adjustment a surcharge, amounting to 5.8% more than export prices, and charged that as a result the company had made a "windfall profit" of \$15 million. In the scathing style that marked Kedikoglou's short tenure as Commerce Minister, he vowed that the government would no longer recognize the firm's practice of imposing higher prices on its domestic customers. Life under new Commerce Minister Nikos Akritides has settled into a period of benevolent neglect - no more scathing attacks on the company's pricing policies, but a watchful eye.

Company officials dismiss Kedikoglou's statements as "misinformation" and quietly explain that there was, in fact, no surcharge, or "hat" (*kapello*), as Kedikoglou termed it. The price adjustment applied to 85% of the Greek aluminum market, first utilized in the mid-1970s, was in theory intended to be a little higher than the company's export price so that Aluminium de Grèce's prices on the Greek market would not be lower than foreign competitors. The company's prime concern was to keep Greek and foreign prices at the same level. "On the Greek market we don't want to undersell our foreign competitors, because that is dumping," says one executive.

In practice, the company sometimes sells as much as 3% higher than export prices, which is approximately equal to the foreign competitors' cost to ship in their aluminum. But most often Aluminium de Grèce material is sold at as much as 6% less than the export price. "The average is that there is no increase in domestic prices," says the marketing executive, mainly because of fluctuations in the rate of the dollar. Sales to the 105,000 tpy Greek market for raw aluminum now amount to about 90,000 tpy for Aluminium de Grèce.

With pricing no longer under attack, the company has turned its attention to the problem of electricity rates. But with the possibility of vastly increased electricity costs, company officials appear to be in no hurry to hear the possibly fateful Supreme Court decision that would settle that question.

The Dynasty Behind the Scenes

by Lee Stokes

One controversial character that Greeks love to hate is a mere 17-year-old, a shy teenager born during the dark years when Greece was ruled by the country-bred Colonels, suckled by Conservative governments and now facing a crisis of conscience under the country's first socialist administration. Yet life here without this youngster, whose progress reflects the political culture and growth of a politically hyperactive nation, just wouldn't be the same.

The youngster's name is Greek television, or *kouti* for short. Unfortunately, it appears that this particular adolescent will have a hard time maturing, since it is continuously kept under the protective apron strings of incumbent governments. It has gained both friends and enemies, but no-one remains indifferent to it. From Kozani to Myrtos, 94 out of every 100 homes possess a *kouti*. And given claims that 76 percent of Greeks have never read a book, while only one in 15 buys a daily newspaper, the power of TV appears awesome.

"Not so," argues Dimitris



Sir Hugh Greene during the interview.

The political uses and abuses of their television service continue to keep Greeks on the edge of their seats. Here some of the leading protagonists are interviewed

Petychakis, 30, a Cretan journalist and London School of Economics graduate who worked his way up to become ERT-2's EEC and Economics correspondent. "If television has the influence some experts attach to it, why did governments change in 1981? If TV was as powerful a mind-conditioner as some make out, then public opinion would never change. And yet it is obvious that public opinion does change, TV or no TV."

Whatever the power or quality of Greek TV, it compares favorably with the quality of segments of the Greek press, described by one angry US diplomat as "poison". But for the average Greek a daily newspaper is, aside from television and occasionally radio, the only source of domestically produced news. How do Greeks cope with both a state monopoly in the mass media, and at times outrageously partisan papers? Petychakis offers one suggestion: "Unlike their northern European counterparts, Greek audiences have built-in filters and take nothing for granted in news or a documentary. Even the

least sophisticated viewer was made aware of TV news shortcomings when the fumbling dictators made full propaganda use of the mass media between 1967-74. Greeks are therefore more influenced by what sociologists describe as 'group reference' rather than by what they hear, see or read. They pay more attention to their family, friends and personal interests."

But Conservatives disagree. "TV today is brainwashing the people," said Constantine Stefanopoulos, number two in the New Democracy shadow cabinet, in an interview with *The Athenian*. "Under the New Democracy government, the state of TV was far from ideal, but our philosophy was perhaps more honest. "We didn't allow any political message to be carried on TV, not our own or another party's. This was because we wished to maintain a moderate political climate in a country where we seem to abuse each other almost daily. The socialists, on the other hand, promised to open up TV to political messages of all colors. What in fact has happened is that while Pre-

mier Andreas Papandreou is paid a great deal of attention by the mass media, similar coverage is not given to other politicians. Even children's programs under PASOK carry a Marxist message, and history is being openly distorted."

Independent observers agree that any claims the socialists had of being objective on TV have long since evaporated. Ioannis Petrochilakis, a foreign-based writer on mass media subjects, finds the attempts to whitewash the part of the left in the Civil War particularly disturbing. "When the Colonels were in power no-one took the box seriously. People were just curious to see what amusing ways the dictators would find to put over their illogical points of view. But today Greece is a parliamentary democracy, a member of the European Community, so there is a feeling of freedom of expression. It is now that TV is dangerous if left to one particular party. And a new generation of schoolchildren, who have dropped their guard against the inaccuracies of the mass media, is being indoctrinated in the worst possible manner."

John Carr, a British journalist sacked from ERT after being accused of insulting Greek premier Andreas Papandreou, also feels TV has become dangerous to those who know no better. "News bulletins are slanted in favor of left-wing causes around the world, while pro-Western news is suppressed," he says.

"Journalists who join the newsroom have to be members of PASOK, the ruling party. Newsmen are under pressure to censor the news themselves. Even soap operas constitute Marxist propaganda in its lowest form – take the example of *Kallergos*, set in Byzantine times. The theme, non-existent in history, was of a workers' revolution against the capitalist ruling classes. And as for *Dallas* and *Dynasty* they were originally taken off the air because they were be-

lieved to be forcing decadent American customs on Greek viewers."

But there are some who argue that Greeks get the TV that they deserve. George Romeos, a former ERT Director-General, when asked why Greek TV isn't as good as the BBC, said: "When we Greeks become British, then we too will have a BBC."

However, Tassos Papadopoulos, a columnist in conservative *Mes-simvrini*, disagrees with Romeos' oversimplification: "As a nation, we do have the potential to be objective. We have talents that would be envied in the rest of Europe. But we don't get the opportunity to be objective, for the government is continuously meddling in all aspects of TV affairs. Is it any wonder that TV is in the state it is? Let a breath of fresh air enter the TV studio and the difference will be noticed by all."

Constantine Stefanopoulos, after his confession of guilt for the past state of affairs regarding TV, makes clear what a New Democracy government will do if elected to power: "We propose that a code of conduct is established for TV, to be regulated by a committee of journalists, experienced newscasters and others. This committee would decide what programs can be screened. From then on, political parties should regularly be allowed their own time on television, in accordance with their size. This will keep the Greek people informed and the political parties will be able to get their messages across to a wide audience."

Mr Stefanopoulos also thinks an independent television network a good idea, but pointed out that under the constitution the mass media must be state-owned. "But at the moment television is controlled not by the state, but by the government," he said.

Surprisingly, Mr Stefanopoulos did offer some defense of TV as it functions today: "There are some

interesting programs, and it would be wrong to say it is the worst in Europe. But more government handouts is not the answer. When we were in power, TV made a profit. Today, TV dues have been doubled, money is being wasted on an enormous scale and there has not been a corresponding increase in quality." The veteran politician was also bitter about Minister of Culture Melina Mercouri's past campaign not to pay her TV dues, on the grounds that TV wasn't neutral. "Is TV neutral today? And if not, why doesn't Miss Mercouri still not pay her TV dues?"

Countering this view, Vassos Mathiopoulos, a veteran journalist, left-winger and Director-General of ERT-1, believes TV needs a lot more cash to function properly. "Both TV channels, out of a total annual budget of 65 million dollars, spend only 9 million on programs," he said. "So the first thing we need is more spending. At the moment, using an extra horse in a scene is considered a great expense, and our biggest studio is only 300 square metres in size."

Though Mathiopoulos promised objective news bulletins when he was first appointed – even, perhaps rashly, promising that if necessary he would defy government press undersecretary Dimitris Maroudas – the realities of Greek politics have since dampened his initial enthusiasm. As if to prove how parochial and partisan Greek TV is, a French journalist wrote recently in the pro-Mitterrand *Le Matin*: "I thought 'Andreas Papandreou' meant good evening in Greek, after hearing the words pronounced so often on TV."

There is no shortage of those working at ERT willing both to criticize and to praise the way television functions in Greece. ERT correspondent Petychakis summarizes what may be interpreted as an apologia for Greek television.

"Both technologically and content wise, television has un-

doubtedly improved in Greece. Given our technological infrastructure, or rather our lack of it, we decided to introduce color TV one year before our studios were ready and equipped. And we did that by using an outside unit broadcasting van.

"Which other European country would have managed to keep a whole nation in color TV like this for so long with what I might describe as very good color picture quality? It just shows how adaptable we are and how we have to be, as an astounded foreign colleague said, "outrageous but ingenious"!

Content-wise, you have to bear in mind that most programs are produced not by ERT but by outside contractors. Sixty percent of ERT-1's programs and 80 percent of ERT-2's are made by independent directors. This is probably unique and in part reflects true free enterprise.

ERT's lack of organisation, added to pressure applied by vested interests (the outside contractors), has not helped Greek TV to start producing more of its own programs. But if we made our own programs, more than 100,000 people would be unemployed. And if they were hired by ERT, that would just add more civil servants to the payroll."

Petychakis believes an opportunity to change things for the better was lost in 1974, with the fall of the junta. "Then, there were no institutions strong enough to object to radical change, but the opportunity was missed. In Spain after Franco, most of the press and TV staff were pensioned off because their particular skills were no longer required. In a democracy, you need a new brand of people, but in Greece, there has never been such a far-reaching change of blood. The junta didn't overthrow the old order of TV and the press, and it also remained after 1974. Most newspapers in Greece survive

thanks to government loans, so traditionally the press is an economic if not ideological ally of the incumbent administration. *The Washington Post* campaign to oust Nixon could never be paralleled in Greece because no Greek newspaper is financially independent and able to launch such a campaign."

There are also those who think TV news is far superior to the news items of the press. Says one ERT official: "Television avoids political gossip and, though it doesn't directly criticize the government, it broadcasts authoritative news in a country where this is hard to obtain elsewhere. Newspapers in Greece believe their readers are paying for their opinion, hence there is very little news per se. For example, when National Economy Minister Arsenis said that he had recommended that the government purchase 40 Phantom and 40 Mirage jets, even the international Associated Press from Athens reported that the government had actually decided to buy. TV was right and the others were wrong."

Foreign experts have also shown a keen interest in Greek television.

The most prominent is Sir Hugh Greene, the former Director-General of the BBC and a world authority on broadcasting, who came to Greece in 1975 to prepare a report on broadcasting here. His suggestions included: complete independence of TV networks from the state; a multi-party, multi-interest board of governors headed by a career broadcaster as Director-General; independent decision-making at the news room level; competition between TV and the press by the hiring of full-time TV journalists and dropping those who also work in the press; a gradual internalization of all TV production; the demilitarization of YENED which was replaced by ERT-2; and sacking hangers-on.

Only one of his suggestions has so far been adopted - the demilitarization of YENED. Greeks are still waiting for his other proposals to be implemented. Meanwhile, your guess is probably as good as anyone else's about whether the socialists will risk an independent TV network - or if New Democracy comes to power, whether it will have learned from past mistakes.

INTERNATIONAL CHILDREN'S HOLIDAY VILLAGE TOLO - NAFPLIO, PELOPONNESE

**Boys and girls (7-17 years) from all over the world
will be meeting again this year
between June 10th and August 25th
at one of the most beautiful Greek seaside resorts
to spend their holidays together.**

**These holidays can be combined with a rich educational,
sports and recreational activities programme.**

Information: 3, Streit Street, Filothei 152 37 Athens Tel: 683 4111

Campion, a sure stepping-stone on the way to Oxford, Princeton, Harvard, Cambridge...

Campion was founded by just the right people — by parents who wished to provide their children with an excellent education. That the goal was achieved is amply demonstrated by the record of Campion students at the leading universities of Britain and the States.

Academic excellence

The Headmaster, A.F. Eggleston OBE., MA. (Oxon), heads a young dedicated staff, well-qualified in a spectrum of subjects ranging from the classics to computer science (taught on the school's own advanced machines).

The teacher/pupil ratio is one to nine, allowing for close attention to individual needs.

The board of trustees takes an active interest in the affairs of the school. It is composed of eminent members of the Greek and foreign community in Athens and of distinguished academics of world-wide repute.

International outlook

Campion is an international co-educational school with more than 900 pupils from over 50

countries. The school admits pupils of any race, colour, ethnic origin or nationality. The curriculum conforms to the requirements of the G.C.E. at "O" and "A" levels and is also designed to meet the standards for entry to universities in the States. Naturally there is an extensive foreign language programme, currently spanning seven languages.

Cultural and sporting activities

Almost everything is available — from Bach to basketball. Students are encouraged to broaden their cultural interests and to participate in school productions (recently West Side Story and a performance of Bach's St. John Passion).

As for physical development, a whole array of sports are abundantly provided for healthy enjoyment year-round.

Good citizenship

Last but not least, Campion students are taught in an orderly environment, where rules are intelligently implemented to foster a sense of personal and social responsibility.

REGISTRATION IS OPEN NOW

For information ring 813 3883 or
813 2013 (Senior School Ekali) 9am-3pm or
682 3134 (Junior School Halandri) and
961 3704 (Junior School Glyfada) 9am-3pm
683 4929 after school

Postal enquiries to the Headmaster:
A.F.EGGLESTON O.B.E., M.A. (Oxon)
P.O.B. 65009 GR-154 10 Psychiko



CAMPION SCHOOL

ATHENS

Private Education under Fire

by Penny Poole

Since the introduction of socialism to Greece nearly three and a half years ago, the PASOK government has been attempting to abolish private education in the interest of the state. The theory is that by doing so it will break down the class distinctions inherent in a system of education that allows those with high disposable incomes to pay for a better education for their children than the state can provide. There is some argument also that private education, by virtue of its freedom from the shackles of state funding, promotes more independent political thinking among students. In the state schools, students are more subject to mind-moulding in the interest of the government.

PASOK has been battering steadily at the institutional doors of privately funded schools in an attempt to cause the entire structure to collapse. It has met with a measure of success large enough to cause both the private schools and the parents of their students not a little worry.

Among the hardest hit by changing legislation as regards private schooling are the so-called "foreign schools". These do not include the schools designed for strictly foreign attendance such as The American Community Schools, Campion, St. Lawrence, TASIC or Pinewood. The latter are of little interest to the state because they are not permitted to enroll Greek children except under special circumstances. However, even the limited enrollment of Greek children – usually those with influential parents, or dual nationality, or born abroad and consequently unable to fend for themselves in the Greek language – has caused the government to step in, as in the celebrated TASIC affair which began last February and continued through the spring.

Controversy still surrounds the

forced resignation of a Greek librarian and the barring of the dean and headmaster from the school grounds by the Ministry of Education. This administrative disruption occurred when the ministry discovered that students had access to Turkish propaganda material on the Cyprus question. The Greek-Cypriot teacher who assigned his students an essay on the 1974 invasion of Cyprus to be written from the Turkish point of view was dismissed by order of the ministry and left the country. Likewise former academic dean David Adamson returned to his American homeland. British headmaster John Kidner chose to stay and fight the issue in court. But this incident is conspicuous because of its rarity. Generally a "butt out" policy is followed regarding government interference in schools for foreigners. PASOK's latest move has been to open its own school for foreign students.

Another group of foreign schools which do not bear the brunt of PASOK's criticism – again because they are designed for foreign, not Greek, students – are the post-secondary institutes such as archaeological schools, summer schools or year-long programs, and universities such as the University of Maryland which is administered through the Helenikon Air Base. The government, it appears, will continue to tolerate these, providing their enrollments are restricted to foreigners.

But other private post-secondary institutions bearing the stigma of foreign ownership have not fared so well under the persistence of PASOK's demands for equalization. The well-established Deree College, for example, which enrolls some 2,000 students at its Agia Paraskevi campus, has encountered problems.

The 1975 Greek constitution calls for public education at the "highest" level, but many two and three-year

programs in private schools developed to face the overflow of students from the Greek universities. Inside observers note that many of these schools may have been merely profit-making degree vendors, but others, such as Deree, are respected institutions.

PASOK, however, in 1982 lumped them together and created an aura of faithlessness by announcing that many were being investigated for the legality of their operation. Although last year the courts ruled that under a 1935 statute private institutions are permitted to operate without meddling by the education ministry, many of these "centers of free studies" did not survive the scrutiny. PASOK is introducing new legislation to control these schools and also plans to expand the Greek universities to offset the brain-drain that accompanies study abroad. It also intends to curtail the enrollment of Greeks in private, particularly foreign, post-secondary schools here.

Those who are suffering most from PASOK's efforts to control Greek education are the dozen foreign-owned secondary schools for Greek students. Under Greek law they are all considered equal although there are significant differences. The two German schools, for example, are the responsibility of the German diplomatic mission, having been established by bilateral treaty; some of the half-dozen French schools are also under treaty, while others are projects of the Roman Catholic Church. The three American schools – Anatolia College, Pierce-Deree and the American Farm School – are strictly private, non-profit organizations with separate boards of trustees. Athens College is often considered to be in this category, but in fact it is a Greek-owned, non-profit school with a Greek board.

Although these schools, with their

high tuition fees, tend to attract the Greek financial elite, generous scholarship programs do exist. However, the government has even probed into the legality of the scholarships in its indefatigable attack on private schools.

The private schools are generally better equipped technically and operate on large campuses offering the students an environment unrivalled by the public schools. Many graduates become leaders in Greek society (Mr Papandreou is a graduate of Athens College) and the leftist parties view the schools as breeding grounds for programmed robots embracing right-wing opinions. These parties have already fought successfully to abolish entrance exams in keeping with the government's egalitarian ideals. Now, entrants are selected by lottery. In effect, argue the supporters of private education, this has nullified the schools' primary purpose – to provide higher quality alternative education.

Politics further enters into the sensitive issue of education at a more intangible level. Despite the American schools' lack of association with the U.S. government and its policies, the deterioration of Greek-U.S. relations over the past ten years has made them victims of xenophobia.

"We are seen as representatives of the United States and often as expressions of U.S. foreign policy, if only in a vague and symbolic way," says William McGrew, president of Anatolia College in Thessaloniki. "This is partly because non-profit, private schools are an anomaly in Greece and it is indeed difficult for Greeks to comprehend American private education with its motivation of service only and its independence from the U.S. government, and partly because any foreign entity in Greece is inevitably associated in the public mind with the foreign government and its policies."

The restoration of Greek democracy in 1974 and the lowering of the

voting age to 18 have further aided in transforming even the secondary schools into political arenas. These young people represent a valuable pool of potential voters or party workers. It doesn't aid the internal harmony of the private schools that the private teachers' union – which has traditionally been led by KKE supporters – has itself pushed for the abolition of private schools. The Greek teachers in private schools are protected from dismissal under new legislation, still in draft form. They have instant 35-year tenure from the day of hiring and are promoted by the state, which also sets teachers' salaries.

Notes McGrew: "In the absence of any real authority within the school, even good teachers tend to become indifferent with time. Discipline deteriorates, standards fall and a handful of politically motivated dissidents can wreak havoc."

The foreign private secondary schools for Greek students all follow the Greek curriculum and operate by permission of the government. Regardless of the length of service to the community of a particular school, operation permits are applied for annually and are usually granted about the same time as classes begin in the fall, though sometimes later.

The schools are staffed by Greek teachers with some exceptions, depending on the subject taught and whether the education ministry deems it fit to approve work permits for foreign instructors. These exceptions are becoming fewer in number as new laws are introduced. Even teachers of English – language or literature – are not exempt from the move to nationalism, and private schools are finding they must send long-standing teachers packing because of non-renewal of their work permit so.

Under Greek law, all private secondary schools, Greek or foreign, fall into the same category, although there is separate legisla-

tion, enacted in 1931, which governs foreign private schools. Those inside claim that the headaches of the Greek bureaucracy in general – which every resident, foreign or otherwise, has encountered – are magnified tenfold in the education ministry. The laws are considered ambiguous, often contradictory, and subject to change merely by the interpretation of different individuals in authority. Generally, the Greek-owned private schools are regarded with suspicion by both the government and the public as they are perceived to be mere profit-making ventures – a theory which previously held water, but no longer does. This notion has, to some extent, discolored the reputations of foreign and Greek-owned private schools alike.

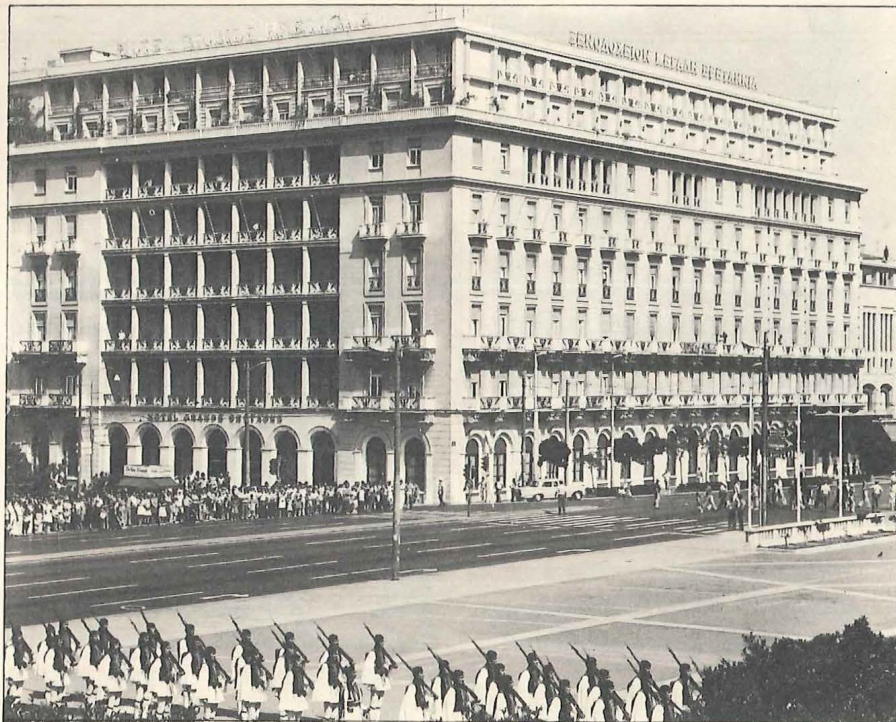
But greatest PASOK's sin, as far as the private schools for Greek students are concerned, is the draft law which seeks to abolish qualitative differences between private and public schools. Not content with reducing education standards by limiting fee increases to between 10 and 15 percent (while inflation rages at 18 percent), the government seeks to eliminate the school-owner as an academic adviser and to give the state sole authority to appoint the school directors.

There are two points in favor of private education which may have some bearing on its ultimate fate in this country, provided the schools can survive the cumulative financial burden of the tuition ceilings. The first is the existence of private Greek schools abroad, which are given much support by the education ministry, and the justifiable argument for reciprocity.

The second argument in favor of private education may not possess the same tangible logic, but may nevertheless persuade the powers that be to greater leniency as regards ministry control of private education: many of PASOK's leaders – including the three top officials of the Ministry of Education – send their children to private schools. ■

Grand Hotel

by Darlene West



During the last century it was a private palazzo, an archaeological school, a palace-annex; in modern times Archbishop Makarios often waved to crowds from its corner presidential suite; on July 24, 1974 Prime Minister Karamanlis slept here after the swearing-in ceremony that officially ended the junta: the Hotel Grande Bretagne for over a century has been a landmark of Athens' social and political life.

Luxury hotels have sprung up in the most remote corners of the world, but all too often travelers purchase their five-star comforts at the expense of character and individuality. There is a predictable sameness about them from country to country and from continent to continent. For visitors to Greece, Athens' oldest hotel is a refreshing exception; with all the amenities of a modern hotel, the Hotel Grande Bretagne exudes tradition, both in atmosphere and in service.

The original townhouse, designed by Danish architect Theophil Hansen for Antonis Dimitriou, was built in 1842. Although King Otto's new palace (now Parliament) already stood nearby, the Dimitriou house, located on the corner of Panepistimiou Street, was the first building

to rise directly on Syntagma Sq.

Dimitriou, a wealthy Greek merchant from Trieste, died in 1856 and his heirs leased the house to the French Archaeological Insti-

tute. When the French school moved to its present site in the early 1870s, the history of the hotel officially begins, incorporating as it does the culinary career of Eustace Lampsas.

Eustace Lampsas began working in the kitchens of the king's palace at the age of 11 and his culinary talents earned him the privilege of studying French cuisine in Paris. Lampsas was a success and in 1872, when he and his French wife returned to Athens, he took over the mansion across from the king's palace, and began to manage it as a hotel.

At first, Hansen's 60-room mansion accommodated the royal families of Europe when they were entertained by the king. Hence, the hotel's alternate name Le Petit Palais whose sign still stands on the Panepistimiou Street facade. However, during one of those rare, brief and inexplicable periods of anglofrancophilism, it was redubbed the Grande Bretagne.

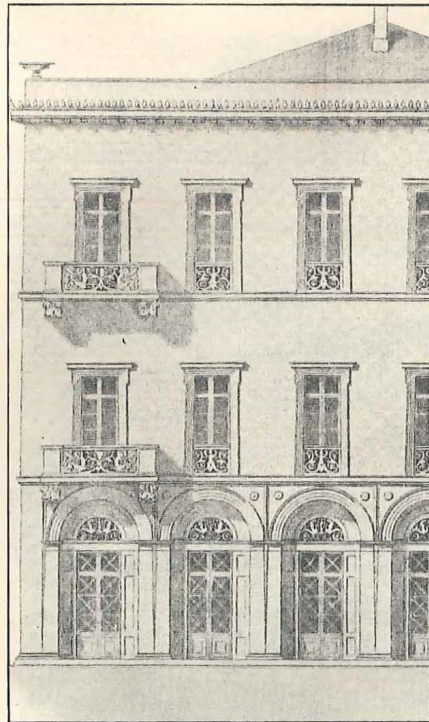
When Lampsas's son-in-law, the lawyer and journalist Theodore Petrakopoulos, took over the management, the G.B. (as it is familiar-



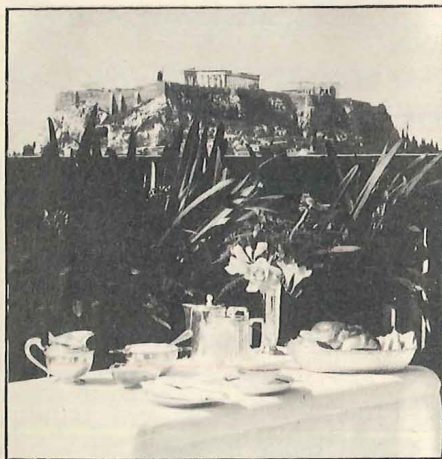
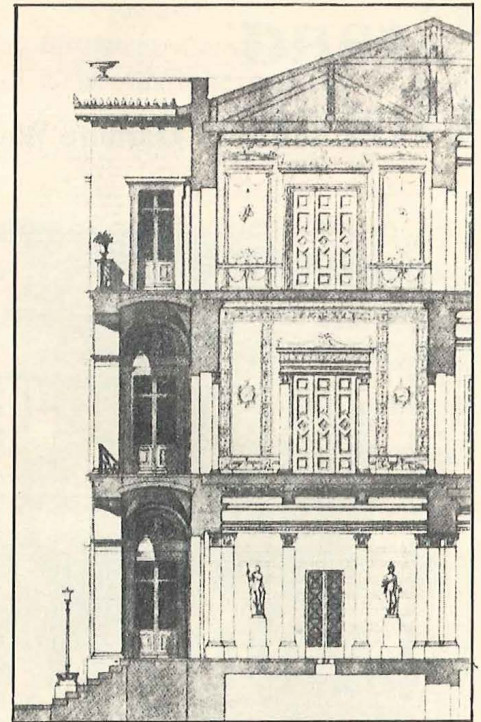
The Dimitriou building as the Grande Bretagne in 1936

ly called) was an 80-room hotel with two baths and water was brought in by bucket. But the hotel prospered and, largely due to Petrakopoulos and his associates, its guest list became a who's who of the Athenian social, political and mercantile scene.

Over the years the hotel has been altered and expanded. New wings were added in 1924 and 1930 which in many respects followed the same architectural style. In 1939 the Grande Bretagne became the first hotel in Europe to install air-conditioning. The original structure was demolished in 1956, but now rebuilt along the lines of the surviving additions, the present facade on the square retains many



The original building designed by Hansen



A view of the Acropolis from one of the guests' rooms

modern chains were more popular with Europeans. Now even Europe is losing its old hotels."

A staff of about 400 ensures that today's guests receive the careful attention for which the hotel is renowned. Many have ten or 12 years' experience at the hotel and some have been on the scene for over 20 years.

The wisdom of such a low staff turnover may be questionable on the basis that long-time employees

could be less adaptable to new methods and have less enthusiasm for their job. But Administrative Assistant Rena Tobler, who describes her job as doing everything from attending board meetings to selecting new curtains, maintains that these employees are invaluable at the Grande Bretagne. "Years of experience," she says, "build prestige and confidence."

Franco Sani, a multi-lingual maitre d'hotel with 13 years at the

elements of Hansen's neoclassicism.

The Grande Bretagne, though, has remained in the hands of the same family throughout this period. The third- and fourth-generation owners, Pericles Petrakopoulos and Apostolos Doxiadis, have given high priority to maintaining the hotel's traditional atmosphere. Today the Grande Bretagne reflects their concept of a warm, long-established setting.

"Travelers are looking for something different, something they don't have at home," says Managing Director Doxiadis, explaining the popularity of the Grande Bretagne with American visitors. "Americans have been looking for traditional hotels for years, while



Guests attending functions at the Grande Bretagne can be assured of superb dining

Grande Bretagne, agrees. "Long-time employees have a pride in their work which is reinforced when they are recognized by regular guests."

This was undoubtedly true to an even greater extent in the past, say

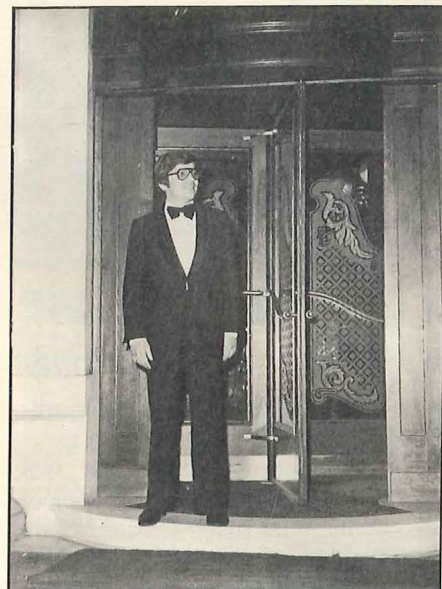


Apostolos Doxiadis

30 years ago, when Athenians and rich vacationers made the Grande Bretagne their home for months at a time. "Even ten years ago," says Sani, "people dressed for dinner." Today there are more "quick customers" and for management this means a challenging compromise.

Says Manager Doxiadis, "We must have the flexibility to cater to today's needs - the tourists who have to catch an 8 a.m. cruise - but at the same time we are a traditional hotel."

Reception Supervisor Nicolas Koutsolambros attributes the Grand Bretagne's success in this respect to good communication between reception and management. "The managers here are people we see regularly," says Koutsolambros. "We're on a first-name basis with them." Accordingly, departing guests' impressions of the hotel and its facilities soon make their way to management.



Passas, Maître d'Hôtel at the G.B. Corner

Over the years this sort of attitude has distinguished the Hotel Grande Bretagne as an Athens landmark and brought it international recognition as one of the leading hotels of the world.



The perfect summer setting begins outdoors... with Garden Home.

At Garden Home you'll find the perfect outdoor furniture for your garden or veranda. Comfortable chairs, tables in all sizes and shapes to suit your favorite place in the sun and a wide variety of colourful cushions and matching umbrellas in stripes and prints... the choice is yours... at prices for every pocket.

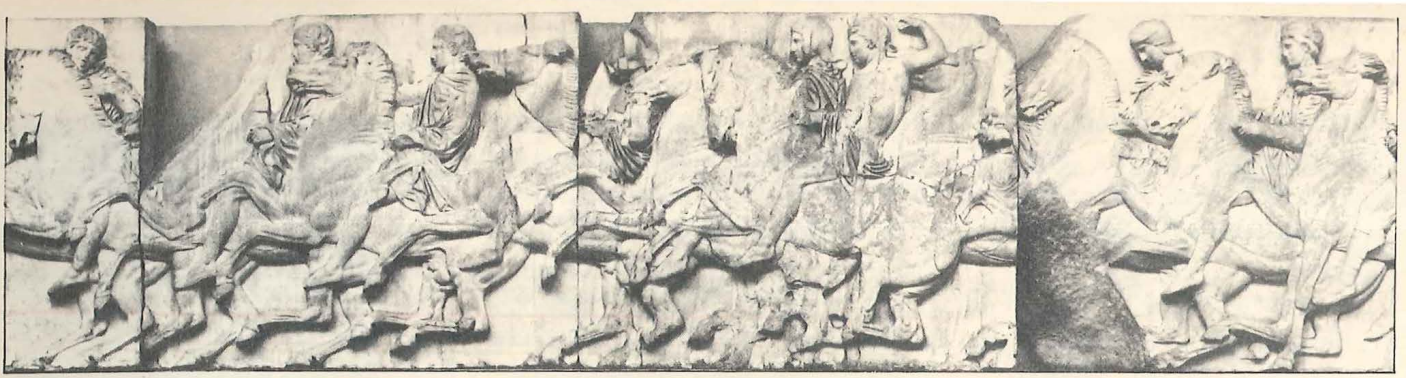
You can choose from imported and locally manufactured furniture made from wood, metal, bamboo or beautiful and practical synthetic designs from a luxurious imported collection, known for durability.

Start your summer now and stop by Garden Home for elegance in outdoor furniture.

Garden Home

"The" garden furniture shop

PHILOTHEI: 266, Kifissias Avenue - Tel. 6830.975, 6819.792
 GLYFADA: 36, Nea Vouliagmenis Avenue (soon)
 PASSALIMANI: 62, Akti Moutsopoulou - Tel. 4533.166



The Real Case for the Return of the Marbles

by Professor Robert Browning, *Chairman of the British Committee for the Restitution of the Parthenon Marbles.*

In Britain the debate on the Parthenon Marbles has aroused a great deal of passion these last two years, but only gradually is it becoming infused with much understanding of the difficult notions of cultural property and cultural heritage. If rather less passion is generated on the subject in Greece, this is presumably because not many Greeks need convincing of the justice of their cause.

Yet it would be wrong to ignore the fact that some Greek intellectuals are skeptical about the request for the return of the Marbles. Indeed, I have heard outright opposition expressed, though in the end this usually seems to derive from an attitude to the personality or the politics, or both, of the Minister of Culture, Melina Mercouri. I believe that these views often appear more plausible because of the relative lack of exposure given in Greece to the real arguments on which the request is based.

One thing we have discovered in Britain is that the body of informed opinion favoring the return of the Marbles is growing all the time. Of course, there are those whose views are entrenched and cannot be turned, but the experience of our committee has been that when people are willing to listen to the arguments in some detail then as often as not they can be won over. New sponsors of the campaign and new supporters keep coming forward, sometimes from the most unexpected quarters.

About one third of the 300-odd MPs who replied to a Committee survey of the House of Commons last summer declared themselves for return, and these were by no means all Labor. A former adviser to the Prime Minister recently came out in favor in the columns of the *Daily Telegraph*, and senior prelates of the Church of England are beginning to rally to the cause. Not least, too, there is strong support to be found within the archaeological and museum professions themselves.

At the same time, the British Committee has done a certain amount of

original research into past views. Perhaps the most striking of our discoveries was that in 1941 the Foreign Office hierarchy advised the government that, in recognition of Greece's valiant contribution to the war, the Marbles should be returned once hostilities were over, and that "for the gift to be complete and completely acceptable it should comprise, in addition to the Parthenon friezes (sic), the Caryatid and the column from the Erechtheum which all together constitute the Elgin Marbles."

It may be indicative of their difficulties that our opponents very often can find no other ground on which to fight than the purposes and motives of Lord Elgin himself. These are largely irrelevant to the present discussion. But on the other hand nobody should be allowed to get away with an attempt to canonize Elgin. Nor, I would venture to suggest, should anyone feel equipped to pronounce on Elgin's role unless he has studied the evidence that is available. Here, at least until any fuller selection from the Elgin papers is published, there is no adequate substitute for the centennial commemoration essay by A. H. Smith - "Lord Elgin and his Collection" printed in Volume XXXVI (1916) of *The Journal of Hellenic Studies* pp 163-372.

On the historical side of the debate, what is important is what actually happened. Reading Elgin's own account, and that of his chief agents in the matter, it is impossible to avoid drawing certain fairly damning conclusions. Those which do have some bearing today concern chiefly the damage done, first, to the structure of the Parthenon, and second, to the sculptures after they were detached from it. As for the legitimacy of what Elgin did on the basis of his permit (*firman*) from the Ottoman authorities, one cannot do better than quote the present Keeper of Greek and Roman Antiquities at the British Museum, Brian Cook, who in his book on the Marbles published last year says: "... it may be questioned whether the *firman* actually authorized even the

partial dismantling of buildings in order to remove sculptures." Quite so.

But the case for the return of the Marbles, as we are presenting it in Britain, does not rest on any of these things. It rests first and foremost, quite simply, on the fact that the entire Parthenon constituted a single work of art, its sculptures being structural members of the whole, conceived and executed by the designers of the whole, and that the time has come for its parts to be reassembled in the place where they were created. It makes no more sense for them to go on being kept 2000 miles apart than it would be for the torso of Michelangelo's *David* to be in Florence and his head in the Getty Museum.

The Parthenon is also a unique work of art. To quote Brian Cook again: "...what was unprecedented on a Greek temple was... the decision to integrate all four sides of the frieze into a single composition with a single theme." A unique and integral work of art, and a monument that is absolutely pre-eminent as a symbol of the identity and cultural heritage of Greece through the ages.

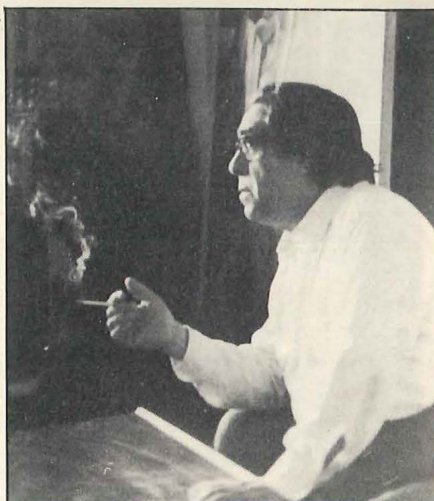
It does not appear to me that there is any answer to so powerful a case, and it is therefore hardly surprising that the British government in its initial refusal took revenge in legalistic prevarication. Nor would there be any threat to the great museums and their collections if the Parthenon sculptures were returned. That is a red herring, and most of those who assert it know it to be a red herring.

Finally, some people in Greece seem to need reminding that in the conservation of antiquities they have a superlative record and reputation, endorsed internationally at conference after conference. When one day the problem of pollution is overcome, as it must be, the sculptures may emerge from their new museum, and who knows what exciting decisions might then be taken? Meanwhile, let them at least be seen in the same light and on the same rock for which they were made.

A Legendary Collector In His Own Time

George Costakis and Russian Avant-Garde Art

by Elaine Priovolos



George Costakis

On January 29, George Costakis became a Knight of the Royal Order of the Northern Star, First Class, in a ceremony held at the Swedish embassy. This honor was bestowed on Mr Costakis by Ambassador F. Iwo Dölling, on behalf of King Carl XVI Gustaf, for distinguished service to Sweden through his art collecting activities. In addressing Mr Costakis, the Swedish ambassador made the following observation, "You are a unique personality... There is probably not one single man who has saved the works of a whole generation as you have done with the Russian avant-gardists... You have saved them for posterity."

How and why George Costakis assembled the world's largest and finest collection of Russian Avant-garde art is indeed an amazing story, especially if one considers that he managed to do so during some of the worst years of Stalinist terror and on the salary of an administrative clerk at the Canadian embassy.

Mr Costakis is a heavy-jowled Greek who looks 20 years younger than his 73. He was born to Greek parents in Moscow in 1912. His father, Dionysios Costakis, emigrated to Russia in 1902 or 1903 from Zakynthos. "My father went because at that time Russia was like America: Greeks went there to earn money," said Mr Costakis.

"My father was a very Orthodox person," continued Mr Costakis, whose family of tobacco merchants

was deeply religious. "Around 1926-1927, he was working at the Greek embassy in Moscow... as the night watchman. He was also a churchwarden at one of the churches in Moscow. When the Bolshevik government began to tear down the churches and dispose of their contents, my father began to collect many things. Some things were given to him, other things he bought." Eventually the elder Costakis sent four large trunks, under the auspices of the Greek embassy, to the church of Saint Dionysios on Zakynthos. At present there is talk of building a museum to house the religious artifacts on the island.

Mr Costakis began his own art collection at 17 and without any formal art training. "My first collection consisted of some Russian silver, rugs and porcelain items, those types of things. I also had a collection of paintings by Dutch and French artists."

But by 1946, when Mr Costakis saw his first example of avant-garde art (an abstract by Olga Vladimirovna Rozanova), he had grown weary of his old collection. "I came to the realization that if I were to continue to buy other works of art, I would do nothing because the museums were filled with such works. Thus I began to collect avant-garde." His collection not only consists of art objects but includes diaries, notes, exhibit catalogues, etc. Whenever possible, Mr Costakis tracked down the artists themselves, or relatives, in his quest

to piece together a dead past.

One of the mysteries surrounding the Costakis collection is how the owner managed to afford the four to five thousand pieces of art he acquired. When queried, Mr Costakis responded by saying that "... prices were so low that a person could purchase art work for quite a bargain. I would buy one or two paintings and the owners would give me three or four pieces for nothing."

Prices were low because no one realized what they were selling. Officially, avant-garde art was considered "junk". The public, and eventually the artists themselves, agreed. Mr Costakis is certain that the majority of avant-gardists were convinced that the direction their art took, especially between 1910 and 1918, was a mistaken one. "This didn't apply only to a few artists," according to Mr Costakis, "or even the Russians, but to the international abstract movement. Even Mondrian, Kandinsky, who later left, all of them were in a very difficult position. They couldn't sell their work." The avant-gardists' vision was too far in advance of their time for the art public to assimilate.

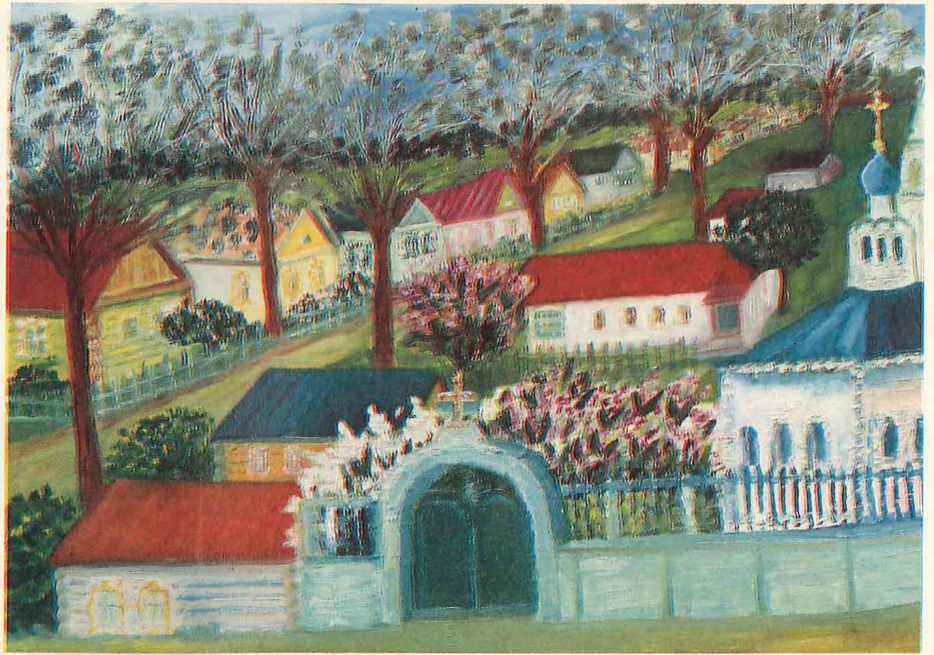
Continuing, Mr Costakis explained that the major role in creating and shaping the avant-garde movement was played by envy and spite. The Russians always felt inferior to the West and copied what the French and others were doing until Vladimir Evgrafovich Tatlin visited Picasso sometime around 1913. "Picasso - and this is my opinion" - said Mr Costakis, "acted toward Tatlin like an elderly man towards a small child." Enraged by this patronizing attitude, Tatlin returned to Russia determined to show "the *kerata*" what he could do.

Tatlin joined his colleagues in what must be considered the most revolutionary art movement of the early 20th century. Not content to evolve, the avant-gardists worked unceasingly, changing their styles every month or year.

In 1915 the Russian Avant-garde

movement broke with Cubism and other foreign influences and came into its own. Tatlin and Kazimir Severinovich Malevich* believed that Picasso was a negative and archaic force. "But without Cubism," noted Mr Costakis, "...we would never have had the avant-garde because the avant-garde begins with Cubism."

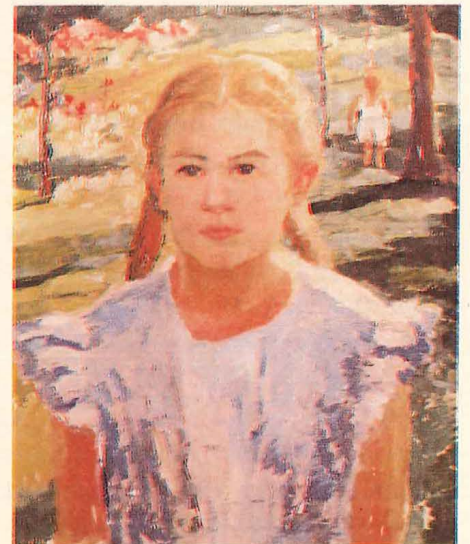
No one bought the new art. "At that time there were important collectors like Sergei Shchukov, Ivan Morozov and others, people with a lot of money in their pockets. What did these people do? They bought... Picassos and Matisse's... but they never bought as much as one work of the avant-garde.



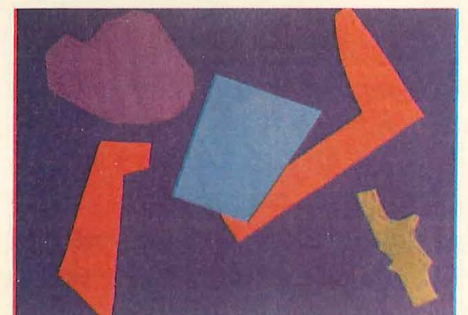
A Russian village painted by Mr Costakis himself. An exhibition of his work will take place at To Trito Mati this month.



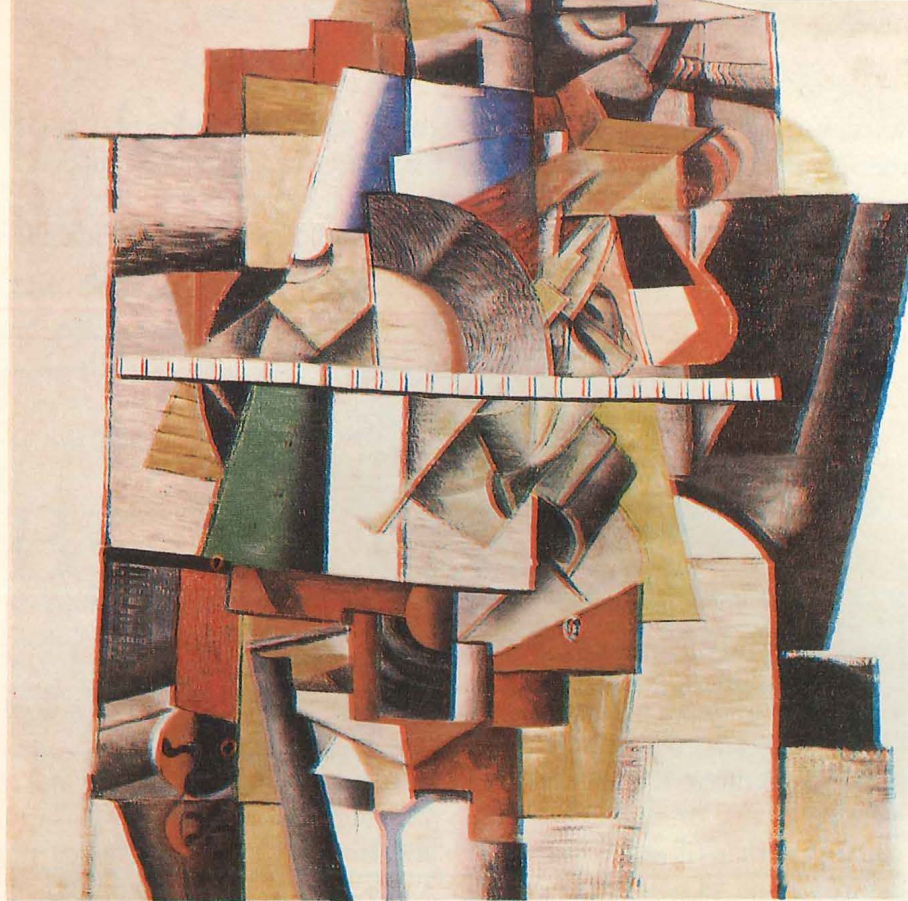
"Barbershop" by Rozanova. An abstract by Rozanova caused Mr Costakis to become an avid collector of Russian Avant-Garde.



Malevich painted his daughter in "Portrait of Una" (c. 1930-33). This painting was donated by Mr Costakis to the Museum of Modern Art in Stockholm two years ago in appreciation of the life-saving operation he underwent at Karolinska Hospital in 1956.



"Collage 5" by Olga Rozanova. From the book "Universal War" (1916) by Rozanova and Kruchenykh, which predicted an outbreak of war in 1985



"Portrait of Matiushin" (1913) marks the start of Malevich's break with Cubism.



Tatlin's "Relief" (c. 1914-17) was probably shown in Tatlin's first exhibition of painted reliefs in 1914.

"Only when the Bolsheviks, who were later to kill off the avant-garde movement, came to power in 1917 did the artists receive help. This sounds like a paradox but for five years, the Bolsheviks helped the avant-garde artists." Why? Because the avant-gardists declared themselves to be revolutionary and because they rejected the old bourgeois art forms.

Despite the aid and encouragement from the Bolsheviks, artists began to despair. "The people, the simple people and the intelligentsia, people who were involved with art all of their lives, could not stomach them. A person who was acquainted with the art of the past 500 years and only just started to understand German art or Fauvism with its portraits of red faces with one eye could not understand the avant-garde. People who attended exhibits at that time underwent shock. They thought, What garbage!... or, It should have been displayed at the physics institute."

Ten years after the October Revolution, the public still did not accept the avant-garde as legitimate art. Artists began to stop their experimentation and turn to more accepted forms of art. Vera Efimovna Pestel was the first. She had been a non-objectivist, but in 1916 she turned to portraits and landscapes because she could not endure the public's disdain.

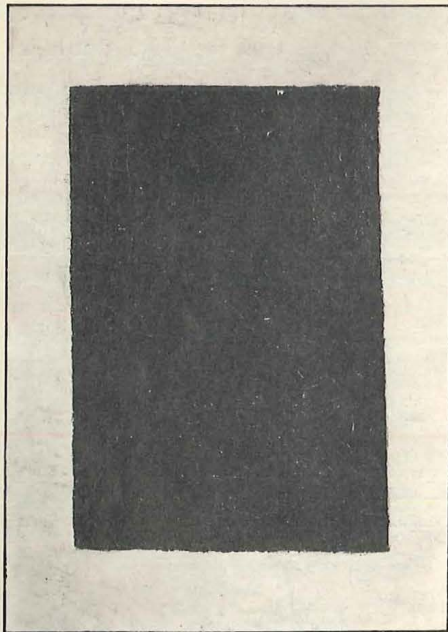
In conjunction with the disillusionment many artists felt was the pressure that the state began to exert on them. The Bolsheviks had allowed the cultural community freedoms no other segment of Soviet society enjoyed. Order was imposed on everyone except the artists, musicians, poets and writers. In the eyes of the regime, the artists had abused this freedom by evolving away from Bolshevism and the revolution towards anarchism, and thus they had become a danger.

As a result, artists were told that they must contribute to the advancement of society by creating utilita-

rian art. This appealed to a good many artists who joined the Productivist or Constructivist school led by Tatlin.

Most art historians end the avant-garde period at this time, in 1922. Mr Costakis believes that 1922 marked the beginning of the decline. "Its death came in 1932, when the last exhibit took place at the historical museum in Moscow." After this exhibit, socialist realism became the officially sanctioned art doctrine and the avant-garde was steadily attacked and belittled.

How did Mr Costakis manage then to collect such a vast amount of art without any interference from

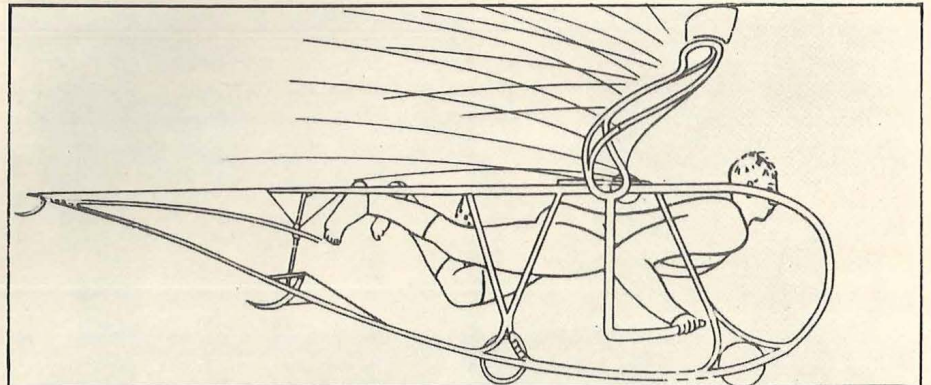


"Black Quadrilateral" by Malevich

the authorities? Mr Costakis attributes his luck to the government's ignorance and indifference. "When I first began to collect, the government was so sure that this type of art had nothing to do with art. They never thought that it would be resurrected, that it would be considered art. They took no notice, they didn't care."

Mr Costakis' chief difficulty in collecting art was the fact that he was a Greek citizen. "I was a foreigner, and moreover, one who worked in a foreign embassy. For Russians at that time, it was dangerous to have any relationship with me... From the time when I started to collect, most Russians believed that I was up to

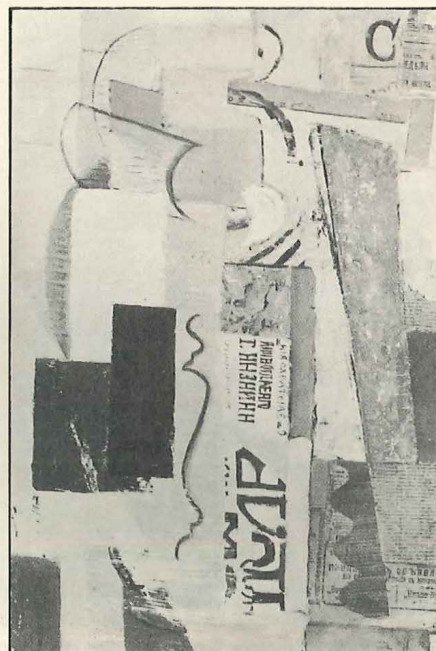
some sort of provocation. Why is this Greek buying, spending money and buying paintings no one wants? Something is behind it." Luckily, Mr Costakis had friends who helped



Sketch of the "Letatlin", a flying bicycle Tatlin designed. The word is a play on his own name and the Russian verb "letat", to fly.

him. "Sometimes I think that if I weren't Greek or working at the embassy perhaps it would have been easier for me to gather my collection. On the other hand, however, perhaps I wasn't bothered because I worked at the embassy..."

In 1977, Mr Costakis left the Soviet Union with his wife and three of his four children. The reason behind his decision to leave remains a mystery, even more so when one senses a measure of homesickness. All that Mr Costakis said on this matter was that he had some difficulties - his home was burgled twice and his dacha set on fire. On leaving the USSR, Mr Costakis donated 80 percent of his collection to the Tre-



"Still Life" by Pestel

tiakov Gallery in Moscow. About 300 pieces of his reduced collection are being exhibited in a show still in the US while most of the remainder is in storage there.

Asked if he would exhibit any of his collection in Greece, Mr Costakis said that he had discussed this subject with the Pinakothiki and may have a show there sometime in 1986.

Greek artistic circles have only recently begun to open up to Mr Costakis. In fact there will be an exhibit of his paintings (he took up painting when he came to Greece) at To Trito Mati Gallery this month, from March 19 until April 6.

Mr Costakis preferred to reserve judgment on Greek artists for the time being. "I always say that a person before he says anything must think a lot... Today you might say that I don't like this artist, he's not very good, but in four or five years you change your mind and see that you have made a mistake... That is why I think a person should be wary of giving his opinion immediately."

Adjustment to life in Greece has not been difficult despite the fact that Mr Costakis had only been here once before, for a month during the time of the junta. All in all, however, Mr Costakis misses the land of his birth. "I came with my family from a large country, from Moscow, a large city where we had lots of friends. We are, how shall I put it, homesick. Every country is different, the Russians and Greeks are different. But we are satisfied here and it seems we will stay here permanently." ■

Back talk Backstage

The Adventures of "Albert Herring" from Glyndebourne to Athens

by Ion Zottos

Benjamin Britten's first comic opera, *Albert Herring*, was first performed – after some difficulties – at the Glyndebourne Festival on 20 June 1947. The difficulties arose mainly from the fact that the owner of Glyndebourne and director of the Festival, John Christie, was inimical to the stage music of Britten. During their previous season they had, however, produced another Britten opera there, *The Rape of Lucretia* – a tragedy with Kathleen Ferrier in the title role and Ernest Ansermet conducting. Working conditions were not easy – even then – and the environment quite tense, as Ronald Duncan, the librettist of *Lucretia*, remembers:

Everyone became very nervous as we approached the first night of the opera at Glyndebourne; so much depended on it. It was the first new opera to be presented there. Kathleen Ferrier had some reason to be nervous: it was her first appearance on a stage. A feud had arisen between the producer, Eric Crozier, and Rudolf Bing, the Glyndebourne manager. Ben (Britten) himself was making Christie a target for all his nervous tension. The peace was only kept by the extraordinary tact of two people, Audrey Christie and Ernest Ansermet. The night before the first performance I dreamed that Christie had told us all to leave Glyndebourne.

A year later things were not much better. Yet John Christie had accepted to put on *Albert Herring* at Glyndebourne – though he seems to have regretted that later. Eric Crozier, the producer of *Peter Grimes* – Britten's first international operatic success – and *The Rape of Lucretia*, was now entrusted with the libretto.

Although the première went well enough, a number of people, including John Christie, were greatly shocked at the idea that the opera was about 'ordinary' people, and that the setting was a greengrocer's shop in Suffolk. Furthermore the language – far from being lofty – was downright 'common'. (They seem to have forgotten that Figaro, a figure much loved at Glyndebourne, belonged to the servant class.) According to Eric Crozier – now the librettist – John Christie met the audience "with an unhappy expression, saying "This isn't

our kind of thing, you know..." thinking of the rather low language used on the stage.

Tact was not part of the decorum at Glyndebourne, and unless he had forgotten who the librettist was, the *Times* critic told Crozier that *Herring* was "a ghastly little work". One must admit that in print he was less rude: he praised Frederick Ashton's production, the "immense gusto" of the performance which, besides Peter Pears in the title role, included John Cross cast as the formidable Lady Billows and Margaret Ritchie as the sentimental schoolmarm, Miss Wordsworth.

The same critic expressed some reservations vis-à-vis the work, namely that "the animation of the comedy does not communicate itself to the listener because the music does not engage the heart. Mr Britten is still pursuing his old problem of seeing how much indigested material he can dissolve in music..." The result he called "a charade". He also found fault with the chamber music concept of the work – or rather chamber opera: "Without the soft texture of a string foundation the rough edges of wind and percussion instruments impinge on the singers' vocal lines with harm to the delivery of the words. That the method itself and his brilliant use of it are original is beyond question, but it seems to be leading him up a blind alley."

Yet there were some dissenting voices – quite a number of them in fact – in praise of Britten. The critic Stephen Williams, writing for the *Penguin Music Magazine*, had spoken of the "brilliant musicianship" and "moving appeal" of *The Rape of Lucretia*. He now called Britten "a cult... immensely successful and immensely fashionable... (and) refused to join in the almost hysterical adulation."

A year later Britten and Peter Pears decided to have their own Festival at Aldeburgh – to make matters easier for themselves and their poor nerves. The frantic preparations for the Festival were, however, reminiscent in many ways of those at Glyndebourne.

A distinguished witness of the *Albert Herring* première at Aldeburgh was the author of *A Passage to India* and friend of Benjamin Britten, the novelist E.M. Forster, who attended the first of three performances of the work given at the crowded Jubilee Hall, which seated under 300 people. Forster talks of Aldeburgh as this "bleak little place" and remembers that in the Hall it was "excessively hot". But somehow the casual atmosphere that reigned was part of the fun:

It was delightful to burst out in the intervals on the beach, or to watch the crowd who were partly in evening dress and partly dressed anyhow, and exempt from the drilled smartness of Glyndebourne. During the first interval a man in a pub said: 'I took a ticket for this show because it is local and I felt I had to... I wouldn't part with it now for ten pounds.'

It was clear by now that the newly established Aldeburgh Festival and *Albert Herring* were a success.

But why all that fuss about the work, its plot and language? Here is the main outline: Lady Billows, the village (Loxford) termagant, and a virtuous lady, is anxious to revive an old custom and select a Queen of the May. Being a self-appointed guardian of virtue in others, Lady Billows is awarding the prize not for beauty but for chastity. In default of suitable female candidates the choice falls on Albert Herring, a rather backward young man, who works in his mother's greengrocer's shop and whose reputation for chastity is unassailable. During the May Day celebrations, while he is feted, his lemonade – surreptitiously laced with rum – gives him the hiccups, to the consternation of the assembly. Still under the influence of rum, he escapes, and after "a night that was a nightmare example of drunkenness, dirt and worse" he returns the following day, dishevelled, to find the assembly mourning his loss in a formal "Threnody". They all – his Mum included – seem nonplussed by his unexpected arrival to mar the official dirge for him, and, disgusted by his account of that bibulous night, leave him alone on the stage.

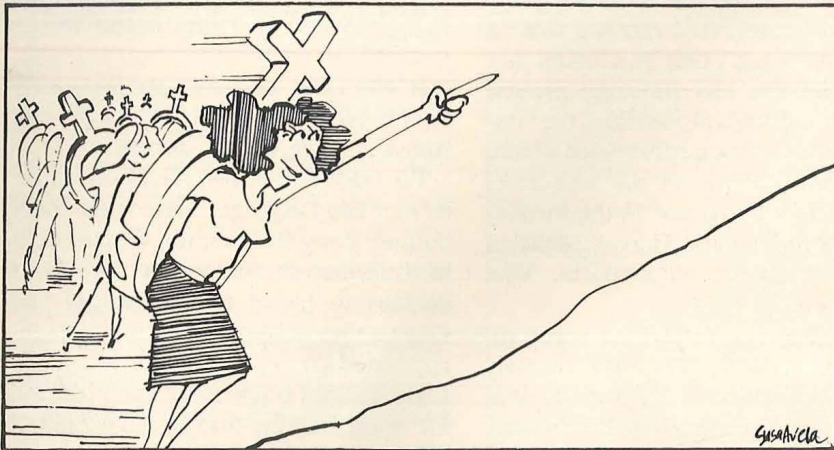
The politics of our local Lyriki Skini, while not above that of other opera houses, is never dull. One would like to know, for instance, why this particular Britten work was selected, why Mr Jules Dassin changed his mind about directing the Athens *Albert Herring* production at the eleventh hour, how and when the cast was selected, at what point the translated vocal scores were given to the singers and why an adaptation of the official translation was deemed necessary – among other things. There are so many versions already circulating in Athens and abroad, that posterity may not need the help of a former chronicler like E.M. Forster to reconstruct the varying and contradictory facts. In the present production there is one extra voice to add confusion to the facts: that of the translator (and his adaptor) – a person unnecessary at Aldeburgh.

The premiere of Britten's "Albert Herring" took place at the Lyriki Skini on February 22. The official Greek translation of the libretto is by Mr Zottos. Check newspapers for March performances.

The Long Road to Equality

Feminist successes in Greece have yet to achieve rights for women

By Lee Stokes



The socialist government in this socially conservative country has tried hard to make Greek women equal to men for the first time in their history, by implementing changes in legislation and backing these up with a series of regular educational programs throughout the country.

Prime Minister Andreas Papandreou himself said that aside from the moral issue, "We need to tap the talent of women if we are to successfully develop our nation."

But though successes have been achieved in a relatively short space of time, Greek society, one of the most closely-knit in the world, has far to go before long adhered to traditions, such as the dowry, are no longer part of the Greek way of life.

As if to stress this gap between rapid legislative changes and Greek reality, a 43-year-old unemployed salesman, who promised to marry eight spinsters over a period of six months after persuading them to part with a total of over three million drachmas in cash (about 27,000 dollars) as deposits on the dowries they had promised him upon marriage, was recently found guilty of criminal fraud and sentenced to six years in jail.

The wide publicity given to Yiannis Apostolou's case by the local press shows the immense interest which the dowry issue continues to arouse, especially among average men or women.

Most Greeks still consider the traditional dowry, which dates to Homeric times and is popularly seen as a burden for the bride and her family but a welcome lure for a prospective husband, as remaining a normal part of the marriage procedure. "Apostolou's case exemplifies the gap between the modern-thinking and well-intentioned legislators who govern Greece, and the ordinary

people, who for the most part remain proud of their customs and traditions," said Anna Markopoulou, 34, a Greek feminist writer. "Greek society, especially in the countryside, remains very patriarchal and conservative under the influence of the powerful Greek Orthodox Church. No number of laws passed in a parliament will change the life of these women," Markopoulou said, "until the advent of a better education and increasing industrialization. Only then will women of necessity become equal to men if they are to survive in the modern, technological age."

But Chryssanthi Laion-Antoniou, 48, a lawyer who abandoned her successful practice to act as advisor to Premier Andreas Papandreou on women's matters and to head the socialist government's Council for the Equality of the Sexes, disagrees. Seated in her tidy office, situated in the heart of the Plaka, Athens oldest residential district, and surrounded by a team of efficient, mostly foreign-educated women aides, she points to a photograph of women tractor drivers adorning her wall. "Changes in legislation, which came about thanks to the socialist government's ascent to power, brought badly needed reforms to Greece, and have allowed us to achieve successes such as the first agricultural and tourist cooperative for women, which is prospering on the island of Mytilini," she said.

These changes have not been easy to bring about, for many Greeks still object to the weakening of family ties and any reinterpretation of the almost sacred mother's role in Greek society. Hard-line Bishop Avgoustinos Kantiotis of Florina condemned the equal rights bill as "a disaster for the Greek family" and called for Minister of Justice George Mangakis' excommunication.

While realizing that from ancient times, when Euripides stated that "a woman should be everything in the house and nothing outside it," reaction against women's freedoms has always been strong, Laiou-Antoniou is nevertheless optimistic that at the present rate of success, Greek women are realizing that the feats of their illustrious ancestor Lysistrata – the fifth century B.C. wife of a Greek leader who succeeded in stopping the continuation of a disastrous war by persuading the wives of both sides to insist on celibacy until peace was declared – will inspire them to continue the struggle for "allaghi" – or change.

"A Canadian government leaflet initiated my dream to see changes in the Greek family code come true," she said. "In 1977, I came across a leaflet distributed from Ottawa to all Canadian citizens, informing them of improvements in legislation on women's rights. Then I vowed one day, something similar would be distributed to the Greek people, and here it is."

She handed over a leaflet, printed in both English and Greek, containing an impressive list of implemented changes, such as: discrimination on the grounds of sex for whatever reason is now illegal; the institution of the patriarchal family, whereby the husband as its head decided on all matters pertaining to his wife and children, has been abolished; previously, a woman could neither set up a business, register her children at school nor take them abroad without her husband's expressly written consent. Women may now retain their own names after marriage, unmarried mothers and their children have the same rights as married mothers and their offspring, both mothers and fathers are each allowed to take three months off when their child is born, adultery is no longer a criminal offence, and civil marriages are now legal. Also, special committees have been set up in prefectures throughout the country, including the remote, traditionally conservative highland areas such as the southern Peloponnesus and Crete, which will make sure that changes in legislation are being implemented, and that women attend educational courses aimed at teaching them their rights and obligations under the new law.

Ms Laiou-Antoniou insists, however, that any advance for the feminist cause in Greece can only be achieved with the parallel implementation of a socialist reform program. "The socialist government is laying the foundations of justice and equality for all Greek citizens, including provision for the welfare state, which I believe are an essential part of

improving the lot of women in Greece today."

Recent statistics show that while women continue to earn, on average, 38.1 percent less than men for comparable jobs, they are catching up, and in some cases surpassing, men in the field of education. Greek women on average obtain better high school marks than boys, do better in the stiff, annual university examinations than men, and more women obtain places to study literature and law. Yet four times as many men gain places every year at the National Technical University to study applied sciences, while there are approximately twice as many men as women university and college graduates in the country.

Feminist movements, while seeing a rise in their membership since 1981, still only represent two percent of the female population. The politicization of these groups, however, finds one distinguished Greek feminist less than amused.

Virginia Tsouderou, 58, an Oxford-educated former center-left deputy, unlike Ms Chryssanthi Laiou-Antoniou, sees the feminist movement's adherence to political parties as a hindrance to its real purpose - the promotion of the cause of women in Greece today.

"Once the socialists won the 1981 general election, the feminist movement supporting them, the president of which, incidentally, is the Prime Minister's wife, Margaret Papandreou, stopped campaigning for women's rights," she said. "But what we need are movements which continually press our demands, whatever the colors of the ruling party."

Tsouderou praised the government's overall performance on feminist issues to date, while pointing to a number of reservations: "There are very few women in positions of authority in Greece today, even though a number of women prefects have been appointed to posts throughout the country; a woman, Vasso Papandreou, has been appointed president of the Small and Medium-sized Enterprises Board, Melina Mercouri is still at the helm of the Ministry of Culture, and agricultural cooperatives have at last been opened up to women.

"In the countryside, where women have long had to work twice as hard as men in both the fields and the home, wives have been granted pensions in their own right.

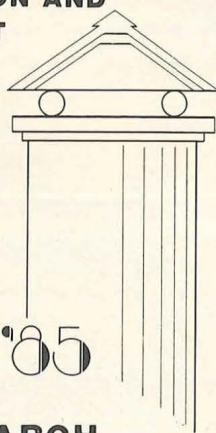
"The traditional way of thinking is slowly but surely changing. But what has been achieved so far remains the tip of the iceberg. What we need is less government action and more reaction at the grass roots, by women who know what they want and set out to achieve it." ■

two very important exhibitions

**5th GENERAL EXHIBITION
OF HOUSE & GARDEN
DECORATION AND
EQUIPMENT**

**IDEAL
HOME '85**

17-24 MARCH



**7th GENERAL EXHIBITION
SPORT - CAMPING
WINDSURFING**



30 MARCH - 7 APRIL

ATHENS EXHIBITION CENTER 124, KIFISSIAS

ORGANIZATION: INTERPLAY LTD ATHENS TEL. 7246766-7, 7290474

AMERICAN COMMUNITY SCHOOLS OF ATHENS

**The Oldest and Only Accredited
American School in Athens**

Outstanding Facilities

Extensive Testing Program

Participation in International Athletic Events

U.S. Trained and Certified Faculty

Intensive Foreign Language Classes

Computer Center

Cultural trips, Greece and Abroad

Advanced Placement & Inter. Baccalaureate Diploma

Largest Secondary School Library in Greece

For Information & Brochure write to:

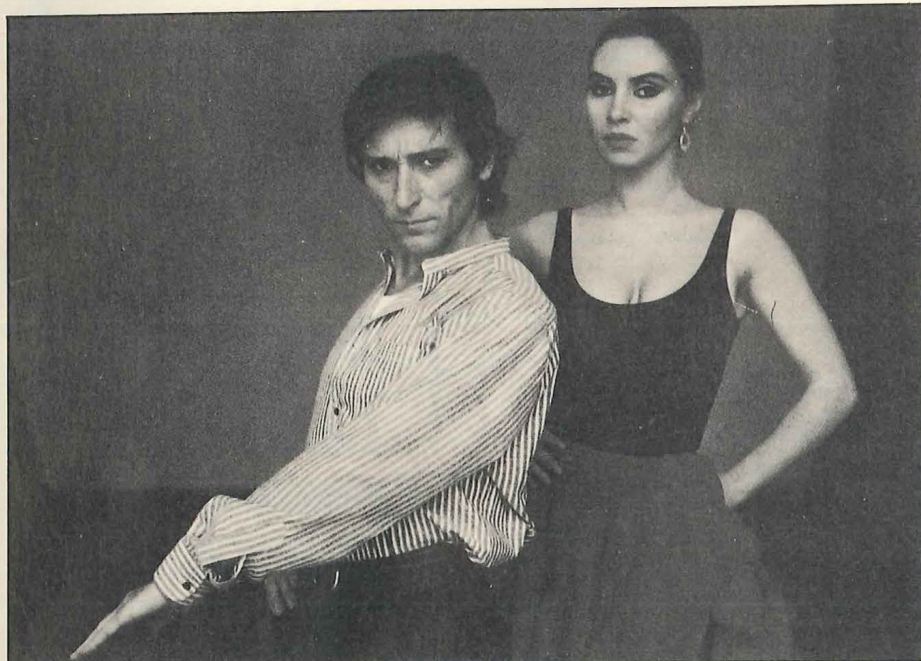
Office of Admissions

HALANDRI CAMPUS
Tel. 6593 - 200

129 Aghias Paraskevis
152 34 Halandri Athens

KIFISSIA ELEMENTARY
Tel. 8080 - 475

Carmen: From Gypsy to Bank Robber



Antonio Gades and Laura del Sol in Saura's "Carmen"

Bizet's *Carmen* is a story of overwhelming passion and jealousy which brings its lovers to a tragic end. Although Otto Preminger adapted the theme in *Carmen Jones* (1954) which was set in a Black army camp, it wasn't until recently that a number of versions based on the original novella by Prosper Mérimée were filmed.

Three of these adaptations are being shown in Athens this winter. The most recent is Godard's *First Name: Carmen*, winner of the Golden Lion at the Venice Festival, which represents Carmen as a young French bank robber who entices a naive security guard into running off with her. Carlos Saura's *Carmen* is much closer to the Hispanic background of the original, with Carmen emerging as a sultry flamenco dancer who succumbs to the charms of her much older dance coach. The third is Francesco Rosi's *Carmen*, a filmed version of the actual opera, which features Carmen as the Andalusian gypsy of the original story who seduces Don Jose, an army corporal. He deserts and follows her to the mountains where she later casts him aside for Escamillo, a dashing toreador.

Like so many great operas, Bizet's *Carmen* was a flop when it premiered in Paris in March of 1875. The tragic story of illicit love scandalized the audience which was accustomed to more conventional fare and alienated the critics, who reviewed it with hostility,

proclaiming the music "dull, noisy and tuneless". Nevertheless, after a triumphant reception in Vienna and other European capitals, *Carmen* returned to acclaim in France.

The libretto is by Henri Meilhac and Ludovic Halévy (Bizet's father-in-law) with a strong helping hand from Bizet, and was based on Mérimée. Their interpretation of the novella introduced Micaela, the shy country girl who takes care of Don Jose's mother, as a foil to the outgoing heroine and transformed the undeveloped character of Lucas into the dynamic Escamillo. Bizet's music is characterized by memorably varied melody, rich orchestration always in balance with the singing but most especially by his dramatic manipulation of characterization, so strongly suggestive of Mozart who was one of Bizet's idols. In its original form, *Carmen* is an *opéra comique* with actions and characters taken from everyday life and sections of spoken dialogue that replace the recitative of grand opera. This makes the opera especially suitable for a film.

Francesco Rosi surprised many people when he announced his intention to film *Carmen*. He is a well-respected director who has made a number of realistic, mainly political films which always have a man as the central character, such as *Salvatore Giuliano* (1961), *Hands Over The City* (1963), *The Mattei Affair* (1972) and *Lucky Luciano* (1973). Yet, in later movies such as

Three Brothers (1981), he provided more psychological depth and, as he explained in 1981 when he decided to tackle this project, "This opera was written a century ago for the stage with its proper rhythm and language and for a very definite audience. To bring it today to the screen, which has its own exigencies and a larger audience with a more advanced relationship to the image and to the spectacle in general, is to meet great obstacles indeed." But dedicated directors welcome challenges, so Rosi followed the lead of other veteran directors, such as Ingmar Bergman who made *The Magic Flute*, and Joseph Losey who filmed *Don Giovanni*, both entertaining adaptations that proved to a wide general audience that operas can be fun rather than a stuffy, upper-class diversion, as is so often thought.

Rosi's huge production, which cost more than six million dollars and engaged a cast and crew of more than 100 people, was done completely on location. As in his other films, Rosi was very careful about the authenticity of the setting and was guided by Gustave Doré's engravings of Spain published in 1873. Rosi is convinced that Bizet and his librettists, who never got close to Spain, were also inspired by these illustrations. The third act is set in "the path of the smugglers" near Ronda, which is precisely where Doré drew. Rosi also got advice from historians on nineteenth century bullfighting and he shot in the Ronda bullring which is the oldest in Spain. Real gypsies, soldiers and villagers comprise the supporting cast and extras to add even more realism to the film. Rosi has long been fascinated with Spain, and he made what many consider to be the best bullfighting film, *The Moment of Truth* (1964). He explains this attraction stems partly from his background. He was born in Naples, which was ruled by Spain for more than four hundred years, and the customs and behavior of the people of southern Spain and Naples are very similar.

Rosi's meticulous attention to detail is justified by the realistic nature of *Carmen* which he feels may be the only opera with a strong social and cultural context. This demand for realism took its toll on the leads. Ruggero Raimondi, cast as the toreador Escamillo, had to lose 20 pounds for his strenuous role which involved fighting a duel, encountering a bull and riding a horse

close to a precipice. Julia Migenes-Johnson, the fascinating Metropolitan soprano who plays Carmen, broke two fingers during shooting and superstar Plácido Domingo, the mellifluous tenor who is cast as the dishonored Don Jose, fractured his wrist and injured his back. Domingo has been in at least 150 different productions of *Carmen* so he said in an interview with Leslie Rubenstein, "I know Don Jose inside and out but it is like a new opera to me being in this movie. The concept is stark, sexy, very raw."

Migenes-Johnson's Carmen emphasizes the earthy nature of the heroine especially in her sensual bedroom scene with Don Jose. Her seductive, heaving dance intended to arouse Don Jose is particularly convincing and the audience can well empathize with her shock and scorn when he prepares to hasten off on hearing the far-off trumpet sounding retreat. The dishonor of desertion probably seemed mild when compared to the derisive mockery of a piqued gypsy. Migenes-Johnson is not a classical beauty, but her lively features

pulsating dancers provides a mesmerizing tempo that explodes in a profusion of brilliant colors.

Laura Del Sol, the exciting 23-year-old discovery of Saura, has a classical Spanish ballet background as well as matching the physical description desired by Saura. He commented, "When I was a child, the name Carmen had a special significance for me. I didn't know why I always associated it with a beautiful woman, Andalusian, dark haired and dark eyes as those of a deer." Del Sol is cast as the young protégée and lover of Antonio (Antonio Gades), the leader of the dance troupe which is rehearsing a flamenco ballet version of *Carmen*. The progress of their romance and the repercussions it has in the company provide the "story-within-a-story" of the movie. Gades, one of the leading Spanish dancers, has a smoldering quality which is fully expressed in his suggestive powerful dancing, which makes him the most desirable male of the three cast as the Don Jose character of the original story. Del Sol's and Gades' dance duos



Corporal (Plácido Domingo) and gypsy (Julia Migenes-Johnson) in Rosi's "Carmen"

pletely on impulse and with no apparent concern for anyone else. After the infatuated security guard Joseph has served his purpose in aiding her escape from a bank robbery and has serviced her sexually, she is totally disdainful of him, which renders him impotent. It is almost a study in sadomasochism as she prances around half-nude, seemingly indifferent to his frustrated sexual desire.

The cinematography and lighting of Raoul Coutard are absolutely stunning, particularly in the nocturnal Parisian cityscapes of moving cars and metro trains and equally in the love scenes in the couples' hideout and at the seaside at Trouville. Yet the impersonal attitude of the camera makes it the most detached, unimpassioned version of *Carmen* but certainly not an uninteresting one. Except for a few tantalizing whistled bars of Bizet's *Carmen*, the opera music is not heard. Instead, a cleverly interwoven string quartet rehearsal provides the background music of Beethoven.

A practical explanation for the simultaneous appearances of these three versions of *Carmen*, plus the fourth directed by Peter Brooks, is that the rights to *Carmen* expired recently. Although the theme of *Carmen* is universal and timeless, it seems to be particularly relevant these days. The emergence of the "liberated" woman has caused an upheaval in traditional sexual roles and behavior. *Carmen* was a century ahead of itself in depicting the dilemma of a lovestruck male (rather than female) who is thrown over by his independent, free-living lover which causes him to respond with a murder-



Bank robber (Maruschka Detmers) and enamored bank guard (Jacques Bonafie) in Godard's "First Name: Carmen"

and playful, teasing manner make her a believable *femme fatale* with an outstanding voice.

Music is naturally a foremost concern of Rosi's *Carmen* but also plays an important role in Saura's *Carmen* and in Godard's *First Name: Carmen*. In Saura's version, parts of the opera sung by Joan Sutherland and Mario del Monaco are heard, as well as the compelling flamenco music of Paco De Lucia, the young virtuoso guitarist. Added to the musical motif is flamenco dance, and the staccato clapping and stomping that accompanies the proud,

are very erotic, providing vital choreographic representations of passion.

Jean Luc Godard, one of the founders of France's New Wave cinema, has loosely based his modernized *First Name: Carmen* on the Mérimée story. Godard himself plays an amusingly eccentric uncle of Carmen, who, like the unlikely red-headed lover Joseph (Jacques Bonafie), is a pushover for his self-centered, pouty niece. The amoral nature of Carmen is emphasized in this version; she is an aimless, upper middle-class flower child who acts com-

ous jealousy. Godard's Carmen sums up her *modus operandi* when she says defiantly "What do I want in life? To show the world what a woman does to a man."

What the woman has done to the man in the three movie versions is cause him to lose his secure position and therefore his source of power and self-esteem. *First Name: Carmen* is closer to the original story in this sense. The Carmen in this tale is also a thief like the gypsy, and her young love-smitten guard sheds his uniform and abandons his post, therefore being not only disgraced but liable to official punishment, just as Don Jose was. This act renders the males literally powerless while the two Carmens, who have been living outside the constraints of society all along, can continue their lives unimpeded.

Godard's Carmen is more cynical than the other two, perhaps because they are more directive than their crass counterpart. They are impulsive, passionate women who go after whatever or whomever they fancy, regardless of the consequences. For the moment, they are truly in love but after they have won a man they tire of him if he becomes dependent and possessive. As the opening words of the *Habenera* explain, "L'amour est un oiseau rebelle."

Some commentators have interpreted the tale of *Carmen* as one of fate, of an individual propelled towards an inevitable destiny much as is the bull in the dramatic opening bullfight sequence of Rosi's film. Yet, the story may also be viewed with the idea that Carmen is the one with freedom to act while Don Jose's inability to break out of the rigidity and morality of his upbringing cause him to become the agent of death. Concerning this matter, Rosi commented in an interview with Michel Ciment in *American Film*, "Carmen is a woman who defends her dignity, her femininity. I was always skeptical when I saw Carmen on the stage about the idea of fate. According to me, on the contrary, Carmen fights *not* to die, but when she understands that in order not to die, she will have to lie, to deny her love for another man, then she accepts death; otherwise, she would lose her dignity. But it is not true that she submits herself to destiny."

Godard's *Carmen* has been playing with great success in the Athens area. Saura's *Carmen* will open in Athens in February or March. A special screening of Rosi's *Carmen* will be held at the Hellenic American Union in April. Check *The Athenian* listings for date.

CLOSE TO HOME

The Kernel in the Foyer

ELIZABETH HERRING

Let's dispense with the grim stuff right off. Two years ago, I was visited with a non-life-threatening illness which has kept me in bed a lot and which, for the space of this column at least, we shall call "Richard Gere".

I hadn't really planned on spending two long years in bed with Richard Gere, but it hasn't been all bad. He's forced me into doing a lot of reading and thinking I couldn't schedule before, and he's also urged me to get out of polluted Athens more. Where was I all last summer? Lolling about on Santorini with Richard Gere. It *could* be worse...

However, confined to quarters with Richard, I realized that jogging, windsurfing, and heavy housework were now out. Cleopatra lamented the end of her salad days: I faced up to the fact that my flokati-shaking days were over. My mother pronounced the verdict in the sort of ominous way Southern mothers have: "Elizabeth, you've got to have a woman in."

It was not a happy moment for either of us, as we both remember Dimitra-Dimitra, who should have been christened Atropos, "the smallest in stature, but the most terrible" (*The Greek Myths: I* by Robert Graves).

It had been Dimitra, assuredly, who had bullied our unassuming friend, Agatha, into redecorating her smart apartment in red plush and carved elephants' tusks; Dimitra who had presided over all of Agatha's dinner parties like the Queen of Hearts, bringing out the guests' coats at 11 p.m. sharp, and making meaningful asides at the door to Agatha's prospective beaux, e.g. "Agatha can't even break an egg, you know, and she *snores*."

Finally, it was Dimitra who put half a kilo of salt in the moussaka when Agatha's fiancé came for dinner. The couple moved to a distant neighborhood to escape their maid; Dimitra moved as well. Last heard, Agatha, sans spouse, has relocated in Montreal. Draw the veil.

It was with some trepidation then that I approached my landlady, Mrs. P.J. (The P.J.s are so named because I have only rarely seen them, in or out of the house, in anything but their pyjamas, all of which are that astonishing shade of green known hereabouts as "fistique".)

Mrs. P.J., herself, was visibly shaken.

"Oh dear," she said, mournfully, when I asked if she knew someone reliable, honest. (Too late, I found I'd omitted the operative adjectives in my query: efficient, coordinated, sober, rational...)

"Yes, well, hmmm." Mrs. P.J. is not given to the lightning response. "I suppose it will have to be Anticlea, won't it? She's right up the street, but don't give her over 800 drachmas a day, or I won't be responsible."

"Wonderful," I chirped, standing there with Richard Gere in my dusty foyer, eyeing a lone, unpopped corn kernel in the corner. "Will you arrange it for me?"

She would indeed, and Anticlea appeared on my doorstep the next day.

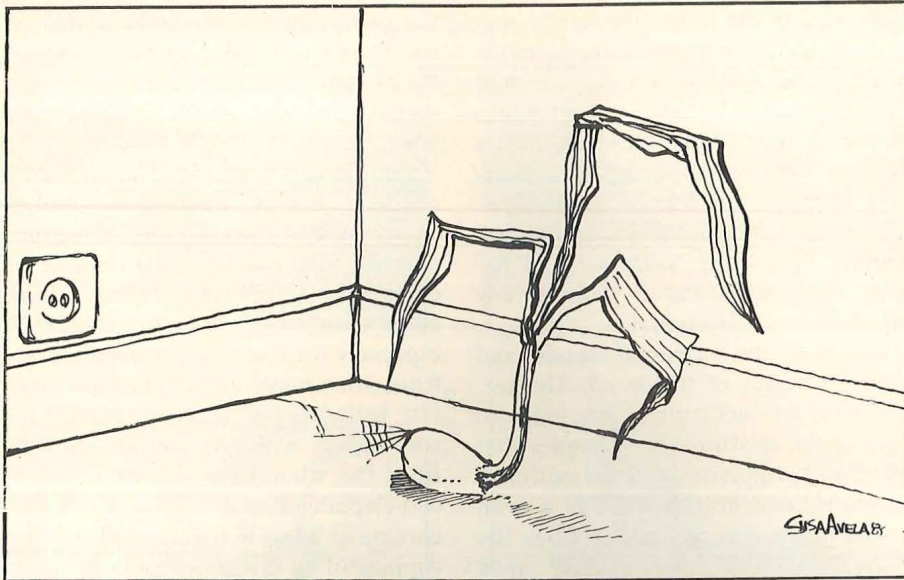
I remember very little about that first meeting except my alarm at the smallness, the fragility of the woman, and the fact that the only words she seemed to know in English were, "O.K. Johnny!"

It was a bit unnerving to say, "Anticlea, could you please shake the flokatis," and be answered invariably with "O.K. Johnny!" Years ago, from writer John Hawkes, I learned that there are many things in life for which there are only inappropriate responses. I wouldn't have thought requests to shake flokatis were among those things, however.

In any event, Anticlea began. From the outset, it was made clear that Mr Gere and I were not to be disturbed, if Anticlea could help it. On day one, however, there she was in the bedroom door. Could I help her a moment; the bamboo chairs were too heavy for her, but together we could get them out of the sitting room in a jiffy and then she could manage she was sure. And, oh yes, but she'd knocked a branch off the potted palm, but since it was only a plant, did I mind...

Do you ever, in retrospect, ask yourself why, at the very moment you should be putting your foot down, you find yourself picking it up?

We moved the chairs, which any five-year-old could manage, and then we moved the sofa. And when it dawned on me that Anticlea was going to try to move my easel with the half-finished painting still on it, I moved that too. I moved the agave tree after Anticlea had impaled the Japanese lampshade with it. And we moved the first three of the 27 potted plants together before I collapsed



into a dusty chair and told Anticlea to go on to the study; I'd move the remaining plants after I'd cleaned up the palm fronds, potting soil, etc.

At that point, Anticlea looked at her watch. She'd been at work an hour and it was time, she said, for her *first* coffee break. Apparently, there were to be two. Along with the protocol concerning the Christmas, Easter and Summer "Gifts" to cleaning women, there was much Anticlea had to teach me.

So Anticlea dragged off to the kitchen, clutching her purse which she never let out of her sight. (This scrupulously honest woman was apparently afraid the American barbarian would rob *her*, and considering the raises in pay she extracted from me, she was, perhaps, justified in her fear.) Once ensconced there, she expected *me* to prepare her coffee, filtered French if you please, because, didn't I know, Nescafe causes ulcers, and she had one of those already.

Once again, I found myself picking up that foot I should have been putting down.

The following week, I was, I thought, better prepared. I was also a wreck. Prior to Anticlea's arrival, I moved all the plants out of harm's way, and sat down, meaningfully, in my closed study to type an article. I told Anticlea solemnly that anyone who had lifted 27 large *expensive* potted plants had done enough work for one day and could she *please* try to manage alone.

She did, and at day's end I discovered that most of my coffee cups were chipped, two plates had disappeared, shattered, into the trash, and my glass filter-coffee-pot – which took several months and two exasperating trips downtown to replace – was neatly cracked.

At first, Anticlea refused to accept the blame, but then fell, literally, into my arms weeping. Her son-in-law had bar-

red her from his house and so she could no longer see her little grandchildren, the lights of her life, and did I have any brandy?

I sat her down, poured her a drink, made her some filter coffee in the teapot, and listened to her woes. My adventures with Richard Gere paled next to Anticlea's with her ex-husbands, her son-in-law, her jealous cat, her sister, Mrs. P.J., etc. etc. When she left, she asked for a small raise.

But it wasn't the mounting expense, the ravaged houseplants, nor the distressed furniture that finally enabled me to put my foot down and let Anticlea go.

It was really two things that did it, and one of them was the *doulapa*, or wardrobe.

Anticlea spent five hours cleaning the *doulapa* – five hours cleaning one, single, free-standing piece of furniture. One week in the spring, I had the most immaculate wardrobe on the block, standing like Sacre Coeur in the shambles of my apartment.

That was straw number 1.

Number 2 was the kernel of unpopped popcorn in the foyer.

After the first month of Anticlea's sojourn with me, I had noticed it was still there in the corner. Being of an experimental nature, I left it there and said nothing. When I went away to Santorini on vacation, six months later, the kernel was *still* there. (Anticlea cleans *around* anything she can't lift including, apparently, kernels of corn.)

When I got back to Athens this fall, I called Mrs. P.J. aside again.

"It's about Anticlea..." I began.

"Oh dear," said Mrs. P.J., "I've been expecting this. She's impossible, isn't she? But it's your own fault, you know."

"How's that?" I asked, utterly baffled.

"I *told* you not to give her over 800 a day!"

Coming in March. . . .

Compendium

ENGLISH BOOKS • COMPUTERS • SOFTWARE

ANNOUNCES

A MONTH-LONG
BOOK SALE

Compendium is clearing its shelves for its move to the new premises at 28 Nikis in April

ENTIRE STOCK
MUST GO
!

Tremendous Discounts

Astounding Bargains

Some stock sold at cost!

Take advantage of this unique opportunity to enjoy valuable savings and supplement your home library with publishers' titles in all fields

Literature

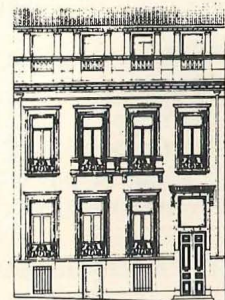
Social Sciences

English Language Teaching

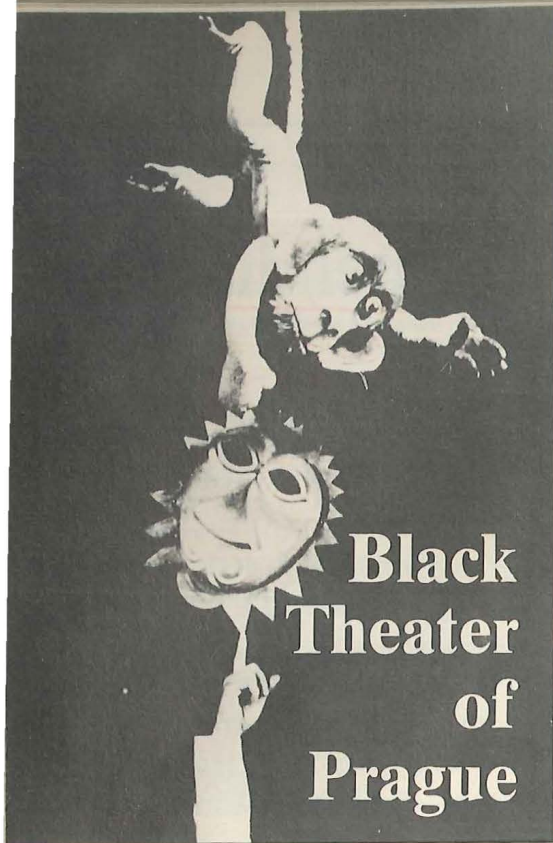
Science Fiction

and more.

JOIN IN OUR MOVE!



33 Nikis Street
Tel: 322-6931, 322-1248



Black Theater of Prague

by B. Samantha Stenzel

We believe that an audience can dream with their eyes open," explains Pavel Horteck, a lanky intense economics major who has been the manager of the Black Theater of Prague for eight years. This is an apt description of the magical effect of the Theater's program which is a series of sketches, simple episodes of everyday life in which inanimate objects take on life and interact with human participants in a way that seems to defy the laws of nature. For example, a laundress hangs out a line of wash, and as soon as she leaves, the articles of clothing begin to cavort playfully and fly off together. A waiter in a restaurant turns a tablecloth and four glasses into a horse on which he rides off to rescue a damsel in distress.

The Black Theater is also known as the "Theater of Objects" and as the program notes state, "Every single thing contains different qualities that it receives from its creators. It may be here to please a man, to help him or to be against him. A knife can either hurt you or cut a piece of bread: a stick has two endings, one of which is here to support a man while the other one is to beat him. A large trunk will swallow a smaller bag: a pair of ballet shoes will fall in love with an old hunter's high boots."

The Black Theater created a sensation in its two-week January engagement in Athens, its first appearance in Greece in 12 years. Horteck feels that the program performed in Athens — one of five in repertoire and known as

"The Best of the Black Theater" — was a good choice for an audience of mostly first-time viewers. He stresses that Czechoslovakia, like every country, has its special type of humor which adds a distinct flavor, yet the company's theatrical language and humor is universal. "We never change our program from country to country: people of all nations can understand it without any problem," says Horteck.

Jiri Srnec, the acclaimed founder and artistic director of the Black Theater, has a varied background that helps to explain the mixture of techniques that blend so harmoniously in the performances. He was born in 1931 in a town near Prague and graduated from the High School of Applied Arts, then from the State Conservatory and finally from the puppet department of the Academy of Arts in Prague. Srnec now participates as sole author, director, music composer, art designer and in previous years, he was an actor as well. Although 90 percent of his time is spent on the Black Theater, Srnec's talents are in demand and he has collaborated as a composer with other theater companies, the opera and animated cartoonists.

The creative use of a simple technique known as the 'black cabinet' was the basis for the Black Theater which was founded in 1961. It has its roots in ancient China although it wasn't developed theatrically there. It uses actors and actresses dressed from head to toe in black who manipulate the props with their hands in front of a black background so that it appears that the objects have come alive. As Horteck describes it, "A speechless dialogue ensues between the visible actors and the objects." This method has been utilized by magicians, in the early cinema by Melies and in the theater by Stanislavsky. The Black Theater also uses an ultra-violet or "black light" and a special luminescent paint for the objects. The Black Theater is the only one in the world to use this technique exclusively.

Srnec was familiar with the basic principles but became intrigued with them after directing a scene in which some actresses in long black skirts were dancing in front of a black background so that it looked as though their legs were missing. His inspiration for his first skit "The Laundress" which opened the show in Athens, came during a trip to the dentist. He was in the dentist's chair waiting for a tooth to be extracted and feeling a bit light-headed from the injection of pain-killer. He was gazing out the window looking at a

line of freshly washed clothes, when in his imagination, they began to move. He incorporated this experience into a sketch and the Black Theater was born.

The Black Theater was described by a British critic as "a movement of plastic art inspired by music. It is a mixture of pantomime, and mute theater, light choreography and special illumination, all set to music." The music, all written especially for the performances, ranges from string music and American 'Western' ballads to progressive jazz, all incorporated with naturalistic sounds from the whinnying of horses to the clip-clopping of their hooves, to the uncorking of a bottle followed by the hiccupping of an inebriated actor.

Five Czechoslovakian actors and four actresses were in the troupe that performed in Athens. Most of them have a dance background which is evident in their agile movements and some have gone to dramatic school. Horteck described a smaller segment as the 'drop-in', people without formal training but with natural talent. They usually work as technicians for a year or two and some go on to become actors. This is the only training available to novices as there is no drama school for the Black Theater. All performers serve as visible and invisible actors. The average age of the players, who have been with the company from two to ten years, is 28. Generally younger people are preferred because, as Horteck describes it, "Our life is quite hard. Everyday we are in another hotel, every month in another country."

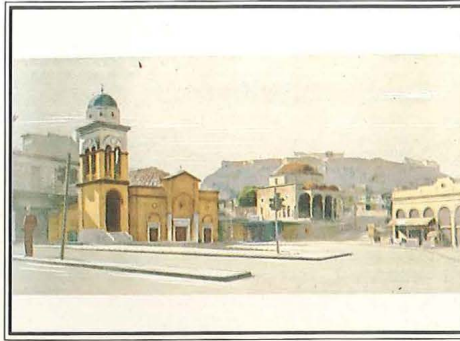
Prague, with a population of one and a half million and one hundred legitimate theatres, is considered the center of theatrical culture, yet the Black Theater is strictly a traveling troupe with no home theater. Although they someday hope to settle in their own theater at home, they would still need two companies, one resident and the other traveling to cover the demand for their services in other countries. Called the "Ambassadors of Czech Culture", they have played to full houses in 35 countries and are especially popular in the United States and South America.

Although many programs are suitable for all ages, the Black Theater is geared more to the tastes of adults than children. "We're not puritans," explains Horteck, "but we feel our theater is a counterweight against the films and theater which are full of sex and violence, rape and blood." He adds, "Our programs are meant to evoke the poetry and fantasy of the audience."



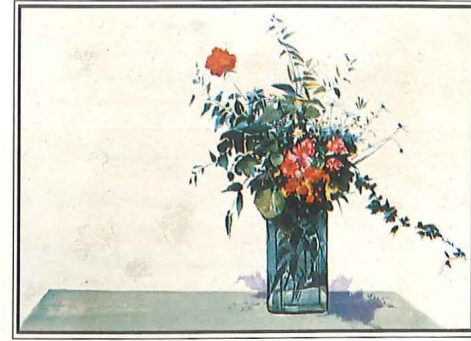
9,500 drs

P. Prekas: Myrtos



9,500 drs

K. Malamos: Monastiraki



S. Vassiliou: Flower Bouquet



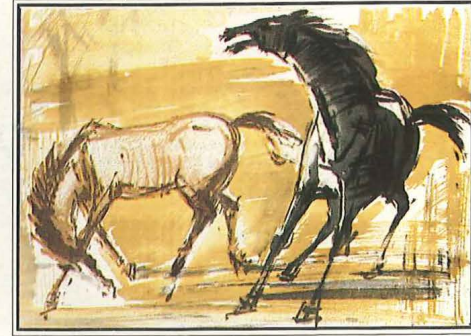
9,500 drs

D. Mytaras: Nude



9,500 drs

G. Varlamos: Wildflowers



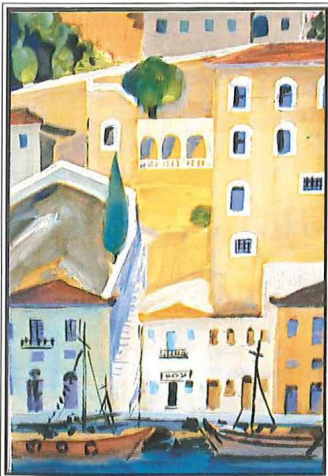
P. Prekas: Horses

LITHOGRAPHS *artigraf*

Since 1977, Artigraf has been bringing Greek contemporary artists and art lovers together through its revival and promotion of the art of lithography. In this new series of lithographs, produced to the highest international standards, Artigraf makes the works of some of Greece's most famous artists and their students accessible to you. If you've ever wanted to own a piece by Gaitis or Tsarouhis or any of the other masters featured in this series, now is

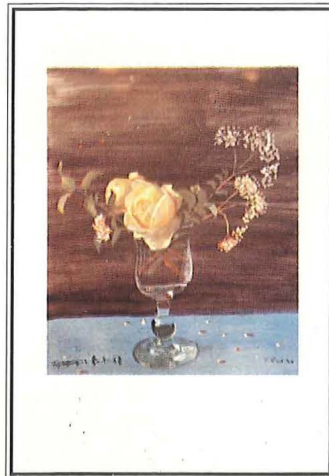
your opportunity. Call us on 882-0251 or 882-3326, tell us which lithograph you've chosen, and we'll send it directly, C.O.D.

All the lithographs pictured here are on permanent exhibition at the following galleries:
Athens: Art Center, Aristotelous 99, tel. 821-3211
Glyfada: Gallery Ekfrasi, Plaza Shopping Centre, Ioannou Metaxa 39, tel. 894-0391.
Larissa: Vlachoulis, tel. 236-519
Patras: Polyedro, Kanakari 147, tel. 277-342
Salonica: Proxenos 13-15, tel. 285-428.



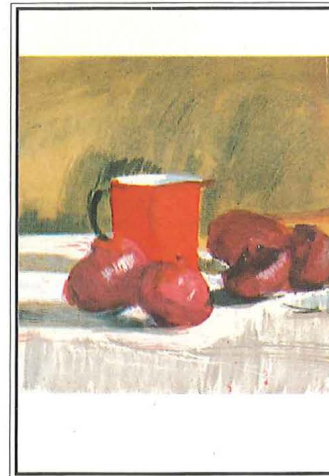
9,500 drs

T. Katsoulidis: Hydra



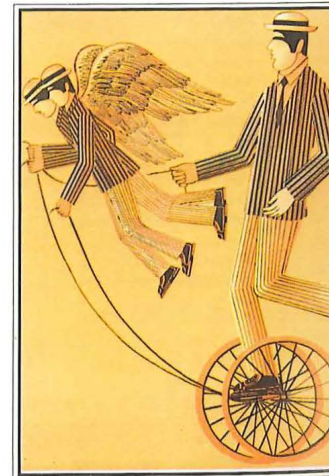
12,000 drs

Y. Tsarouhis: Yellow Rose



9,500 drs

P. Tetsis: Still Life



Y. Gaitis: Angelic Promenade

The Athenian organizer

The Athenian Magazine,
Daedalou 20, 105 58, Athens
Tel. 322-2802, 322-3052

EMERGENCIES

For information or emergency help responding 24 hours a day in all languages.

Athens First Aid Station	166
Tourist police	171
City Police	100
Suburban Police	109
Fire	199
Coastguard Patrol	108
Automobile & Touring Road Assistance	104
Automobile & Tourist Club Touring Guidance	174
Poison Control	779-3777
Traffic Police	523-0111
U.S. Military Personnel First Aid	981-2740
SOS Support Line	644-2213

TRANSPORTATION

Airport Information

Olympic Airways only	981-1201
Olympic flights (recorded timetable)	144
International flights, except Olympic (East Airport)	969-9466 or 67

Airlines

Aeroflot (USSR), Xenofondos 14	322-0986
Air Canada, Voukourestiou 4	322-4784
Air France, Kar. Servias 4	323-0501
Air India, Omirou 15	360-2457, 360-3584
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	323-2516
Alitalia, Panepistimiou 9b	322-9414
Austrian, Filellinon 4	323-0844
British Airways, Othonos 10	322-2521
Balkan Bulgarian, Nikis 23	322-6684
Bangladesh Airlines, E, Venizelou 15	324-1116
Braniff, Voulis 36	322-7338
Canadian Pacific, Kar. Servias 4	323-0344
Cyprus Airways, Filellinon 10	324-6965
Czechoslovak, Panepistimiou 15	323-0174
Egyptair, Othonos 10	323-3575
ELAL, Othonos 8	323-0116
Ethiopian, Filellinon 25	323-4275
Finnair, Nikis 16	325-5234/35
Gulf Air, Nikis 23	322-1228
Iberia, Xenofondos 8	323-7524
Iran Air, Panepistimiou 16	360-7614
Iraqi Airways, Syngrou 23	923-0236
Japan, Amalias 4	323-0331
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM, Voulis 22	323-0755
Kuwait Airways, Amalias 32	323-4506
LOT (Polish), Amalias 4	322-1121
Lufthansa, Kar. Servias 4	329-4226
Luxair (Luxembourg), Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
Middle East, Filellinon 10	322-6911
Olympic, Othonos 6	961-6161
Ozark, Voulis 36	322-7338
Pakistan International, Venizelou 15	323-1931
Pan Am, Othonos 4	322-1721
Qantas, Nikis 45, Filellinon	323-2792
Royal Air Maroc, Mitropoleos 5	324-4302
Sabena, Othonos 8	323-6821
Saudi Arabian, Amalias 30	322-8211
SAS, Sina 6/Vissarionos 9	363-4444
South African Airways, Kar. Servias 2	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-7581
Syrian Arab Airlines Panepistimiou 39	324-5872
Tarom, Panepistimiou 20	362-4808
Thai Airways, Lekka 3-5	324-3241
Türk Hava Yolları, Filellinon 19	322-1035
TWA, Xenofondos 8	322-6451
Varig, Othonos 10	322-6743
Yemenia Airlines, Patission 9	524-5912

Taxi Stations

Agia Paraskevi	659-2444
Agia Paraskevi-Stavros	659-4345
Amaroussion	802-0818
Glyfada	894-4531
Halandri	681-2781
Kalamaki	981-8103
Kifissia-KAT	801-3814
Kifissia-subway terminal	801-3373
Kifissia Sq	801-2270
Nea Erithrea	801-3450

Piraeus	417-8138
Psychiko	671-8191
Syntagma Sq	323-7942

Coach (Bus) Stations

Corinth	512-9233
Delphi-Amfissa-Itea	831-7096
Evia (Aliverion - Kimi) - Skyros	831-7163
Evia (Halkis-Edipos-Limni)	831-7153
Kalamata	513-4293
Kamena Vourla - Atalanti - Lamia	831-7158
Karditsa	831-7181
Larissa	831-7109
Levadia - Antikira	831-7173
Nafplion	513-4588
Patras	512-4914
Pyrgos	513-4110
Sounion	821-3203
Sparta	512-4913
Thebes	831-7179
Tripoli	513-4575
Vlora - Almira - Anhiolos	831-7186
Recorded station numbers	142

Automobile and Touring

The Automobile and Touring Club of Greece (ELPA) is at the disposal of foreign motorists and motorcyclists... 779-1615. Services include information on road conditions, hotel reservations, free legal advice, car hire, insurance, camping and road patrol service... 174. Emergency road services Athens and Thessaloniki, and list of petrol stations open after 7pm... 104.

Trains

Recorded timetable (Greece)	145
Recorded timetable (Europe & Russia)	147
To Northern Greece and other countries	522-2491
To Peloponnisos (English spoken)	513-1601

Ships

Recorded timetable (Piraeus, Rafina, Lavrion)	143
Leaving Piraeus	451-1311
Leaving Rafina	(0294) 22300
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	724-9315
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 Etaireias 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	511-3737
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, Em. 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, Nikiforos Lytra 28, Palaio Psychico	672-5235
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, Aristotelous 17	523-2821
Interior, Stadiou & Dragatsaniou 4	322-3521
Justice, Socratous & Zinonos Sts.	522-5903
Labor, Piraeus 4	523-3110
Merchant Marine, Vas. Sofias 150, Piraeus	412-1211-19
National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Sq.	323-0931-36
Northern Greece, Thessaloniki	(031) 26-4321
Phys. Planning, Housing & Environment	643-1461
Presidency, Zalokosta 3	363-0031
Public Order, Katehaki 1	692-9210
Public Works, Har. Trikoupis 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

Algemene Bank Nederland, Paparrigopoulou 3, Klatthmonos Sq.....	323-8192
American Express, Panepistimiou 17.....	323-4781
Arab Bank Ltd., Stadiou 10.....	325-5401
Arab-Hellenic S.A. Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39.....	325-1906
Bank of Nova Scotia, Panepistimiou 37.....	324-3891
Bankers Trust, Stadiou 3.....	322-9835
Banque Nationale de Paris, 5 Koumbari St., Kolonaki.....	364-3713
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank N.A., Othonos 8.....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago, Stadiou 24.....	324-1562
Credit Banque Commercial de France, Filellinon 8.....	324-1831
First National Bank of Chicago, Syngrou 9... ..	981-8904
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
Chrisospiiotissa, 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 Christ, Laodiceas 40, Glyfada.....	895-6530
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Iliissia.....	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.....	682-0921
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.....	682 2100
Tasis/Hellenic International School.....	808-1426
Tasis/Boarding School.....	801-3837
The Ionic Center, Strat. Syndesmou 12.....	360-4448
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
Tziraion 9 (near Temple of Zeus) A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri.....	659-3200
AOK Tennis Club, Kifissia.....	801-3100
Athens Tennis Club, Vas. Olgas 2.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Cross-Cultural Association.....	671-5285
Ekali Club, Lofou 15, Ekali.....	813-3863
Fed. of Bridge Clubs, Evripidou 6.....	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4.....	323-4107
Golf Club, Glyfada.....	894-6820
Greek Alpine Club, Aeolou 68.....	321-2429
Greek Girls Guides Association Xenofondos 10.....	323-5794
Greek Scout Association Ptolemeon 1.....	724-4437
Greek Touring Club, Polytechniou 12.....	524-8600
Hellenic Animal Welfare Society.....	644-4473
Hippodrome, Faliron.....	941-7761
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.....	661-1088
Sports Center, Agios Kosmas.....	981-5572
The Players, Theater Group.....	692-4853
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), Kapidistriou 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 Kapidistriou 36.....	514-7311
Propeller Club.....	522-0623
Rotary Club, Kriezotou 3.....	362-3150
Thessaloniki International Fair, Hellexpo Egnatious St. 154, Thessaloniki.....	(031) 23-9221

International Chambers of Commerce

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

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

Greek Chambers of Commerce

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

SERVICES

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

Postal

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

Telephone

General information.....	134
Numbers in Athens and Attica.....	131
Numbers for long-distance exchanges.....	132
International operator.....	161 & 162
Recorded instructions (Eng., Fr., Ger.) for making international calls.....	169
Domestic operator.....	151 & 152
Telegrams (taken in several languages) Domestic.....	155
Foreign.....	165
Complaints (English spoken).....	135
Repairs, 121 + first 2 digits of your prefix Application for new telephone.....	138
Transfer of telephone.....	139
*Correct Time.....	141
*Weather.....	148
*News.....	115
*Theatres.....	181
*Pharmacies open 24 hours.....	107
*Pharmacies open 24 HOURS (suburbs).....	102
(*Recorded messages in Greek)	

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



CHARTER A VALEF YACHT FOR LESS THAN THE COST OF A HOTEL ROOM!



For less than the price of checking into a hotel room, you can check out the thousands of hidden islands, the tucked-away beaches, and the quaint fishing villages of the Greek Isles in your own, fully crewed, luxury yacht. Snorkel in a secluded cove, water ski from your yacht's private ski boat, explore the remains of an ancient civilization, or just relax whenever or wherever you choose to cruise.

If it sounds like a vacation fit for a millionaire, it is.

Except that this dream holiday costs no more per day than an average hotel room. In fact, it may even cost less! So find out for yourself why it pays to charter a Valef Yacht and leave the crowds, the pollution, the lines and everyday hassles. Turn a hotel room key and you open the door to four walls. But charter a Valef Yacht and you open the door to an Aegean adventure you'll never forget. Please write/phone for our brochure.



VALEF YACHTS LTD

USA HEADQUARTERS: 7254 Fir Rd. AMBLER, PA 19002 Tel.: (215) 641-1624 or (215) 641-0423 Telex: 846146 VAL AMBR

INTL. HEADQUARTERS: 22, AKTI THEMISTOKLEOUS, PIREAUS, GREECE Tel.: 4529.571, EVENINGS: 4529.486
CABLES WILEFA - PIREAUS Telex: 21-2000 VAL GR

Painted Polaroids

Realism and Expressionism both vie for attention in Yiannis Psychopedis' current exhibit of drawings in colored pencils and painted polaroids. These are a final development of the themes in his previous exhibit two years ago.

Psychopedis creates realistic figurative drawings that reflect fine draftsmanship and a great sensitivity of expression. He concentrates mostly on the intimate activities of daily life showing nudes, interiors and still-lives. The beautifully rendered nudes lounge in bed or in a living room reflecting the morning after a party, or they evoke a gentle peace as they sit on a veranda looking out to sea. The interior scenes and the still-lives intrigue for their almost photo-realistic trivia: a bathroom replete with pipe and plumbing details; a double-bed so realistically drawn that one can imagine the body that just vacated the wrinkled sheets and pillows; a pair of old worn shoes; a table set with wine, bread and fruit. Viewing this intimate clutter and disarray, one feels guilty of invading personal privacy.

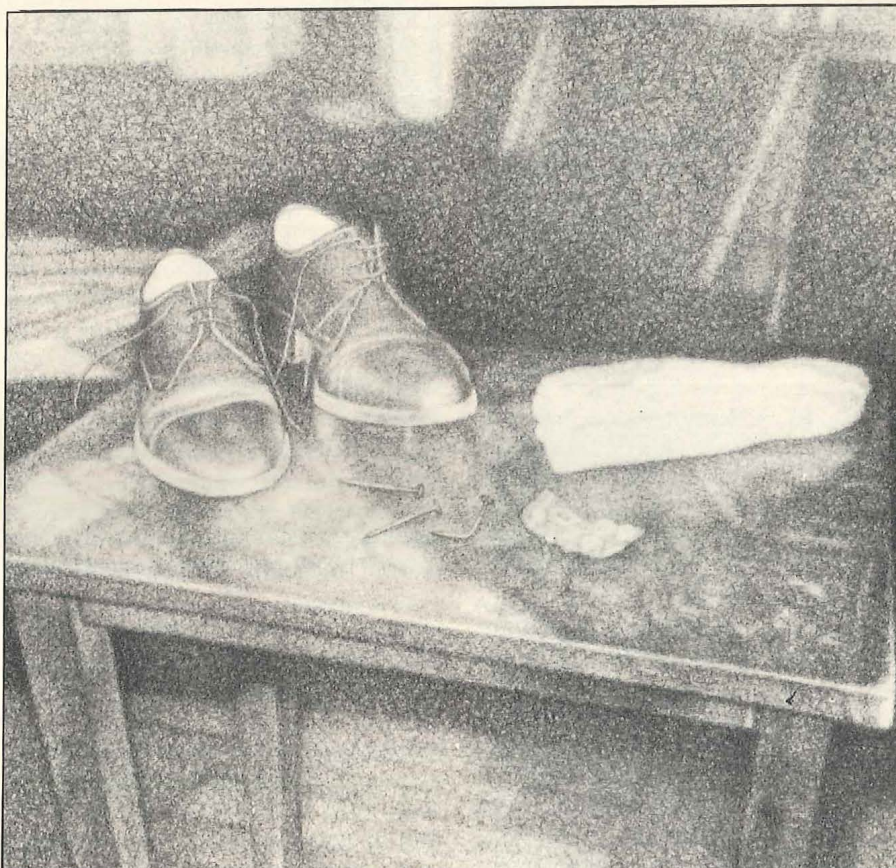
Psychopedis' drawings begin with the numerous polaroid shots he takes of a particular subject. He then builds up his theme with layer upon layer of color made with myriad pencil-strokes. Forms and shapes emerge out of this color-haze which is at once solid and transparent. The light emanates from within these textured lines as the artist focuses his interest on how it designs the objects. Shadows are beautifully built up with pencil-strokes worked in every direction. All the drawings are set within a snapshot-like frame.

An important point in Psychopedis' work is the elusive distortion of perspective which he likes to alter or exaggerate. It "creates an element of doubt and insecurity," he states, especially in the interior scenes that outwardly appear calm yet also reflect a sense of confusion. This is evident in the drawing of the nude leaning against an open bedroom door looking out into another room. The slight distortion of the double-door view is baffling to the eye, as is that of the elongated nude figure seen from above.

Working as he does in Berlin, in the midst of Neo-Expressionism, Yiannis Psychopedis responds to it with painted polaroids. In his figurative drawings he builds up his themes from nothing.

With the polaroids he reverses the method as he proceeds to destroy the picture by painting over it and redesigning it with tempera paints. With an extravagant use of line and strong color "the destruction of the polaroid becomes a form of expressionism," as the artist states. The subjects are similar to

with her family, Blair has been inspired by the Greek landscape, especially the islands. Hydra is responsible for a series of abstract designs evoking doorsteps. This three-dimensional quilting work, resembling a relief and framed as a watercolor, creates a subtle play of light and shadow, while the silk fabric



"Still Life with Colored Pencils" by Yiannis Psychopedis

those of the drawings: portraits, people enjoying dinner, rooms overwhelmed by daily clutter, an artist's studio, a kitchen sink deluged with dishes, etc. A grouping of about 49 such polaroids makes a dynamic comment upon Expressionism.

Zoumboulakis Gallery, Kolonaki Square (Feb. 18 - March 15)

Threading Aegean Designs

Jane Blair's recent embroidery exhibit at the British Council proved how well the needle arts can parallel the trends of modern painting. Modern designs prevail over traditional patterns as Blair literally 'draws' with her needle abstract and figurative landscapes.

This exhibit consisted of many embroidery items using various techniques: quilting, blackwork, patchwork, canvaswork, etc. But most interesting was the work one could relate to painting. Living currently in this country

emphasizes the island's brilliant sunlight.

To depict the churches and houses of Mykonos and Santorini, she chose the blackwork technique which could be compared to a pen-and-ink drawing for its tonal contrasts made with various types of stitching. Blue thread on white fabric was used as well as a dark blue suede for the domes and windows. *Road from Parnassos* is typical of the canvaswork technique using thick wool threads and suede to embroider a landscape view of the road as seen from a car. Blair adds a surreal touch: the car-mirror view of the road behind is stitched in the upper right corner. Very attractive also is the small 'painting' of the domes of Mystra embroidered with gold metallic thread of many different textures.

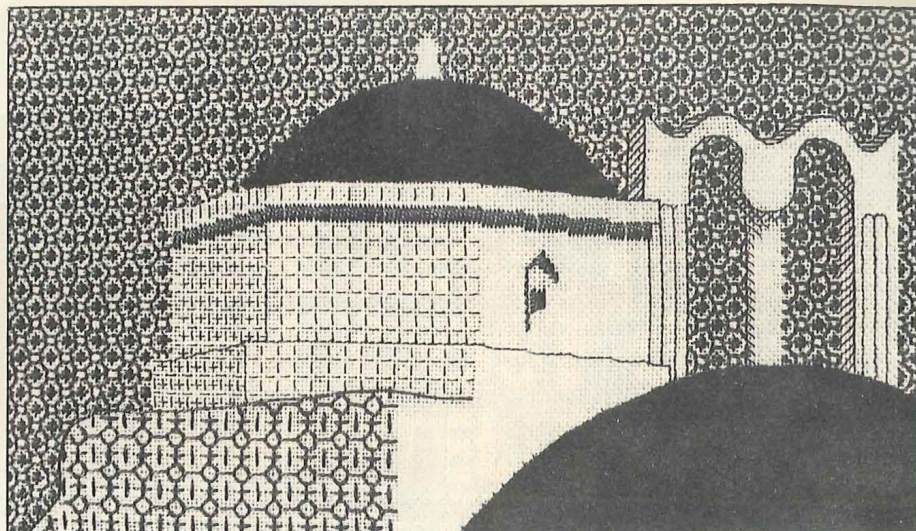
Blair, a member of the select Embroiderers' Guild, teaches and lectures throughout England, and has had

many commissions for secular and ecclesiastical embroideries. On display were an altarcloth and vestments designed for the St. Paul's Anglican Church in Athens. When designing for a church, Blair states that she always considers its architecture; the overall effect as one would in the theater; and the liturgical colors which are white for Easter and special occasions, and violet for Lent and Advent. The altar-cloth is violet with a silk holly appliqué. The holly design one usually associates with Christmas is also a symbol for the Passion: the leaf connoting the thorns and the red berry, Christ's blood.

Transparency of Color

Santorini's topography might well be described as a cubist quirk of Nature, as well as a gift to an artist's creative imagination. Invited by the Archive Center on the Study of Thera (Santorini), Zoe Skiadaresis spent two summers there completing a series of watercolors and the landscapes of this exhibit. The watercolors, documenting the most panoramic views of the island, were given by the artist to the Museum of Dimitris Tsitouras, an avid collector of all Santorinian memorabilia. These are now on show at the Argo Gallery.

Skiadaresis details with a fluid line the villages built on the successively rising surfaces of the volcanic mountain-side, the ascending roof-tops, the enclosed gardens, and the snake-like trail of winding steps. She focuses on the rocky cliffs that spring out of the sea, and on the *iposkafa* (underground) houses, dug cave-like into the pumicestone cliffs as a natural protec-



"Mykonos - Church", embroidery by Jane Blair using the blackwork technique

tion against the pirates of the past.

But most outstanding is the endless sea almost black where it meets the brownish-grey cliffs. The artist calls it "a deep dark blue sea of bottomless depth". She also speaks of the wild wind surfacing from the sea, exploding through the rocks before rising to the sky. Skiadaresis beautifully depicts this violence in one of the "Fira" views, juxtaposing it against the innocence of the sparkling white houses and the serene landscape. Striking is *View of Oia*, painted in the melting rose-gold colors of a summer sunset, as well as *The Volcano* bathed in the cool blue-greens of a tranquil sea.

There are also landscapes from Monemvasia and Naxos highlighting the medieval architecture common to both areas. Arresting is a view of the former featuring stone-paved streets and arched doorways painted on a

wooden board, its varnished tan surface blending right into the orange and blue colors of the composition. The views of Naxos are drenched in sunlight. Skiadaresis prefers acrylic colors which she mixes herself for the greater transparency they offer. In several paintings she effects the translucency of a watercolor. Pale earth shades, the colors of a dry soil, are mainly used in most of the works, the strongest accent coming from the striking blue of the sea and sky.

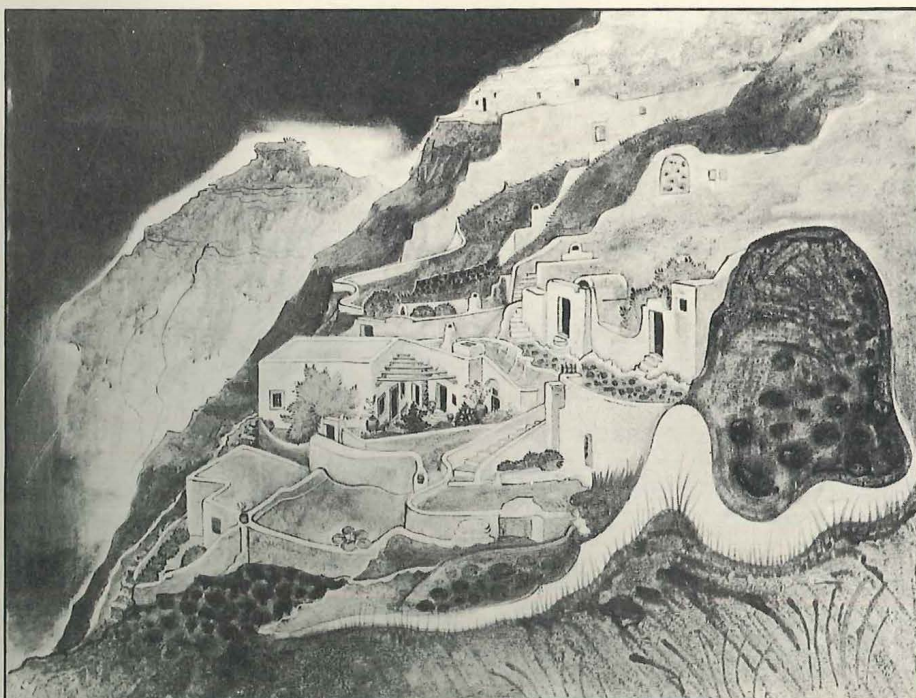
Argo Gallery, 8 Merlin St., Kolonaki (March 13-30)

Conflicting Anxieties

The Zygos Gallery introduced last month a promising new talent, Helen Sarris. A recent graduate of the Byam Shaw School of Painting in London, she presented in this her first one-woman show Neo-Expressionist paintings.

Sarris relates her images to her own personal world where she combines fantasy with reality. She is often the central figure depicting with symbolism or allegory conflicting anxieties. The imagery of the circus evokes the struggle for achievement in *Dangerous Climb*. She is the acrobat trying to catch the elusive, swinging ropeladder. And in *Tragedy* she is the forlorn artist seated in front of an easel and a blank canvas, lacking confidence and inspiration.

Preoccupied with the "interwoven destinies" of people, she explores the theme of human relations, especially within the family. *Possessions* depicts a family, each member cherishing a favorite belonging: the girls, their doll and handbag; the mother, her daughters held in her hungry embrace. *The Dinner* is a charming family scene painted in a much freer style, and *Great Expectations*, I reflects parental authority

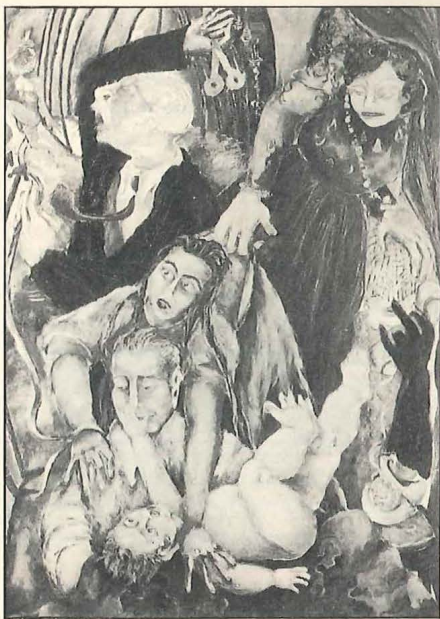


"Patmos" by Zoe Skiadaresis

and aspirations.

Holy Genesis is a major endeavor. Inspired by the Nativity scenes of the Renaissance, Sarris duplicates a similar composition with modern figures. The religious tranquillity is replaced with an energy of movement that comes close to violence. And the gestures and pathos reflected leave the viewer in doubt as to their true intention. This complex atmosphere adds to the interest of the painting. The color is as vibrant as the emotions generated.

Sarris' paintings are infused with



"Genesis" by Helen Sarris

highly keyed color-tones or they are enveloped in an ashen-grey, black and white haze. The figures are forceful and enigmatic, emanating violence as well as repose. Big and bold, they cavort on the canvas with an energy that radiates excitement. They also radiate power and the erotic in the *Sleeping Beast*, where the male is a dominating lustful figure. They also radiate the humor reflected in the *Injected Inspiration* where knowledge is inoculated into the artist as she's painting.

Paintings in Relief

"Rocks... home of spirits and gods / containers of light and Time / in correspondence with the Cycladic sky / their lines and volumes / breathe like bodies / the exchange of light and shade..." These lines come from a poem by Astrid Kokka which introduces her volume of litho-photographs of the rocky cliffs of Paros taken a number of years ago soon after she arrived in Greece from her native Germany. The photographs are an aesthetic documentation of cliffs that evoke the texture and contours of sculpture, and the



"Oil Painting Relief Canvas", Astrid Kokka

poem is an eloquent description of their beauty.

This work reflected her study of and interest in the constantly changing Greek light that so absorbs color and sets in motion shadows and volumes. It was followed by a period of studying the effect of sunlight upon the Acropolis, after which Kokka felt that this light was more closely related to sculpture than painting. Her conclusion inspired a sculptural type of painting that creates a third dimension, has a new depth and a new kind of movement derived from sculpture. At first the relief effect (achieved by a padded double-canvas with the design sewn like a quilt) was limited to static, graceful lines or simple shapes reflecting the serenity common to classical sculpture.

In her current exhibit at the Aithousa Technis in Psychiko, Astrid Kokka continues pursuing the unlimited possibilities of this relief painting. Now she adds new sensory stimuli: a sense of movement and rhythm modulated by the push and pull accents of many short straight lines; lines moving with fresh vigor and vibration. The play of light makes its own rhythm casting shadows also in constant motion, and accented by color changing in shade and mood and quality as it moves along the canvas. The color-tones in this series of paintings are far more intense and varied: from cool yellows and warm rose-pinks to dark sapphire-blues or blue-greens with tints of red. There are also white-on-white panels animated, however, with this new play of rhythm. Also on display are the fine litho-photographs making their own statement of the artist's inspiration.

Astrid Kokka was born in Rostock and studied painting and design in the School of Fine Arts in West Berlin. She has been living and working in Greece since 1965.

Aithousa Technis Psychiko, Vas. Pavlou 30 (March 8 - April 5)

ELEFTHEROUDAKIS

BOOKSHOP

ATHENS TOWERS
Building A

Books, gift items,
office supplies, paper
goods and greeting cards

ELEFTHEROUDAKIS

INTERNATIONAL
BOOK CENTRE

SYNTAGMA
at
4 Nikis Street

Over 150,000 titles
for every reading
interest and need

ELEFTHEROUDAKIS

MUSIC CENTRE

ATHENS TOWERS
Building A

Records, cassettes,
guitar and pop music
song books, posters,
and gift items

A Thousand Words

A sane photographer I know was asked at his exhibition, "How *did* you ever see this picture?" The reply, singularly atypical in this gallery circuit where photographers invariably hand out mimeographed statements detailing their goals, visual philosophies, etc. etc. was, verbatim: "Nature called. I stopped the car. And eventually I looked up."

Alas, we have entered the realm of 'culture', and I often feel I spend more time *reading* than *looking* at Athenian photographic exhibitions.

Two Italian-educated Athenian architects-turned-photographers were well worth a second look this winter.

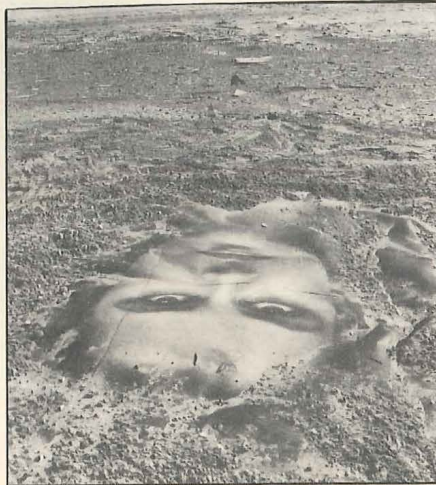
Winter Postcards

Yiangos Athanasopoulos, whose F Gallerie exhibition was titled *Color 82/84*, is no experimenter, but someone who's arrived.

You know his pictures already if you've bought oversized color postcards lately. He and four other photographers have issued the 12 x 17 Collection, and their work is constantly 'exhibited' in shops and at kiosks in this country and abroad.

Athanasopoulos' work, unedited, full frame, freezes one-of-a-kind, once-for-all-time moments. He manipulates nothing, and so says, "My imagination works in reverse, really. I know what I want and I look around to find it."

The architect's eye is very evident in the way he has observed human paraphernalia. Athanasopoulos' "abandoned objects" speak volumes about their absent owners.



Some of Tasos Vrettos' "intruders" in the landscape reminded me of Ozymandias.



"I freeze a moment that can happen once only, for all time." Yiangos Athanasopoulos

A Writer's Eye

It is the writer, or the journalist, one sees in the pictures of Tasos Vrettos, who showed black and white work at Photohoros.

In fact, Vrettos *is* a photojournalist with the weekly magazine *Ena*.

His exhibition lacked coherence, *unless* it was viewed as a series of 'self assignments' on Greek themes: landscape as texture; artifacts on the horizon; posters, billboards, and other 'visions' in the urban landscape; candid portraits from the Acropolis Express. I'd like to see what Vrettos would do with a single, long 'assignment'. He's only 28: keep an eye on him.

Ironic Travelogue

Manolis Baboussis, who exhibited at the Photographic Center of Athens, is also an Italian-trained architect and graphicist, and another member of the 12 x 17 group. The similarities with Athanasopoulos end there.

Baboussis is concerned with 'tension' above color. He's a visual juggler with a lot of balls in the air. Each photograph is postcard, image, structure, tourist souvenir, commentary, etc. etc. It's a wonder some of the shots don't fly apart at the seams.

When he shoots the Parthenon, for example, the building is a dwarf in the background, intimidated by giant lights which illuminate / observe / upstage it. Send this card home to your sister in Astoria, and you'll have to find something else besides "Wish you were here" to write on the reverse. Tension, irony, ikons of alienation: Baboussis.



"Monuments... the searchlights trained on them... footsteps... Greetings from -" Baboussis' images are packed, ironic in several senses of that word.

Chanteuse with a Thousand Voices

By B. Samantha Stenzel



Jany Aubert

Jany Aubert has earned a reputation as the "second Edith Piaf" for her soulful cabaret ballads which sound remarkably like those of the late great French singer. Her cozy Paleo Phaliron apartment contains an eclectic mixture of oriental rugs, woven pillows, wall posters and memorabilia from her career which includes photographs of performances in a variety of ethnic costumes, framed snapshots with inscriptions from fans and jacket covers of composers whose music she admires, such as one featuring an intent Mikos Theodorakis with outstretched arms while conducting a concert.

A petite animated woman with streaked ash blonde hair, it would be difficult to pinpoint her origin from her casual outfit of a grey jogging-style sweatsuit, red stockings and red backless mules and a blue chiffon scarf. Her jewelry includes an Italian cameo ring and necklace and a coral ring from Jordan. And indeed, although Aubert was born in the south of France she considers herself international and without a home. "An artist is free and can go anywhere," she asserts. Yet the white knit béret she is wearing, the prominent poster of Valerie Giscard d'Estaing posed in front of the French flag and her charmingly accented English are hints that she has not totally denied her heritage.

Her work as an entertainer for the last 20 years has led her to a variety of countries and cultures and at each stop she has gathered songs to supplement her repertoire. She can sing in 20 different languages including Greek, Lebanese, Indian, Arabic, Russian, Turkish and German. She recently began to write her own lyrics to songs each time enlisting the aid of a native speaker to translate them into a foreign language which she then memorizes. Her pronunciation of the lyrics is so accurate and her renditions so typical that she often cannot convince people that she is not a native herself. She showed me a 1969 photo in which she is dressed in an exotic

Lebanese outfit for a performance in Beirut. "I have so much feeling when I sing Arabic or Indian that no one will believe that I don't speak these languages." She has had Arabs and Indians come up to her after a show and start to ask her questions in their language and they are shocked when they find out she can't understand them and doesn't have a drop of Arabic or Indian blood.

To prove her point, she hops up and puts on some Arabic music and begins to sing along with a nasal vibrato that one could easily mistake for a sultry Riyadh entertainer. She explains that she has four different vocal ranges from contralto to soprano which can be given endless variations so that each language utilizes completely different voice. The late Theo Sagapo whose name (which means "Theo, I love you") was given to him by his greatest love, French singer Edith Piaf, was astounded by Aubert's versions of Piaf's songs and proclaimed her "the second Edith Piaf." An inscribed photo from Charles Dumont, the composer of many of Piaf's most famous songs, establishes his admiration for Aubert's treatments of his compositions.

Aubert is a study in perpetual motion as she puts on one tape after another which transport me to a variety of cultures. "I don't sing popular songs because those are the same the world over, but folk music is different because it has its own special style." She continued, "It doesn't matter if you don't understand the words; the expression is international." To illustrate this, she belts out a husky Russian song which picks up to an exciting Cossack pace and follows this with a sensual Romanian gypsy tune. She then plays a tape of a mournful Greek "zeybekiko" in which her voice is indistinguishable from that of "rembetika" great, Sotiria Bellou. Another Greek song follows, this one done in a lighter, lilting style which sounds exactly like Sophia Vembo, who surged to fame during World War II by singing mocking

songs about Mussolini. Aubert became good friends with Vembo, who called her "a great artist" and Aubert shows me photos of the two in a warm embrace about six years ago, only a few months before Vembo's death.

Aubert began singing when she was six years old. As a young woman she studied opera and her crystal clear voice was compared to Maria Callas before she turned to folk music. Her family didn't want her to become a performer so she happily married her "first love", a commander pilot. He preferred she didn't perform publicly so she sang privately until his death some years ago, the mention of which causes her eyes to become misty.

Her face brightens and she leaps up again saying "Ah-h-h, you *must* hear this tape" and she plays Kurdish music. Her face is radiant as she sings along and begins to undulate gracefully. "I don't dance when I sing", she states but laughs as she explains this song always reminds her of a visit from a distinguished American artist, a fan she met when she was performing at the Hilton. The guest was listening intently to various numbers, but when she heard this song which features the famed Kurdish composer and "bouzouki" player Said Josef, she began an uninhibited belly dance. Aubert was flabbergasted and asked what had come over her saying, "But you're an American lady!" The woman continued her dance and replied, "You see, the music is very erotic and I can't help myself." Before Aubert sits down she plays her country and western rendition of "Do you Know the Way to San Jose" in which she sounds just like black American singer Dionne Warwick, so vastly different from the exotic Middle Eastern sound.

Aubert is very impressed with Greek composers, most particularly Takis Moussafirris who is working with her on her first album which will be recorded soon in Greece. All the proceeds from the album will go to aid the refugees of Lebanon and Cyprus "who have suffered so much". As for a prediction on the success of the album, she feels any credit should go to the dynamic young musicians, who are working with her. These are: Thomas Raptis, piano; Dimitris Raptis, trumpet; Yiorgos Stathakis, accordion; Michalis Michailidis, trombone; Takis Paterellis, bouzouki; Nikos Hadzopoulos, violin; Panayiotis Yiannoulis, drums; and Takis Moussafirris, composer and conductor.

She is insistent on only one point, "I do not imitate. I use the voice which is necessary for a song and I really live it." She concluded, "I become that person."

A Multitude of Art Multiples, From Silkscreens to Paper Sculptures

Elaine Priovolos

For most people art multiples mean only lithographs and silkscreens, but in reality art multiples cover a wide range of mediums, including silkscreened puzzles and bronze sculptures. At **Skoufa**, silkscreening has taken a creative turn. Here one can exclusively find silkscreens on Plexiglass: a small rectangle by N. Hadjikyriakos-Ghikas, 21x25 cm, round works the size of a dinner plate by Vassiliou and a large rectangle by Tsarouhis wherein an angel waves his trumpet and the Greek flag, 27x64 cm. Prices range from 5,000 - 25,000 drs. In addition, works by Vassiliou, Tsarouhis (25,000 drs.) and Mytaras



Bouquet of Flowers silkscreen by Yiannis Tsarouhis exclusively for Skoufa.

is exclusively carried by the gallery. **Skoufa** Skoufa 4 Kolonaki Tel 360-3541 **Eikastikos Kyklos** is notable for the services and bargains it provides. A silkscreen or bronze sculpture can be ordered over the phone and delivered free of charge: the silkscreen can be framed with glass in front and back for 1,500 - 2,000 drs. For every two silkscreens that you purchase, you receive a third, from a selection of six, free of charge. Artists who are represented by this gallery include Vassiliou, Gaitis, Grammatopoulos, Yeros,



Tetsis lithograph, at Artigraf, entitled "Chair".

(20,000 drs.) have been silkscreened onto functional trays. Eighty pieces make up each series. Of course, there are the traditional lithographs and silkscreens by such artists as Mytaras, Fassianos, Razis, Tsarouhis, and Katsoulidis. Prices range from 1,000 - 25,000 drs. A series is usually limited to 100-150 pieces. A Tsarouhis silkscreen of a flower bouquet

and the sculptor Rokos. Series number from 99 to 180 pieces. Prices range from 5,000 - 10,000 drs.

Eikastikos Kyklos

Patission 43 Tel 522-5257

Ayiou Dimitriou 76

Piraeus Tel 462-1189

Specializing in lithographs, **Artigraf** has built a strong following among Greek artists. Artigraf lithographs have been shown at inter-



"Jasmine", a lithograph by Varlamos at Artigraf.

7,000 - 12,000 drs. Sculptors Armakolas, Georgiadis, Loverdos. Par-



Spyros Vassiliou silkscreen on tray, a Skoufa exclusive.

national exhibits and are found throughout the world. Artists who are represented by the firm include Apergis, Varlamos, N. Hadjikyriakos-Ghikas, Fassianos and Fotea. Lithographs range from

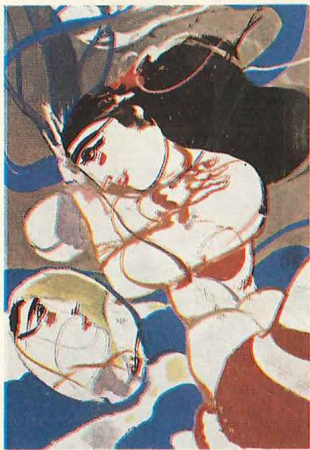
makeli and Raftopoulou make multiple bronze copies of their work through Artigraf. Prices go from 18,000 - 35,000 drs. The different series number from 50-200 pieces. In addition, Artigraf publishes four art books: *Istorimena Hirografa, 1941-45*, 300 numbered and signed reproductions by Spyros Vassiliou, 25,000 drs; *Spyrou Vassiliou, Woodcuts*, by Nicholas Petsalis Diomidis, 3,000 drs; *Spyros Vassiliou, Exhibits*, by Haris Kambouridis, 3,000 drs; and *32 Heads, 1935-1980*, by George Sikeliotis with a prologue by G.P. Savvidis, 5,000 drs.



Maria Pop's "Greek Cafe on Odos Keramikou", Zoumboulakis

Kentro Tehnis, Aristotelous 99, Tel 821-3211
Kentro Tehnis, Proxenon 13-15, Tel 285428. Thessaloniki.

Poliplano houses the most interesting collection of multiples. Because of a long-standing relationship between the gallery and the late Yiannis Gaitis, an incredible range of Gaitis multiples is sold here, including toys. Wooden puzzle-sculptures of the *anthropakia* (the artist's famous men-of-the-street) are still available at between 11,000 and 13,000 drs. The series numbers 180 pieces. At a more reasonable price are Gaitis' silkscreened puzzles at 1,500 or 1,800 drs. Each cannister bears the artist's signature and is numbered. There are also silkscreens and lithographs by Gaitis, Katraki, Manolidis, Akri-thakis. Sorongas, Mytaras and Karas. The gallery exclusively carries silkscreens by Theofilaktopoulos and the only three silkscreens ever done by Diamantopoulos. Silk-



"Form No 2", silkscreen by Dimitris Mytaras at Eikastikos Kyklos.

screens and lithographs range from 5,500 - 14,000 drs. and are usually limited to 99 pieces per series. Fassianos, Migadis, Karas, Gaitis, Katraki, Moralis, Apergis, Sorongas, and Mytaras have had silkscreens baked onto faience in a series of plates made up of 55-99 pieces. Posters are plentiful, including a series by folk artist Theofi-

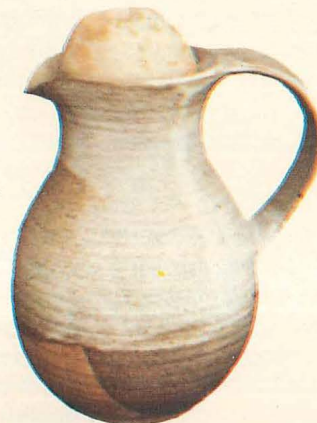


A silkscreen by Nikos Nikolaou for Zoumboulakis.

los and a rare series of posters advertising exhibits in Europe arranged by Iolas. Prices for posters range between 200 and 1,000 drs. As if this weren't enough, bronze, aluminum, argento, and ceramic pieces by ceramicist Helene Vernadakis are also available. Prices begin at 550 drs. and go up to 10,500 drs.

Poliplano
Lykavittos 16 Tel 362-9822

A large number of artists are represented by the **Zoumboulakis Galleries**. They are Moralis, N. Hadjikyriakos-Ghikas, Fassianos, Mytaras, Nikolaou, Tsarouhis, Xenakis, Engonopoulos, Vassiliou, Kinidis, Droungas, Mihalaia, Milyos, Psychopedis, Elytis, Takis, Kantzourakis, Pop, Mavrokefalou



Helene Vernadakis' ceramic pitcher at ADC.

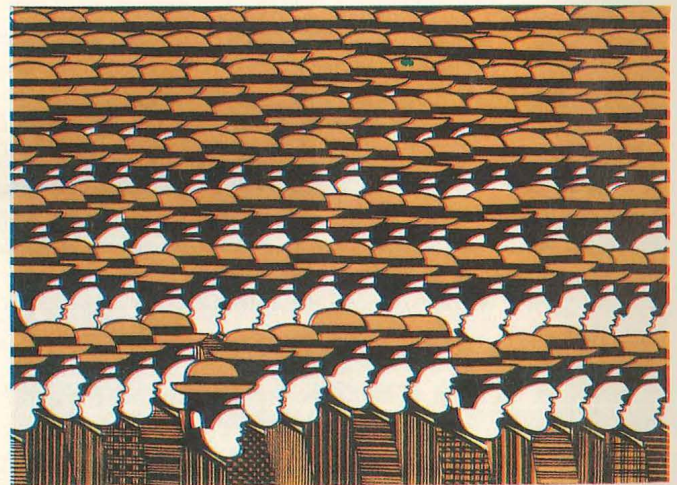
and the German artist Yvonne Leichner. The silkscreens and lithographs are produced by the gallery in 30-100 piece series. Prices range from 6,000 - 20,000 drs. Fassianos has his work reproduced in France by a special type of lithography called linocut, which is carried by Zoumboulakis. With this method, a work achieves a wet sheen and is reproduced onto handmade rice paper. Prices for these are a bit more than for regular lithographs. Multiples in bronze by Moralis, Mihalaia and Takis range in price from 6,000 - 50,000 drs and the series are limited to between 17 and 60 pieces. Pavlos' paper sculpture is something not to be missed - the series numbers only 39 pieces, most of which



Silkscreen on Plexiglass by Hadjikyriakos-Ghikas, Skoufa.

ceramic sculpture, bowls, plates, pitchers, candlesticks and jewellery. In addition there are bronze and aluminum boxes, mirrors, sculptured pomegranates and apples, and ashtrays. Prices for metal items range from 550 to 9,000 drs and 700 - 6,000 drs for ceramic objects.

Athens Design Center
Valaoritou 4



Poliplano has a large number of Yiannis Gaitis multiples,

have been sold. In addition the gallery carries posters from all its exhibits, 400 - 1,000 drs. A special limited edition of six 19th century sailing vessels from original paintings in the Galaxidi Museum is now also on sale at the gallery. Each of the 1,000 prints is 1,000 drs or six for 5,000 drs.

Zoumboulakis Gallerie
Kriezotou 7 Tel 363-4454

The Athens Design Center (ADC) is a ceramics buff's heaven. ADC is Helene Vernadakis' major distributor. Here one can find



Zoumboulakis features bronze multiples like "Form 2" by Yiannis Moralis.

Four Seasons Guide

Color Me Beautiful, the personal color analysis system that has grown so rapidly in America, has finally come to Greece.

"We try to bring out the best in women (and a growing number of men), to exaggerate the positive and eliminate the negative," says local color consultant Liby Karey, who completed the company's training course in London last spring.

Color Me Beautiful was started in 1974 by Carole Jackson who believes everyone has a unique skin tone and coloring that corresponds to one of the four seasons and is enhanced by wearing the colors of that season.

And Liby, an enthusiastic convert who says she feels better "approaching 40" than she ever did at 20, insists that it is not just another gimmick for the rich and beautiful. "This is for the working woman who buys her clothes on a budget and can't afford to have many shades of lipsticks or shoes or clothes she never wears." Once you know your colors and shop only for those, your wardrobe automatically "coordinates itself".

There are three consultations available, all for groups of four or five. In the first, Liby drapes dozens of fabric samples next to the client's face to establish which colors are most flattering. Your season is determined and you're given a packet of 30 color swatches and a brand-name makeup guide. The second consultation involves your clothing personality and a step-by-step personalized make-up session, and the third is wardrobe planning to clean out the closet and coordinate a wardrobe.

Which season are you? According to Liby only a certified color consultant can tell for sure but here are a few guidelines for do-it-yourselfers:

A spring person has the most delicate skin with a golden undertone and rosy cheeks, golden blonde hair and blue or green eyes. Her best colors are clear and warm, all with yellow undertones. Famous 'springs' include Joan Kennedy and Debbie Reynolds.

Summer types, such as Queen Elizabeth or Dina Merrill, are characterized by strong blue undertones in the skin as well as visibly pink cheeks. Eyes are blue, green or hazel and hair is blonde or light brunette with ash tones. They should wear soft neutrals and pastels, never black or pure white.



Liby Karey

'Autumns', like Katherine Hepburn and Vanessa Redgrave, are often redheads with brown or green eyes, golden toned skin and colorless cheeks. They look best in warm orange, red and brown tones, never pink or navy.

Winter people tend to have dark hair, white or olive skin with blue undertones and no pink in their cheeks. Blacks and Orientals usually fall into this group. A 'winter' looks best in sharp, primary colors, black and pure white. Well-known 'winters': Audrey Hepburn, Elizabeth Taylor, Cher and Diahann Carroll.

Color Me Beautiful, tel.: 935-2211, prices: 1st consultation - 5000 drs, 2nd - 7000 drs, 3rd - 3000 drs.

A Song is Born

"If someone asks me to write a lyric, I can write it and it won't be punk. I just seem to have a happy knack," says published poet Jennifer Couroukli who is writing a musical version now of Jane Austen's *Pride and Prejudice*.

"I don't know why I chose *Pride and Prejudice* because there's not an awful lot of conversation in it. I might have to compress three different conversations to get a song, but when possible I've tried to use Jane Austen's actual rhythms and words. I wouldn't like her to turn in her grave."

Her 50-odd lyrics are being set to music by Greek composer/conductor Kostas Kourmoulis, 32, who founded the Association of Greek Composers three years ago to encourage and record young Greek composers. The association has produced 17 records so far.

Kourmoulis, trained as a classical pianist, is a professor at the Athens Conservatory of Music. "He knows his

musical periods and the piano is part of him," says Jennifer. "When I went to hear the music he'd written for *Pride and Prejudice*, I hadn't felt so euphoric in years."

In terms of actually producing a musical "no one could afford it. Even a record with the proper singers, a cast of 20 or more, is difficult. We're making a rough pilot tape and if we can get someone interested from the music they hear and the written lyrics, we can only hope we might get a backer."

Jennifer left England over 30 years ago. "It's like a Charlotte Brontë story how I came to Greece. There was a job going in Athens, a widower with two children who wanted an English governess. I telephoned my mother and she said, 'Darling, you must go to Greece. Think of the Acropolis by moonlight.'



Jennifer Couroukli

"The night before I left, my friends gave a party to see me off. They all said 'of course you'll marry him.' When I did marry him a year later, I was too ashamed to write them."

They separated nine years ago when the youngest of the four children entered university. "It's as though that part of my life is another book. I feel a bit like a born-again Christian; I'm a born-again woman."

She's now writing some other lyrics for Kourmoulis who is recording an LP of his own compositions. "He wants tough, disillusioned songs and I did one last week which I like very much. I'll sing you the first verse:

*There ought to be a law
against falling in love,
it ought to be a capital crime.
The judge frowning down
from his blessed bench above,
handing out 20 years' time.
Because I'm an offender,
a man in disgrace.
I've taken a bender,
for one lovely face."*

A Kind of Meditation

What started as a hobby has become a new career for retired civil servant Natasha Georgopoulou, 50. "Ikebana has changed my life," she insists, referring to the traditional Japanese art of flower arrangement dating back to the 14th century. There are numerous schools of Ikebana, each following a particular set of arrangement techniques.

Three years ago, Natasha and a small group of other enthusiasts started a chapter of the Ohara School of Ikebana in Athens. They offer exhibits (such as the one last month at the Hotel Grande Bretagne) and classes. Natasha studied with two masters in Zurich last year in order to reach Instructor's Level. For the Beginner's Course (offered in the autumn), students are required to do 18 arrangements in order to master and practice several basic techniques before going on to Advanced.

Natasha, born on May Day, has always loved flowers. "I can't say I sit down every day and make an Ikebana, but happily I have my own garden and you learn to use everything, a branch, wild flowers, blades of grass, a single blossom."



Natasha Georgopoulou

Despite the different schools of Ikebana, the basic form follows a fixed pattern: a triangle of three points representing Heaven, Earth and Man with emphasis on line, color harmony and asymmetry. Adherence to nature (e.g. if a branch naturally curves horizontally it cannot be used vertically in an Ikebana arrangement) is important as is the selection of foliage and flowers that are in season.

Making an Ikebana can take an hour "but it's a kind of meditation; you're absorbed and forget everything else.

The Japanese say Ikebana is a whole philosophy."

Natasha has two daughters (to the one studying in Sweden she writes that life starts at 50) and she dreams of visiting Japan one day ("I want to be in the climate, the atmosphere").

"Ikebana teaches you to look at nature differently. For twenty years I walked to work every morning through Pedion Areos Park, but when I started Ikebana I began to see things I had never noticed before."

Jenny Colebourne's BODY CONTROL CENTER



M. Hionos

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

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

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

YOGA COURSES

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

SEMINARS IN MARCH

Body Control Center will be holding a series of seminars. Call now to reserve your place!

March 9th, 6 p.m. Peggy Earle, licensed massage therapist, on the benefits of Swedish massage with a demonstration.

March 16th, 6 p.m. Helen Noakes on the physical and psychological effects on your health.

March 23rd, 6 p.m. Maria Charlet on shiatsu - Japanese massage which uses the same pressure points as acupuncture.

March 30th, 6 p.m. Deirdre Remoundos will give an informal talk on diet reform.

The center offers

BODY CONTROL SESSIONS

This is a special exercise technique using specially designed equipment to improve posture, muscle tone, flexibility and stamina. Classes are by appointment and there is an emphasis on individual attention. Each person is given a programme designed to

Dimoharous 18, KOLONAKI, Tel. 723-1397

Flags of Independence and Revolution

by J.M. Thursby

On March 25 Greece celebrates the 164th anniversary of the raising of the flag of independence at the Monastery of Ayia Lavra near Kalavryta. But which of the many flags of freedom flew there that day is a fact shrouded in legend...

Before 1821, and even during the years of revolution, it was understandably difficult for most Greeks to conceive the idea of one nation. Then, and still today, the part of the country or island where they were born was their "fatherland" (*i patriada mou*).

Although they would fight and die for the dream of a free Greece, their allegiance in reality was to the small area and community which was the center of their life. Each island or locality had, if it had one at all, its own flag to represent its independence. The flags of what we now call Greece were therefore many and varied.

One of the first truly revolutionary flags seems to have been that of a colorful self-styled Prince of Mani, Lambros Katsonis. His flotilla, financed by the Greek merchants of Trieste, had fought with high hopes for the Russians against the Turks. But when Catherine the Great of Russia shifted her expansionist aspirations from the Balkans to Poland in 1792, Katsonis felt disillusioned and struck his own flag. It had crossed swords on a blue, black and red striped background, and on it was written "Liberator of Greece" (*Eleftherotis tis Ellados*).

At this time though, Greek shipping, allowed to trade under the Turks, generally flew the hated *Rayah* in Ottoman waters. In other ports they used a white flag with an icon in the center or some other flag of convenience. After the Russian-Turkish commercial settlement of 1783, some flew the Russian naval flag.

When Europe was licking its wounds after the Napoleonic wars, a secret society was formed in about 1814, by three Greeks trading in Odessa on the Black



The "Pericles" flying the Modern Greek naval flag in 1820. Inset: Flag of Tzannetaki of Mani-Monemvasia. The flags of the mainland leaders showed the Philiki Etairia symbols of a different grade. The cross rises above 16 bonded columns each representing a leading member in holy brotherhood. The dragon is seen eating the Ottoman hare



Flag of Spetses with symbols of the Philiki Etairia: the cross triumphant over the crescent, the spear symbolizing the coming struggle, the anchor for steadfastness entwined with the sacred serpent



Flag of G. Sisini depicts the garlanded cross of victory over the symbol of holy brotherhood



Flag of Ilias Bisbini, 1821, from the area of Mystras, displays St. George and the dragon

Sea, called the Philiki Etairia (Friendly Society). It was founded along the same lines as the Freemasons with initiation rites, oaths, secret symbols and different levels of participation. More important, it was dedicated to the idea of liberty and independence for Greece and was therefore revolutionary in nature. It quickly gathered members from most strata of society both in and out of Greece.



Russian ship at the battle of Navarino flying a naval flag: the pale blue cross of St. Andrew, patron Saint of Russia, on a white background

Many islands or shipowners now flew a flag of their own design with the symbols of the secret society, which in the end was not so secret. Although each one was unique, the theme was basically the same: Greek Christianity triumphant over Turkish Mohammedanism.

At the same time the Ionian islands, which, as the Septinsular Republic, were already semi-independent with their own flag, came under British "protection". Ships from Corfu, Zante and Cephalonia, etc., could now trade under British colors. So there was an impressive muddle of flags sailing the Aegean during the seven years before 1821.

On the mainland the situation was no less confusing, and flags were appearing like mushrooms. Most of them had the symbols of the secret society, or an individual variation on them, embroidered painstakingly on unbleached cloth. Some of them had double-headed eagles or other images representing the Byzantine Empire and wider aspirations.

Which of all the flags was the one raised on the 25th March, 1821 by Bishop Germanos, is a fact shrouded in legend. Most probably it was the banner of Ayia Lavra, the monastery of Kalavryta. Some claim it was the red flag with a black cross of the revolutionary Andreas Londos, and others say there was no flag at all. One thing most agree on, it wasn't blue and white as the famous painting by the Greek artist Vryzakis suggests.

It is difficult to know exactly when and why the colours blue and white were chosen. But they had been in use for many years.

In 1807 Theodore Kolokotronis, one

of the main leaders during the future Wars of Independence, met with other Klephts from all over Greece. Aided and abetted by the British ship *Sea Horse* and its captain John Stuart, their band made raids on the supply lines and settlements of Ali Pasha of Yiannina. They used a "Greek" flag, a white cross on a blue background. Kolokotronis says in his memoirs that they "fought under the same cross as the Russian banners."

One thing is certain: the blue flag with a white cross or vice versa, including the naval version, was already in limited use before 1821. The nine lines on the naval flag are said to stand for the syllables in "Liberty or Death" (*Eleftheria i Thanatos*), the battle cry of the Philiki Etairia.

As far as distance and difficult communications allowed, the risings on the 25th March were planned and co-

ordinated. Greeks throughout the Greek-speaking world participated, even as far away as Cyprus. And all the many flags in existence were used.

It was not until a year later, at the so-called National Assembly of Epidauros, that an official one was chosen. The white cross on pale blue background became the national flag of the fledgling Greek state.

When Otto of Bavaria became king of Greece in 1833, it was particularly fortunate that white and blue were also the colors of his royal house. So the flag was reconfirmed. Otto was finally deposed and William George of Denmark was chosen from the ranks of royalty to become George I of Greece in March 1863. To mark the occasion, the flag was then made a white cross on its familiar dark-blue background. ■



THE IONIC CENTER GREECE

PROGRAM OF
HELLENIC STUDIES
1985-86

HELLENIC SEMINARS

Seminars of special interest to students of Greece, taught by international authorities. Annually, in Summer, on Chios island.

SCHOOL OF THE HELLENIC LANGUAGE

Instruction in all aspects of the Hellenic literary and linguistic tradition; Homer to Koine to Modern Greek. In Chios and Athens.

HELLENIC ACADEMIC STUDIES

Junior, senior and graduate level programs in the fields of Anthropology, Archaeology, the Fine Arts, History, Language, Literature, Philosophy, Political Science and Religion. Area-periods of study: the Archaic and Classical; Hellenistic and Byzantine; Modern and Contemporary.

Courses in English and Greek, in Fall and Spring on the Aegean island of Chios and in Athens; with field-trips throughout Greece.

Hellenic Studies Advisory Committee

M. Andronikos, Archaeologist; R. Browning, Philologist
G. Candylis, Architect; N. Svoronos, Historian; Y. Tsarouhis, Painter
Sp. Vryonis, Historian; Y. Xenakis, Composer

Information on course offerings, tuition, academic credit:

THE IONIC CENTER
12 STRAT. SYNDESMOU, 106 73 ATHENS, GREECE
TELEPHONE 30-1-3604448

"Tosca" Revisited

After several years, I saw *Tosca* again late in December. This is an old production, originally directed by Spyros Evangelatos, who is now General Director of the Lyriki. The production stresses the social and political elements of the work, as was natural for the period immediately following the fall of the junta. The first-act church crowd, for example, is transformed into a throng of political protesters, the torture in the second act is very dramatically stressed, while in the third the soldiers are made to read, secretly, a Napoleonic announcement.

It was an agreeable night. The orchestra was tolerable and even efficient under Symeonidis, who is gradually becoming accustomed to the peculiarities of the Lyric Stage. Nonetheless, losses of rhythm and lack of synchronization were frequent, particularly in the first act. The singers were generally good. Thanos Petrakis, in excellent form, managed to overcome his usual technical problems and shortage of breath by sheer determination and the beauty of his vocal instrument – that of a true but not well-trained tenor. Louis Manikas was a disciple of Tito Gobbi and – in spite of declining vocal powers – it is always an excellent lesson to hear him as Scarpia. Marina Krilovitsi as Tosca was powerful but inadequate in many ways. Her performance, compared with last year's *Butterfly*, was slightly disappointing, for here she acted in an exaggerated and outdated manner. Vocally she was not in good form – hardly surprising, as almost everybody seems to be suffering from month-long colds of all sorts.

Rarely Performed Oratorio

Two days later the Hellenic Radio and Television (ERT) Orchestra and Chorus, conducted by Miltiades Karydis, presented Haydn's *The Creation* with soloists Despina Kalofati (soprano), Sotos Papoukas (tenor) and George Pappas (bass).

It is notable that while Karydis, a fine conductor, managed to present us with a decent whole, he could not, of course, even attempt to cure the orchestra's many inherent technical weaknesses in the course of a week or so. Frequently the strings were dreadfully out of tune. I think they are the worst string section of any Greek orchestra. Equally frightful mistakes and 'rigidities' were noticed in the woodwinds, too, while the brass, in the past the orchestra's worst 'asset', seem to have ameliorated considerably. Of the singers, George Pappas, a

talented and stylish artist with expressive and solid low notes in his register, was best. Sotos Papoukas, a fine tenor, presented signs of fatigue but continues to sing with good taste. Despina Kalafati has a pleasant, girlish, light soprano voice, but I think her voice and style are still too immature for major undertakings. Yet she is promising...

When all is said, it was an interesting evening. For one thing, works such as *The Creation* are rarely performed and are much in demand. For another, Miltiades Karydis' presence is always beneficial and the work profited from his sense of timing, direction, well-scaled dynamics and his capacity to coordinate voices and orchestra. The ERT Chorus was adequately well-trained and, considering its size, did rather well.

Romanian Trio

Aurelian-Octav Popa, clarinet, Dan Ungureanu, violin, and Anna Tsitsa-Kounio, piano, form an excellent group of musicians whose talent and technical accomplishment should be placed in exactly the order I mentioned them.

Their program at the French Institute on January 16 was exemplary, comprising works by Bartok, Khachaturian, Poulenc and Stravinsky.

Khachaturian's Trio, which they played first, is a mediocre work, harmonically outdated and with rather tasteless melodies, probably composed as a proof of the composer's allegiance to "socialist realism". Its opening Andante is a pseudo-oriental mockery but was very decently performed. The following Allegro was best, with its rather lovely pizzicato start.

By contrast, Bela Bartok's *Contrastes*, comprising two "Dances" and one "Relaxation" (middle section), is harmonically exciting and thematically interesting but rather frigid and 'intellectual'. The first part, Verbunkos, ended with a breathtaking cadence of the clarinet impeccably performed by Mr Popa, while the third was a frigid, mechanical dance beyond tonality and everyday emotions, comprising a slow movement just as the second comprised, in its turn, a 'nervous' middle section.

Best of all was Poulenc's Sonata for Clarinet and Piano, a solid, marvelously structured neo-classical work of great balance and refinement. Here Mr Popa reigned supreme; he played with unbelievably dynamic nuances, rhythmic exactness and melodic expressiveness.

Stravinsky's Suite for Clarinet, Violin and Piano, *L' Histoire du Soldat*, equally well performed, concluded the program.

Handel Year Opens

Traditionally the Lyriki presents something new and relatively expensive in January. With the Handel year just started, *Julius Caesar* was a natural, though by no means an obvious, choice. One of his equally attractive operas on a Greek subject – *Semele* for instance – might have been expected and/or preferred. Things being what they are, we do not complain; it is good enough to see *Julius Caesar*. Dinos Yiannopoulos was called to stage it. The choreographer was William Carter and the conductor Dimitris Chorafas, a wise choice since ex-general directors of the Lyriki Skini seem to be loathed and are almost never called again to perform there. Sets and costumes were by John Stefanellis, the veteran and excellent designer.

First, the visual part. I am afraid that the one basic unchanging palace stage set was a serious disadvantage. The opera is largely static in itself. There was no need to make things *theatrically* more so. After all, only four of the total ten scenes take place in the palace. Of course, Yiannopoulos is not naive: choreography adds extra movement and grace – even in the arias. But this was simply not enough. To make things worse, the scenery itself was aesthetically very unsatisfactory – though functionally *excellent* – and the costumes not always a delight to the eye. Best of all was the revival of the Baroque version of Roman soldiers with their helmets pointed at the front;

The choreographer did a very good job, adding grace and movement to an otherwise extremely static affair. His dancing version of the Nile battle was exquisitely done, though the basic conception is debatable. Not *everything* is always suitable for dance accompaniment, and poor Cornelia might better have been left alone to lament the crudity of her three tactless suitors.

The chorus, under Mrs Nikolaidi, sang well. Musically, the performance must be praised. For though the style is far from the Lyriki's 'normal' repertoire, everybody did their best. High praise must go to George Pappas, the bass, for his stately and musical Caesar. Sergios Kalambakos sang a musically decent Ptolemy, and Papoukas – in better form than in the *Creation* – was an agreeable Sextus. Surprisingly good singing one also heard from Dionysis Troussas. Of the women, best was Kiki Morfoniou (largely declining in vocal volume but increasing in musicianship) and worst Despina Kalafati who nevertheless



L. to r., Kiki Morfoniou, Mihalis Plataniotis and George Pappas in Handel's "Julius Caesar" at the Lyriki Skini

seems to have been liked by almost everybody else in the audience. Her rapid learning of the part of Cleopatra is certainly most praiseworthy and she sings pleasantly, though she is not always faithful to the tonality. But her voice is rather thin and immature, lacking in roundness and – as the Greeks say – in 'metal'. It is, of course, certain that Miss Kalafati will improve with time, since the 'ingredients' are surely there.

First prize goes to Dimitris Chorafas, the conductor, for his impossible – yet actually achieved – transformation of the orchestra. Clear, limpid, musically rounded sounds, rhythmic accuracy, an excellent 'drive', fully scaled Baroque contrasts – they were all there.

Cavafy Set to Music

On January 24 at the Hellenic-American Union, Paul St-Pierre, tenor, and Angela Papayogiakopoulou, pianist, gave a recital, comprising a variety of works by late 19th and 20th century composers. Both artists could be rated as good amateurs (particularly the tenor) rather than true professionals.

St-Pierre sang two songs by Hugo Walt, Ravel's "Five Greek Folk Songs", two songs by Samuel Barber, and Pietro Cimara's "The Snow". These he did very well. He is an expressive singer who loves what he sings, and his vocal instrument is not devoid of a certain quality. But he is far from being musically faultless. Rhythm and tonality were often ignored and, in addition, high notes were sometimes 'screamed' and distorted.

Duparc's "Chanson Triste" should have been avoided, for here weaknesses were revealed which, in the Cimara song that preceded it, were most skilfully concealed.

The second part of the program comprised Ion Zottos' *Five Tombs* on poems by the great Alexandrian poet, Cavafy. It is often said that Cavafy was the bril-

liant exception to – and the justification for – a society which could hardly have been described as 'intellectual' and that he stands 'alone' in his greatness. Mr Zottos would probably challenge this view strongly and, almost certainly, would not leave the poet alone, as his more than one set of compositions inspired by Cavafy's works prove.

The tombs, or poems, chosen are those Of Iasis, Of the Grammarian Lysias, Of Ignatios, Of Lanis and Of Evrion. Death – and the contemplation of death – is, of course, a feature they share in common, but each poem arouses visions of the beauty or intellectual quality of the life that is no more and which causes the poetic reflection. Iasis, Lanis and Evrion – visions of Narcissus or Hermes, of Hyacinth and of Apollo, visions of beauty; Lysias remembered "as we go to the books"; Ignatios for the good life, now renounced for "peace, the security of Christ".

Ion Zottos' music is highly responsive to the quality and content of reflection generated by each poem and he becomes, therefore, the only composer with a serious claim of having treated Cavafy musically that I know of – and I am afraid I know almost all other attempts.

His music remains basically elegiac, carefully unfolding as if just to state and hint at what we should be careful not to miss in Cavafy. A basic chord: D, C, E-flat, B-flat, punctuates the phrase "if you're an Alexandrian," important for every Cavafy connoisseur, and becomes, unfolded, a fugue theme in the grammarian Lysias poem where Zottos has chosen, so to say, "an academic form for an academic life". 'Perfect' – that is, full – chords accentuate here every phrase in order to achieve what the composer described to me as "perfect correspondence of phrase and harmony". A *risoluto*, hint of the honor due to the man, ends the second poem.

In the third poem the 'pagan' theme of the pre-conversion Kleon, in D flat, gives way to the 'Christian' Ignatios (in C minor), but Zottos at the end hints ironically at the lack of profundity of this transformation, repeating the 'pagan' theme just when "the peace, the security of Christ" is invoked!

Because of its length, the fourth tomb is divided into three parts, starting with a *chaconne* on whose penultimate chord the voice enters while the "endless hours" are indicated in the piano (right hand). In the third section there is a conscious quotation from Hugo Wolf's "Anakreon's Tomb".

In the last poem, "Evrion's Tomb", as in the others, one notices a gradual

movement "from the flat keys to the sharp keys" as we move away from death towards redemption through the realization of aesthetic perfection in the form of idealized Cavafy youths.

Mr Zottos has unfortunately not managed, as some great composers occasionally do, to reassemble and elevate the poetic material to new, individualistic heights. But setting himself a modest task, he has succeeded where no other Greek composer has: in presenting musically, underlining and even illuminating some of the most subtle works of modern Greece's greatest poetic genius.

Given the quality of the above composition, one is filled with impatience to hear Mr Zottos' Concerto for Piano as well as his semi-finished opera *The Ring and the Rose* with a libretto by Robert Liddell, currently in the hands of Maestro Paridis.

A Fine Kratiki Concert

On January 28 the Athens State Orchestra was conducted by Viron Fidetzis, who seems to have recovered musically from his recent wedding (a condition not unknown to, among others, Richard Strauss and Verdi!). The necessary tribute to Greek music came, as usual, first: two dances from *Flora Mirabilis*, an opera by Spyros Samaras, the Corfiot composer who triumphed in Italy in the last quarter of the 19th century. These two dances are the only pieces from the opera which survive with the composer's own orchestration. The loss of the rest of this opera's orchestration, which has had many performances in Italy, is strange.

Only a piano score exists and, in recent years, the Lyriki had to entrust the scoring to a Greek conductor in order to perform it. Fidetzis conducted with care and accuracy the Italianate dances by this Greek composer – whose mother, incidentally, was English.

Next came Mozart's Clarinet Concerto (K 622) with Nicolaos Ginos as the soloist. Ginos is one of the most efficient and sensitive Greek woodwind players and his performance was expressive and musical. Fidetzis accompanied him with precision. The program ended with Mendelssohn's Third Symphony, the "Scottish", which was, again, very well done, with fine playing from the strings and extremely balanced dynamics. Fidetzis' tempi, in addition, seemed always *right*, a great advantage for a work which – notwithstanding its pathos – retains an overall 'classical' approach to the form of the symphony.

Two of the most delicious aromas in the world are fast disappearing. Households hectic with the early-morning departures of both spouses going off to work don't have time for baking bread or grinding beans for brewing cups of the brown nectar known as coffee!

One of the ironies of modern times is that home-baked bread and coffee from freshly ground beans – two of the few amenities of every pioneer cabin – have almost vanished from kitchens stuffed with appliances never dreamed of by former generations. Perhaps they will yet be saved by another technological wonder, the home computer, which seems likely to move the workplace from factory and office to the living room.

At one time coffee was the largest single import into the United States, 90% of the 60-kilo bags coming from Latin America. Brazil, the world's largest exporter, has often found herself with enormous surpluses.

In the early 1900s she launched the first of many campaigns to sell her coffee to Great Britain, and even went so far as to offer a 20% import tariff reduction to all those countries importing at least 4 million bags of the little beans.

suffering harvests

In 1975 disaster struck all the major South American coffee plantations: Antarctic winds froze 60% of Brazil's coffee trees, rains ruined the crops of Colombia (the second largest producer) the trees in El Salvador withered from drought and an earthquake leveled plantations in Guatemala. During this period demand kept growing for ever-dwindling stocks – and customers paid horrendous prices for the precious beans.

In the meantime other factors have intervened to threaten coffee supplies. Angola, which had formerly vied with the Ivory Coast as the top African exporter, using razor-sharp machetes to lop off heads instead of the underbrush, effectively, as can be imagined, managed to drive out the European managers and owners of her 400 coffee estates.

As a result, coffee production there has never recovered, and the projected export of this year is only 283,000 bags, 5% of halcyon days, leaving the Ivory Coast as one of the world's top five producers.

Colombia, with some of the world's

finest coffee, and second only to Brazil in world production, has a cash crop which surpasses even this money-maker – marihuana.

Nicaragua's coffee, of paramount importance to that country because it is the main source of foreign exchange, is threatened by both the Contra rebels who attack the plantations and the Sandinist government's failure to provide adequate transportation facilities to get the beans from the provinces of Matagalpa and Jinotego to coastal harbors for shipment abroad.

All these factors account for the wildly fluctuating prices in the commodities market. For example, in June of 1981 the price was 86c a pound, falling from a 1977 high of \$3.40 a pound. The International Coffee Organization, now trying to stabilize prices at between \$1.20-\$1.40 per pound, is willing to throw two million bags of beans into the market to accomplish this.

controversial stimulant

The world trade in coffee is still worth more than \$12 billion a year despite research indicating that the caffeine in coffee causes a variety of ailments. Those who drink five or more cups of coffee a day and smoke raise their low density lipoprotein (LDL) cholesterol levels to a harmful degree.

In 1981 a report by the scientists of the Harvard School of Public Health was published in the *New England Journal of Medicine* linking coffee and cancer of the pancreas, the fourth most common cause of cancer deaths among Americans.

This report, and others giving conflicting study results purporting to show the harmful effects of caffeine in coffee, alarmed the public to such an extent that in the United States, the largest coffee consumer (although at 30 pounds per year Sweden ranks as the largest per capita consumer), coffee has fallen from 33.4% to 18.3% of all beverages consumed.

Part of this reduction may be accounted for by the sharp increase in price compared to other beverages. But there is no doubt that a more health-conscious public, where the latest status symbol is having one's own physical fitness trainer, is trying to cut down on caffeine.

Even the traditional benefits of caffeine have come into question. One study by the Hall University Department of Psychology showed that drink-

ing a cup of coffee to help one sober up enough to drive actually doubled errors when responding to traffic conditions in comparison to drinking caffeine-free coffee.

For students, gulping quantities of the stuff is one traditional way to help cram for exams, but even this custom may bring varying results. According to one study published in *Northwestern Reports* by professors of psychology at Northwestern University, the benefits depend upon one's psychological makeup.

They found that ingesting caffeine in any form, pills or beverages, should be avoided by *introverts* since it caused them to get lower scores, whereas *extroverts* got higher ones!

Since caffeine is a natural insecticide found in cocoa, tea and coffee plants, it is now being tested for commercial use either alone or in combination with other insecticides. As may be imagined, its effectiveness results from its disturbing effects on the nervous system which in turn disrupt behavior and growth in many insects and their larvae.

In addition to the suspected evils already mentioned, caffeine seems to adversely affect hearing and it also prevents the body from absorbing iron, mainly when drinking instant coffee.

Despite all these proven or suspected side effects (much more severe when used in conjunction with cigarettes) caffeine is added to soft drinks and various foods to the amount of 2 million pounds a year.

coffee's best flavors

As a flavoring, coffee has no equal. In addition to a vast array of beverages, desserts, and candies, coffee enhances the flavor of meats and gravies. Leg of lamb basted with coffee just as you drink it – with milk and sugar – is delicious. Added to wine in stew it gives a superlative flavor. Either instant or *strong* coffee should be tried in *any* meat gravy both for flavor and color.

Although a little coffee added to cocoa or chocolate improves its flavor, other flavors enhance coffee. After-dinner coffee is piquant with lemon peel. If you do grind your own beans, try adding one or two cloves for every two cups, a piece of cinnamon bark, a few grains of ginger or nutmeg; throw in a few fennel seeds. In Saudi Arabia guests are honored by being served innumerable small cups of *khaghwa*, delicately flavored with cardamon.

It is much in vogue these days to berate the City Fathers both verbally and in print about the *nefos*, the terrible traffic problems and whatever other irritants – real or imagined – the poor Athenian resident feels put upon to bear. However, in the credit-where-credit-is-due department, I should like to enumerate a few of the improvements that have appeared during my stay in Greece and that have made my own life ever so much easier and more stress-free:



The hilarious "Edwardian Music Hall" put on recently by The Players was enthusiastically received by everyone present at each of the four performances. The various acts were fun, the audience participation threatened to push the roof off, and the ample wine available made things jollier and jollier as the evening went along. If you have yet to make the acquaintance of this indefatigable group of thespians, mark down immediately the dates of March 20 to 23, inclusive, when they will be presenting "The Perfectionist" by David Williamson at the British Council. Our photo shows Peter Rose, well known Players member, all dolled up for one of the feature numbers of the Music Hall – Adidas for dancing, anyone?

- those lovely overpasses between Kifissia and Paleo Faliron on the National Road;
- that marvelous airport road over the foothills of Mount Hymettus;
- the handy Halandri/Filothei underpass;
- the beginnings of a ring road over behind the Athens Hilton Hotel that comes out behind the Athenaeum Inter-Continental Hotel;
- the odd-and-even license numbers downtown (perhaps irritating when you plan your trips, but at least you can get downtown on "your" day);
- building restorations being under-



The British Council recently featured an exhibition of the embroidery art work of Jane Blair. Jane (right) was especially congratulated by His Excellency the British Ambassador Sir Peregrine Rhodes and his wife for the way in which she utilized Greek themes during her stay in Greece. An example is the quilt entitled "Kathara Deftera" which features kites flying against a background of a bright blue sky.

- taken in the Plaka and elsewhere;
- the traffic light behind the Athens Hilton Hotel;
- a widened Syngrou and the Faliron/Piraeus interchange; and, finally,
- the widening of Kifissias Avenue – horrible though the process may currently be.

For all of these I say, "thank you"... About the *nefos*? Well, one thing at a time.

The Athens Hilton Hotel was certainly to be commended for the spectacular exhibit of Greek Folk Art and Life Festival held there recently. Crete, Mytilini

of Mrs Aspasia Bikaki from Hania.

Does anyone know of organizations that are desirous of having leftover Christmas cards? Several people have asked me and I myself have been assiduously saving them, but the demand seems to have slackened off. If you know of an organization that would like to have them – or if you have been collecting, too – please drop me a line at *The Athenian* and we will try to get supply and demand together.

The company Mava, which has the dealership of Renault automobiles in Greece, took advantage of the fact that



Over 1,000 persons were present in the Grand Ballroom of the Athenaeum Inter-Continental Hotel to celebrate 75 years of organized Boy Scout activity in Greece. President of the organization Dimitris Alexatos (left) presided and the featured speaker was academician N. K. Louros, the oldest living founder member of the original scout troop organized in 1910!

and Epiros were featured not only in the beautiful authentic folk art pieces that were on display, but with the menus served in the Ta Nissia Taverna during the course of the promotion. The beautiful exhibits were available through the cooperation of the National Welfare Organization, The World Craft Council and the Centre of Greek Tradition. Enchanting were the 18th century embroideries from the private collection

the Athenaeum Inter-Continental was having a Café de la Paix promotion (in conjunction with Air France) to introduce the new Renault Super Five. The promise of the finest efforts of the French chefs was enticement enough, but the evening also featured the Extraterrestrial Fashions of the famous Gunnar Larsen. Completely out of this world, the models floated on clouds, were sequined from head to foot, wore



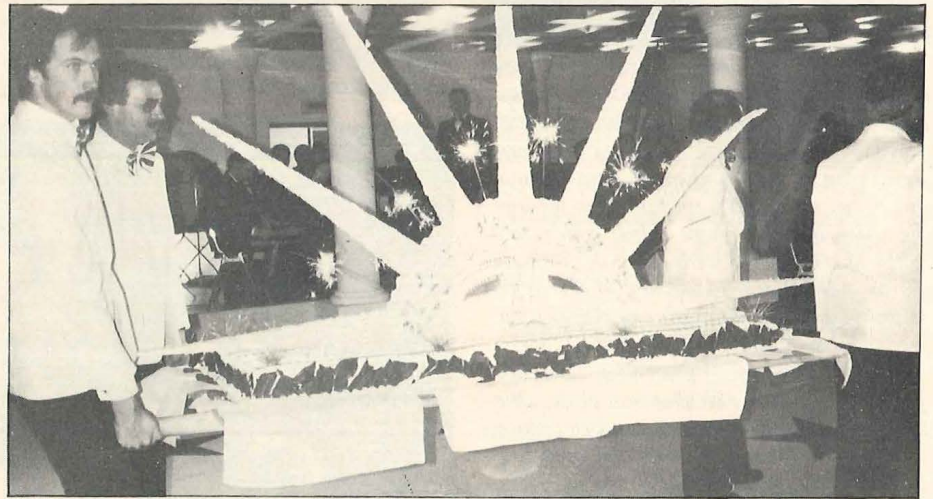
Mr and Mrs Spiros Varvias, of Varvias Travel and Tourism, were among the thousands of appreciative viewers who came through to see the spectacular exhibit of Greek Folk Art and Life Festival recently at the Athens Hilton Hotel. Crete, Mytilini and Epiros were especially featured with authentic folk art pieces loaned from private collections, as well as with the cooperation of the National Welfare Organization, The World Craft Council and the Centre of Greek Tradition. Outstanding was a collection of 18th century embroideries loaned for the occasion by Mrs Aspasia Bikaki from Hania.

stocking covers over their heads or space headdresses, and finished off with a staged spectacular of the Chorus of the Slaves music from Verdi's *Nabucco* which totally brought the house down. If the Super Five anywhere near approaches the sensation of the show, it will be hyper-successful!

Looking for something unique which at the same time makes a major contribution to young Greek students? Enquire about **The Athens College Vacation in Greece** aboard the luxury cruise ship *Neptune* of the Epirotiki fleet. This 16-day Aegean pilgrimage departs New York on June 22 and returns on July 7 with all proceeds going to the Scholarship Fund. Not only will this exclusive private voyage feature an 11-day cruise, but there will be Athens College faculty members on board to give seminars prior to visiting archaeological sites as well as a special land program before and after. It is possible for persons already here in Athens to join in this nonprofit cruise without the air fare and hotels, and there are some tax benefits available too, so

telephone Mr Dimitrios Karamanos today at 671-4621, ext. 25 for more information.

Gentlemen, treat your wife to a very special evening out! The world-renowned *John Tseklenis* will be presenting a choreographic fashion display at the British-Hellenic Chamber of



The enormous cake crowned with the head of the Statue of Liberty.



Recently a reception was given at the residence of the American Ambassador to Greece and Mrs Montegale Stearns in honor of a visiting U.S. Congressional delegation. Among those present were (from left) His Excellency Ioannis Aletras, President of Parliament, the head of the visiting delegation, The Honorable Claude Pepper; Mrs Stearns; Mrs Aletras and Ambassador Stearns.

Commerce Spring Ball and Fashion Show at the Athenaeum Inter-Continental Hotel on March 14th.

It is time to say farewell to the **Ambassador of Sweden and Mrs Iwo Dölling** and their family as they go home to Stockholm after more than four years spent in Greece. They were very active members of the foreign and diplomatic communities and Tatiana Dölling served for one year as the Honorary President of the Women's International Club. As a boat patiently awaits them here in Greece, we look forward to many return trips from them all... A warm welcome to two new ambassadors and their families who have recently presented their credentials: from Argentina, Ambassador Hipolito Paz, his wife and two children have begun to settle in, and from Iran come Ambassador and Mrs Ahmad Ajallooeian and family. We hope that their assignments will prove to be both friendly and successful.

Perhaps it would not have occurred to you to just pick up and go off to Geneva for the official **U.S. Inaugural Ball for Europe, the Middle East and Africa** - even though everyone living in any of these areas was invited. We were all foreigners there, except for those Swiss dignitaries and other invited guests who

were present. Perhaps you would come along with me vicariously...

Guests were converging from all over in honor of the occasion. The ball was set for Saturday night in the scintillating ballroom of the Noga Hilton Hotel overlooking Lake Lemna. Early arrivals discovered that toasts to the newly re-elected President Ronald Reagan and Vice-President George Bush were drunk in champagne, as old friends got together and new friends took up acquaintanceships.

So that you might catch a bit of the flavor of the event, here are some visual vignettes:

- An outsize translucent star-spangled banner dominating one side of the ballroom;
- Uncle Sam's famous top hats set at rakish angles in the center of each of the sterling and crystal-set tables;
- Smartly uniformed Marine Honor Guards carrying flags of the United States, Switzerland and the Canton of Geneva;
- Sequins and soft flowing fabrics definitely 'in' for couturier-clad ladies - with pants for evening apparently 'out';
- Ski-booted kapok-padded gentlemen transformed into suave, elegant formal dance partners;
- Large-screen projection of the film especially made for introducing the President of the United States at the 1984 Republican Convention in Dallas.


Almost 300 persons attended the ball from as far away as Jordan, Tunisia and Greece on the one side and London on the other. They came to have a good time and they did, dancing the night away to the music of the U.S. Army Band of Europe from Heidelberg, Germany, and the Geneva band "Society Five". The official guests included Mrs Madeleine Rossi, President of the City Council; Mr Robert Vieux, Chief of Protocol; the United States Ambassador to Bern and the US United Nations Mission in Geneva, Mr John Davis Lodge; as well as the American Ambassadors to Tunisia and Turkey and the Consul-General in Zurich.

To describe the occasion, we quote from the *Tribune de Genève* review: "As to the menu... filet of sea bass, Chicago roast beef, mashed Idaho potatoes, and a Chablis and Cabernet-Sauvignon... from California. Alas! But one did not come for the gastronomy; these fidgety Americans, dancing between each course and happily letting everything get cold on the plate while they warm themselves up on the dance floor! That's where our cultures differ.

Parenthetically, the trip to Geneva provided a splendid opportunity to bring greetings from former Athenians John and Marian Evans (Arthur Anderson), Doug and Anne Herdt (Hewlett-Packard) and The Honorable Etienne Vallotton, former Swiss Ambassador to Greece and his charming wife, Monique.


Unexpected opportunities such as this are all too few, so the next time someone says to you "Let's fly off for the week-end to (wherever) to attend a ball (for whatever purpose)," make sure your unhesitating response is an unqualified and enthusiastic "Yes!"

Pointers


 **MALERBA** the most preferred tights of Haute Couture. An indispensable accessory for elegant women searching for quality. **MALERBA** tights have incredible elasticity, are perfect fitting and are very resistant. Famous fashion designers such as Valentino, Armani, J.P. Gautier, use **MALERBA** tights in their shows because of the great variety of colors and designs. For




all hours of the day and for any occasion modern, active women can find many different qualities, especially a big selection of original tights for eveningwear. Imported from Italy, **MALERBA** tights can be found in selected stores.

 Athenian society attended an exclusive party last Thursday at the new disco **HIGHWAY**. Among the many celebrities we recognized were Mr and Mrs D. Savidis, Mr Leonidas Goulandris, Miss Maria Pateras, Mr Stefanos Pateras, Mr Billy Bo and Miss Natalia Hatzis. The night was a great success and as one of the guests said: "We haven't been together like this since the mid-seventies. Everybody was there." The owner of the disco is Mr Michalis Karayiannis, tel 364-7047.



 **Nights of Chios**, organized by the Chandris Hotel in Athens and held in its Fantasia Room on the 18, 19 and 20 of January, was a big success. Culinary specialties, wine and, of course, chewing gum all came from Chios. Entertainment was provided by a band and two Chiot dancing troupes. Chiot painter Nikos Yiallouris decorated the Fantasia Room and the display of the island's products.



 The Athens Hilton has a new resident manager. **Mr Emmanuel Fotopoulos** joined the Athens Hilton in 1963, and worked at the Hilton International in London before returning to Athens. In 1978 he left the Hilton hotel chain to become resident manager of hotels in Dahrán and Riyadh. He rejoined the Athens Hilton in 1982 as executive assistant manager. Mr Fotopoulos speaks English, French, Arabic and, of course, Greek.

Dimitra Vassiliou Fotopoulou

Come out from behind your desk ...and run for your life!

Thanks to the efforts of a local travel agency, employees and management of Greek and foreign companies here have the opportunity to participate now in a program designed to promote the idea of sport, team spirit and health.

For the next three months Mondial Sport, a sister company to Mondial Tours of Athens, will organize the second annual Running Corporate Challenge competition.

This is a team-running event open to employees and their bosses of corporations, organizations and institutions based in Greece.

"The idea of the Corporate Challenge came from New York in 1977. Now it is held in 12 cities throughout the United States each year. Here in Athens we were the first ones in Europe to sponsor such a competition," points out Dinos Deris, coordinator of this year's competition by Mondial Sport and a graduate of the University of Maryland.

Deris said that last year 12 firms participated in the events. "We look to double that amount this year," he added. "This is a team sport in every way and we even have social functions after the competition."

Each corporation that registers must field at least one team in three of the four competitions starting with the three-kilometer race on the Campion School cross-country course in Ekali on March 2; followed by the five-kilometer race on the Rafina "by the beach" course on March 16; the 10-kilometer run through the main town of Rhodes on April 27; and the Corporate Relays at the Athens College track in Psychiko consisting of 1500 meters, 800 meters, 400 meters and 100 meters, on May 25. All four competitions begin at 11 am.

Based on a scoring system encompassing all the races, the team winning the series will be flown, all expenses paid, to New York City by Mondial Tours in November to participate in the U.S. Corporate Challenge final which last year drew 10,000 participants.

A four-man team from the BP-Hellas firm won the first Greek Corporate Challenge last year and made the trip to the U.S.

Deris said each corporation must put down 20,000 drachmas for each four-man team to help cover entry fees, T-shirts, some transportation expenses, refreshments and prizes.

For Mondial Sport, owned by George N. Courmouzis, organizing athletic events is not new. The company became involved with organized sports in 1978 when it helped arrange the Athens Open International Marathon. Mondial Sport has the complete marketing contract and is responsible for the billboard advertising within the arena and the athletes' bids for the 1985 European Indoor Athletic Championships to be held this month in Paleo Faliron.

For further information on the Running Corporate Challenge, contact Mondial Sport at 6 Ermou St., Athens, Tel. 325-4086.



The 16th European Indoor Athletic Championships will be held March 2-3 at the recently completed Palais des Sports facility in Paleo Faliron, situated between Athens and Piraeus and across the street from Karaiskakis Stadium and the electric train station.

The new indoor stadium, with a 200-meter running track with five lanes, has a seating capacity of 11,500 spectators for track and field events and 16,000 people for other sports events.

Some 200 athletes, both men and women, the best in Europe, will be competing with 33 nations represented.



Squash is not some sort of Hungarian food. It is a racket game played in a four-walled court and very popular in such countries as England, Sweden and Pakistan.

In Greece, squash has a solid following of at least 150 athletes in the Athens area with most of them members of the Athens Tennis Club near the Temple of Olympian Zeus (Tel. 922-3240) which has three squash courts. There are also two courts at the Hobby Center in Halandri and one in a private club in Politia.

"A few dedicated individuals have helped keep the sport alive in Greece," says Costis Vranas, president of the squash division of the Athens Tennis Club. "We are part of the Tennis Federation right now, but hopefully in the future we will be strong enough to have our own federation."

Vranas said the Greek Open Championships, one of the top competitions in Europe, will be held at the Athens Tennis Club in June with many of the top squash players in the world participating. Last year the competition was won

by Britisher Philip Kenyon who is ranked among the top ten players in the world.

Despite the lack of participation in squash, basically due to lack of courts, Greece ranks tenth among 20 European countries that play the sport. England is the Number 1 team followed by Sweden.

Greece has three international squash stars, Nikos Kouremenos, Nick Moustroufis and Panagiotis Vasiliou, who will make up the team for the European championships in Spain April 5-7. Other members of the Greek National Team are Pericles Nomikos, Pavlos Pavlidis, Dimitris Silizas and Costis Nomikos. Vasiliou was the individual Greek champion last year.

The complete program of the events: Saturday, March 2

10:00 am	60m hurdles	women	trials
10:20	60m	men	trials
10:40	800m	women	trials
10:55	800m	men	trials
11:00	long jump	women	finals
11:15	400m	women	trials
11:30	shot put	women	finals
11:35	400m	men	trials
11:55	60m hurdles	women	semis
12:10 pm	60m	men	semis
12:20	200m	women	trials
12:40	200m	men	trials
1:00	300m	women	semis
2:50	Opening Ceremony		
3:15	high jump	men	finals
3:30	1500m	women	semis
3:50	1500m	men	semis
4:10	400m	women	semis
4:30	400m	men	semis
5:00	300m	men	semis
5:40	800m	women	semis
5:40	triple jump	men	finals
5:50	800m	men	semis
6:10	200m	women	semis
6:30	200m	men	semis
6:50	60m hurdles	women	finals
7:00	60m	men	finals

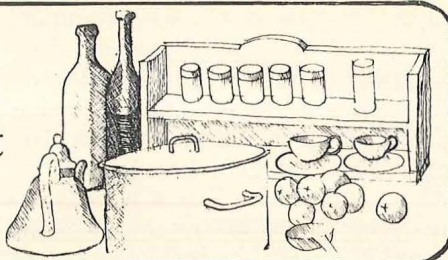
Sunday, March 3

10:00 am	60m hurdles	men	trials
10:00	long jump	men	finals
10:30	60m	women	trials
10:30	shot put	men	finals
11:15	60m hurdles	men	semis
11:30	60m	women	semis
1:30 pm	pole vault	men	finals
3:30	high jump	women	finals
3:45	3000m	women	finals
4:00	200m	women	finals
4:15	200m	men	finals
4:30	1500m	women	finals
4:50	1500m	men	finals
5:10	800m	women	finals
5:25	800m	men	finals
5:40	400m	women	finals
5:55	400m	men	finals
6:15	3000m	men	finals
6:35	60m hurdles	men	finals
6:50	60m	women	finals
7:15	Closing Ceremony		

food

A New Look at Lent

by Vilma Liacouras Chantiles



Lent is back again but without the fasting woes of childhood in the days before peanut butter, margarine and the world's most exotic vegetarian dishes.

Fasting means different things to various groups. Webster defines it as abstaining from all or certain foods. For Mahatma Gandhi, fasting meant total abstinence except for water. When he fasted, the message carried from India all the way to England.

For the Orthodox, fasting means preparing for Holy Communion by physical self-denial and spiritual self-examination. The physical fast, abstaining from all animal foods and animal products, may run from the entire Lenten period before Easter (and other major holidays) for the purists, to as little as one day for the elderly, children and the impatient. As a youngster, I belonged strongly to the latter category. The wailing could be heard all over the neighborhood. "No milk? No chops, bacon, chicken, butter, eggs, mayonnaise? No pudding, cookies, cakes, cheese?" Sheer agony to live one day without any of these.

Despite the grumbling I remained an Orthodox, intrigued by the *chriso dondaki* (little golden tooth) my uncles promised would be mine on Communion Day. I'm still waiting, still believing.

But now Lent is too much fun to mean self-denial. I could live all year on the Hellenic *sarakostiana* dishes (see *The Athenian*, March '80, '81, '82). Or for a much spicier flavor, how about a Cajun casserole with shrimp and vegetables livened by Hot Pepper Sauce? Peanut butter and honey is delicious on homemade bread, toasted, with a cup of spiced tea. Any meal is superb climaxed with seasonal fruit of fine flavor. Margarine can be substituted for butter in almost any cake or cookie recipe. For a more distinctive substitute, try tahini in the Tahini Snacks that follow.

Shrimp, Cajun style

A tantalizing casserole usually made with pork and chicken* with shrimp as an optional addition. It is quicker and lower in calories with just the vegetables and shrimp, and vividly colorful, delicious over rice.

- 2 tblsps vegetable oil
- 1 large onion
- 2 cloves garlic
- 1 small stalk celery, chopped
- 1 green pepper, chopped
- 1 red pepper, chopped
- 3/4 lbs okra, trimmed
- 2 cups fresh or canned tomatoes, chopped
- 2 small bay leaves
- 1/2 tsp thyme
- 2 whole cloves
- 2 fresh chili peppers, chopped, or
- 1 tblsp Hot Pepper Sauce (see below)
- 1 1/2 lbs shrimps, cleaned
- salt and pepper, to taste

Heat the oil and saute the onion, garlic and celery until soft, about 3 minutes. Add the peppers, okra, tomatoes, spices and chili peppers or pepper sauce. Cover and cook 30 minutes, stirring occasionally. Stir in the shrimp during the last 20 minutes and cook until shrimp and vegetables are tender but not overcooked. Taste and add more seasonings until just right. Serve warm on steaming rice. Serves 4.

* If you want to try it with meat, use 1 pound (500 grams) lean pork, cut into chunks and 4 chicken breasts, cut into squares. Cook the pork with enough water to almost cover 45 minutes before adding the vegetables and chicken, which cook more quickly. If using shrimp, add them 10 minutes later.

Hot Pepper Sauce, Creole style

The many variations of this hot sauce have one thing in common - fiery chili peppers. It is *hot*. A little goes a long way and it stores well in the refrigerator. Add small dashes to soups and stews for instant peppery flavor. I used small Italian chili peppers but any variety will be effective.

- 12 small dried or fresh chilies, seeds removed, chopped
- 1 shallot or half a small onion, minced
- 1 large clove garlic, minced
- 1/3 cup spiced vinegar (see below)

Combine chilies, shallot or onion and garlic in small pan. Add enough water to cover and simmer until water has almost evaporated, about 10 minutes. Turn into blender and add vinegar. Whip until thin and smooth. Store, covered, in refrigerator. Makes less than 1/2 cup.

Spiced Vinegar

To 1 cup white or other vinegar, add 4 whole cloves, 5 allspice whole, pinches of mace, salt, sugar and celery seed or minced celery, 1/4 tsp mustard seeds and 1 tblsp brandy

Combine vinegar, spices and brandy in jar with cover. Shake. Store 3 weeks before using. Strain. Makes 1 cup.

Tahini Snacks

Tahini is an emulsion made from sesame seeds and has become very popular among health food enthusiasts. It is also an important ingredient in the superb *Baba Ghannouj* (Arabic eggplant puree) and *Hummus* (spicy chickpea puree). It is readily available in Greece and in other countries in Greek and Middle Eastern specialty stores. These snacks are chunky and wholesome, great for lunch bags and afternoon fruit snacks.

- 1 cup tahini
- 3/4 cu sugar
- 1 tsp vanilla extract
- 1 tblsp brandy
- 2 tsps ground cinnamon, large pinches of ground allspice, cloves and nutmeg
- 2 cups flour
- 3/4 tsp baking soda
- 3/4 tsp baking powder
- 1 cup fruit juice (orange and pineapple are fine)
- 1 cup walnuts or other nuts, unsalted
- 1 cup raisins, currants or other dried fruits

In an electric mixer preferably, beat the tahini for 2 minutes and gradually add the sugar, vanilla, brandy and spices. Mix together the flour, baking soda and powder. Add alternately to batter with the fruit juice. Stir in the walnuts and raisins or dried fruits. Drop by teaspoonfuls onto cookie sheets. Bake in 375° F (190° C) oven for 12 to 15 minutes until ruddy-colored. Cool on racks. Makes 6 dozen.

* Tahini usually separates with the oil on top. Mix with spoon before measuring it. Also, the above recipe may be baked in a flat pan and cut into squares when baked, but baking time will be about 10 minutes longer.

Arrivals
and
Cancellations

Several foreign banks are retrenching, inducing staff to leave, closing branches, and planning to limit services – due to the combined squeeze of new, restricting government laws and decrees and maneuvers of the bank union.... The long-empty Fix brewery on Syngrou Avenue now looks as the site and shell of the much-talked about convention center of Athens.... Yacht broker Michael Ghiolman may finally yield to pressure from his many friends and associates and run for Parliament in the forthcoming elections.... In his yacht business, Michael, who doubles as the consul of Malta and Togoland, has acquired two 42-foot yachts, naming them *Moussaka* and *Sahlamara*.... In case you didn't know, purchase of a license to operate a taxi in Athens can cost as much as \$50,000.... It may be no wonder they like to double-up fares.

That flurry of excitement generated when one local hotelier started to make plans to bring Michael Jackson over to Athens for a concert dropped very suddenly when fee and other costs began being calculated.... The proposed Rock Festival of Athens (following the Paris celebration of same this summer) being sponsored by the government may not include the hot group Police (with Sting), which is the "star" attraction of the festival in Paris, for the same reason Jackson won't make it here.



Philip Modenos, all of five years old, made his theatrical debut playing the son of diva Jenny Drivala (his real mother) who sang the lead role in the Bellini opera *Il Pirata* in Italy. Jenny's career is zooming along with the latest news from Beverly Sills who has signed her to perform with the City Center

Opera of New York. Coincidentally, John Modenos, Philip's father, made his operatic debut opposite Beverly Sills with the same company.... Nikos Kambanis, the prolific comic playwright who currently has three shows on the Athens stage (he's been called the "Neil Simon" of Greece), is working on a TV series despite what he describes as "niggardly rewards" from that medium. Nikos has had the incredible number of 65 plays produced in the last 13 years.... Fresh from her showings in Geneva and Rio de Janeiro, artist Niovi Tzallas (spouse of Reuters' bureau chief Neo) is having a one-woman exhibition at St. Paul's Cathedral Gallery in London this June.

The inaugural Olympic Airways flight to Australia provided a double emotional experience for MP Theodore Stathis who was with the official government party. At Sydney Airport he was met by a cousin he hadn't seen in over 30 years. Then at Melbourne Airport, a school chum from childhood days in Larisa greeted him. Both had read of Stathis' participation in the inaugural flight in the local press.... In turning down two offers to switch from the Associated Press to Reuters, Kerin Hope missed out on becoming the only person we've ever heard of to have worked with all three major wire service news agencies. Kerin was with UPI when AP hired her away.

Demo tapes for a musical stage production of Jane Austen's *Pride and Prejudice* have been completed by Jennifer Courcouli (book and lyrics) and Prof. Kostas Kourmoulis (music) in the wake of a new surge of popularity for the 19th century author... For the uninitiated, Jennifer is a published poet of note and the professor, who has had his own local radio program for the past three years, has a catalog of compositions to his credit.... Derek Nimmo, who produced *See How they Run* at the Athens Hilton (and *A Friend Indeed* earlier) is an ambitious man – he now plans to bring four productions a year to the Greek capital. They would be part of a fulltime traveling troupe... The Smurfs (known as "The Strumfs" in Greece and Germany) have the hottest-selling children's album ever in Greece, according to Sol Rabinowitz of CBS Records. Album is based on the TV show characters.

Among current visitors is William Hall, who gave up a flourishing career as a professional pall bearer to become a film critic. (Do the jobs have much in common?) William also wrote the "authorized" biographies of several film stars, including pal Michael Caine....

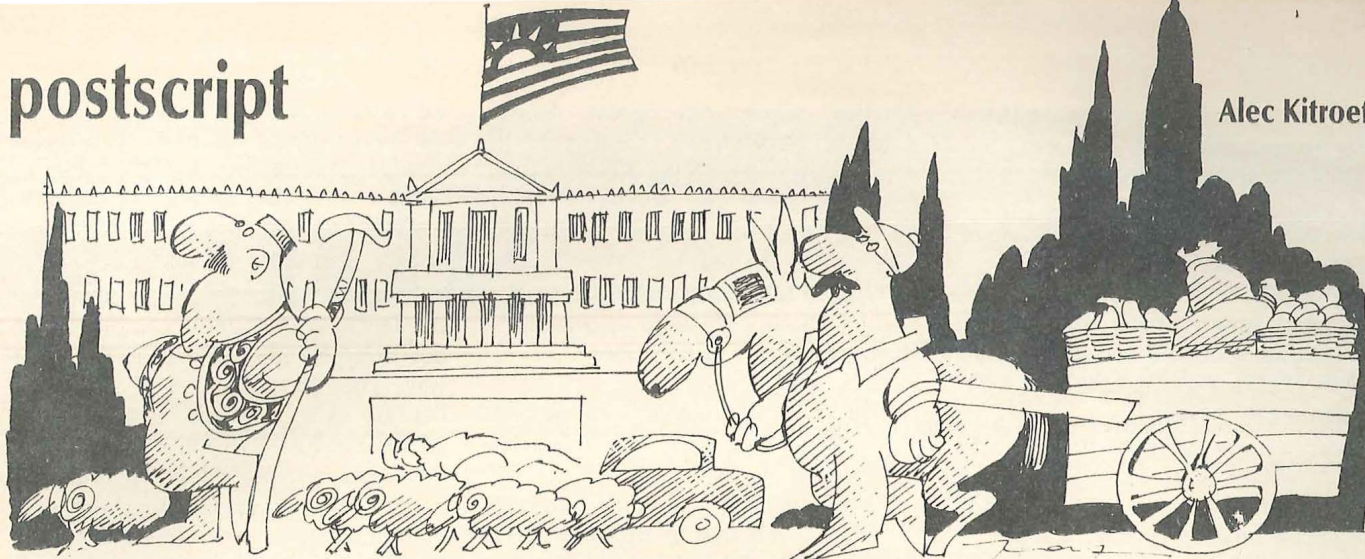


In case you never knew, Mariana Toli, who performs every Friday at the Athens Hilton supper club and starred in local stage productions of *Annie* and *Irma La Douce*, is a graduate of the University of Kentucky (but without benefit of the "kaintuck" accent, thank you).

Incidental Intelligence: The proper name of the head chef at the Red Dragon Restaurant is Ang Tit-Leng, which is Chinese for "red dragon". In this instance, the restaurant came before the chef.... Did you know that the heart of Anthony Benaki, in whose former residence is housed the Benaki Museum which he founded, is walled up in the building, at his request?

When charming Carlos Maria Gil, head of the Tourist Promotion Board of the Costa del Sol, visited Rhodes for a busman's holiday, he was a bit flabbergasted when one female greeted him with, "My, yours is the healthiest moustache I have ever met.".... That National Tourist Organization sticker "Smile – it's contagious" is an outright copy of a similar one of the Costa del Sol of a few years' vintage.... One reason it's difficult to catch up with John O' Shea, g.m. of the Athenaeum Intercontinental, is that as regional VP of the Gulf region operations for ICH, he's on the road constantly.

Designer Arminio Lozzi is one busy gent, and one who is quite in demand. Currently he is employed on projects for four different Greek ship companies to refurbish, update and reconceive the decor on six ships. In addition, he has assignments on the Cyprus Hilton, Istanbul Hilton and Nile Hilton, as well as the Rodos Bay on that delightful island.... One local distiller had a reception to celebrate his decades-long collaboration with a local designer, and the guests showed a bar preference strongly away from the host's products.... The latest hotel guest "lifting" story to reach us comes from the Imperial Blackpool Hotel (in the U.K.) which reports the "loss" of 43 color TV sets over the past 18 months.... If they were taken by visiting Greeks, Customs here got 'em for sure.



Antonis Kalamaras

Brave New World

After seeing the 1960 movie *The Time Machine* on television the other day, I went to bed and had a strange dream. I dreamt I was in a similar machine right in the middle of Syntagma Square, fiddling with the controls.

I pushed the advance lever forward and the machine sprang to life. It whirred and rumbled and made outlandish noises as the little numbers in the date window fled by. Then I pulled the lever back and brought the machine to a stop at the date of March 25, 2035 – 50 years in the future.

The first thing I looked at was the parliament building. It did not look very much changed, except that it seemed somewhat grey and dilapidated, with some of its windows broken and patched up with masking tape. Then I noticed there was something different about the flag flying from the tall mast above the building. It looked like the Greek flag with its blue and white horizontal stripes, but instead of a white cross on a blue ground in the top, left-hand corner, there was a white PASOK sun on a green ground.

“Good grief,” I thought to myself, “that looks extremely ominous!”

My gaze wandered to the left at the row of hotels on King George Street. They were still there, some of them looking very much the worse for wear, but I was puzzled by the signs above them. The ‘Megali Britannia’ had become the ‘Megali Albania’, the ‘King George’ had become the ‘Georgios Papandreou’ and the ‘Meridien’ had become ‘The Peoples’ Center for Social Tourism’.

I whirled round to look at the rest of the square. All the buildings I knew were there, looking very much in need of a fresh coat of paint and all of them covered with streamers and banners bearing green and red-painted slogans. Gone were the familiar neon signs advertising the airlines, the oil com-

panies, the insurance firms and all the other enterprises that had helped to brighten the night sky of the metropolis.

The slogans read: “Long Live the Democratic Republic of Greece and Albania”, “Be watchful – our enemies are all around us”, “We are the last outpost against bourgeois capitalist reaction – let’s keep it that way!”

I was appalled. What on earth had happened to the country in 50 years? I looked around at the rest of the square. There was something peculiar about it that for a moment I couldn’t quite explain. Then I realized that although it was ten o’clock in the morning, there was hardly any traffic to speak of. More strange, among the ancient and battered-looking cars that were moving, there were horse-drawn carts and even a small herd of goats.

The 25th of March was the day of the Independence Day celebrations – the splendid military parade with the head of state taking the salute from the podium in front of the Tomb of the Unknown Warrior. The crowds should have been in place, lining the route and watching from the windows and balconies all around. But there was nothing.

I got off the machine and saw a gaunt and seedy-looking man looking at me with a flicker of interest in his apathetic eyes.

He looked almost 70 so he must have been in his teens 50 years before.

“What is that machine? Is it a new kind of farm tractor produced by the Peoples’ Socialized Agricultural Machinery Cooperative?” he asked.

“No, it isn’t,” I said. “It’s a time machine, but before I tell you more about it, would you please explain a few things to me because I’ve been away for a long time and I’m a bit out of touch.”

The man looked at me suspiciously.

“You look different,” he said, “and your clothes look different. Old-

fashioned, but good quality material. You’re not a spy are you?”

I assured him I was not.

“Whom would I be spying for, anyway? We’re not at war are we?” I asked.

“No,” he admitted, “but we have enemies all around us, ready to invade us and overthrow our Democratic Republic.”

“Like who?” I insisted.

“Like the Yugoslavs and the Bulgarians in the north, the Turks in the east, the Italians in the west and the Egyptians and Libyans in the south.”

“All those are our enemies?”

“Of course. Don’t you listen to the President’s speeches? Where have you been all this time? Don’t you know what’s going on?”

“Look here, my friend –” I thought at this point that I would have to explain to him about my time machine, but then I realized he probably wouldn’t believe me and would insist that I was a spy. So, instead, I said to him:

“If you must know, I had a very serious accident and I’ve been in a coma for the last twenty years. I’ve just come out of hospital and I really don’t know what’s been happening in that time. I’d be very grateful if you’d fill me in. Come, let’s sit at that café and I’ll treat you to a coffee.”

“Coffee?” he asked, “what’s that?”

I stopped short. Were things really as bad as all that?

“What do you drink at cafés?” I asked warily.

“Mountain tea or camomile. Sometimes carob juice.”

“Okay, let’s have some carob juice.”

We sat down at the café in the middle of the square and ordered the carob juice. “What kind of an accident did you have?” my new-found friend asked. “Were you working on the Great Wall of Northern Thrace? I heard that there were many fatal acci-

dents among the workmen when it was built because the contractors were left-overs from the evil days of capitalism and used low quality cement, causing many sections of the wall to collapse on unsuspecting workers."

I wasn't going to argue with that so I said: "Yes, in fact, that's exactly how I was injured. Now tell me, today is the 25th of March. Why isn't there an independence day parade?"

"Oh, we stopped celebrating the 25th of March long ago. You see, it was connected with the Annunciation and priests holding up flags and swearing in the fighters of the 1821 revolution who were all reactionaries anyway. No, there was no room for that sort of thing in our new order. We celebrate on October 18th instead - the day our great party won its first elections in 1981."

"I see," I said, "this explains the PASOK emblem on the flag." I pointed to the parliament building.

"Yes, he nodded, "isn't it pretty?"

"Now tell me, what about our alliances and affiliations? Are we still a member of NATO?"

"Oh no. We left NATO in the early

nineties when our great leader, Andreas Papandreou, God rest his soul, quarrelled with the American Defense Secretary and personally threw all the nuclear weapons stored in Greece into the sea."

"What do you mean, personally? Did he actually lift them up and throw them over a cliff or something?"

"Yes."

"But that's impossible," I protested. My friend shrugged. "It's in our history books," he said.

"What about the Common Market?"

"Oh, we left that at the turn of the century." He leaned over and whispered in my ear. "We were told at the time that the EEC was an uneconomic proposition for the country but I suspect the other members got fed up with giving us funds for regional development which we used to build earth-works and other defense installations on Chios, Mytilene, Samos and Rhodes. It didn't help us much either, because the Turks took those islands anyway."

"What!" I exclaimed. "The Turks have occupied our islands?"

"Yes," he said, "It happened after

we declared a closed economy, cut all our links with the rest of the world and formed a federation with Albania in 2020."

"And didn't we fight?"

"Oh, we fought all right, but nobody had thought of leaving any openings in the Great Wall of Northern Thrace so our army couldn't attack Turkey that way. The navy had no fuel to sail on because of a computer mixup and the air force suffered crippling losses when its Albanian-manufactured fighters engaged Turkey's up-to-date American-built aircraft."

"Good God," I gasped, "and what's happened to the population of those islands?"

"Oh, they're doing a booming trade with tourism. You see, when we closed our borders, all the tourists who used to come here went to Turkey."

"I see," I said. "And I suppose it's no use my asking about Cyprus, is it?"

"You mean Kibris?" he asked.

That was when I woke up from my dream and realized I had been through a nightmare that, touch wood, could never come true.

classifieds

Cost: 700 drachmas all inclusive for a minimum of 15 words, 15 drachmas each additional word. All ads must be prepaid by cash, check or money order.

DOCTORS

WILLIAM MELACHRINOS M.D.U. of N.Y. Athens Towers. Hours 9:00 a.m. - 2:00 p.m.; 6:00 - 8:00 p.m. Office tel. 770-0329/779-6017. Home tel. 724-6125/897-0177.

CHRISTOS N. KOUTSIAS D.D.S.

Restorative Dentistry

F. Instructor Georgetown Univ., Washington, D.C., P.G. in Crown-Bridge and Occlusion Loukianou 19, Kolonaki Square.

Telephone: 729-0081

SERVICES

WHEN YOU NEED INFORMATION ON ANY SUBJECT... ASK US! Local and world-wide. Addresses of companies and individuals. Where to find a certain product or service. Memorable vacations (ballooning, unique cruises). Tax and corporate laws (Europe). Real estate (Europe and the U.S.A.). Where the jobs are (internationally). Write Y.I.S. (Your Information Service) Knossou 45, Ano Glyfada, Athens. Telephone 9614-364 from 8-12 am. Companies or individuals may list their product or services with us.

ARCHITECT, with innovative ideas for design, consultation and supervision. With U.S.A. training and Greek license. 894-0827 9:30 am-5pm.

REMOVALS

INTERDEAN HELLAS LTD - Specialise in Household removals, Air/Sea Freight, Auto/Pet shipping, Customs Clearing, 21 offices in Europe, Agents World-wide. Ph.: 961-1212 for a free estimate.

MOVING LOCALLY WITHIN GREECE? Years of experience in household removals. Do it with INTRA Movers Ltd. For estimate without obligation Ph. 652-2429 (8am-6pm) or 651-0474 (6-10pm).

PERSONALS

GURDJIEF OUSPENSKY CENTRE now accepting students Tel.: 813-2262.

LESSONS

GREEK LESSONS to foreigners by experienced and qualified teacher (English and German speaking) Tel: 360-2359, 364-1938, 8-9 am and 3-5 pm.

LEARN GREEK! Join our courses in modern Greek for English-speaking adults at all levels right in the centre of Athens. We begin on March 11. Zacharopoulou Language Institute, 1 Mavrokordatou St. (off Acadimias). Tel 360-0478, 363-5793.

TURKISH LESSONS by qualified teacher, tel. 360-4187

THE AEGEAN SCHOOL Paros, Cyclades

Personal instruction in English - since 1966
Painting • Drawing • Printmaking • Photography • Art History • Creative Writing

Please write for catalogue

HOME AUTOMOTIVE

Are your parents and friends tired of searching for your parts? Try us! All U.S. and U.S. specification foreign car parts. Immediate service to APO/FPO only. Checks, VISA, MasterCard.

For information or to order, please write: Home Automotive Products, 5204 72nd Street, Lubbock, Texas 79424 USA.

FAMILY THERAPY

NORA CHARITOS, PhD. Individual Marriage and Family Therapy, Kifissia. Clinical Member of AAMFT. Tel: 808 3120.

FOR SALE

AT OLD PENDELI, 7 Lontou Street, 1,000 sq. m. property abounding with pine trees, beautiful view, adjacent to Observatory. Call 982-2805.

FOR SALE AT ASTERIA, GLYFADA, 300 meters from the sea. A property with a semi-finished building suitable for offices or apartments. Shown by appointment by owner. Telephone Mr. Papadopoulos at 9813-507 between 1:00 and 4:00 pm. Price 15,000,000 dr. No agents.

VALUABLE PERSIAN CARPET 8 x 11 ft. and variety of antiques, china, paintings etc. Call 982-2805.

the newsstand

The best selection of English paper-backs in Kifissia

36 Kiriaz Str., Kifissia, tel. 8080-461

THE ATHENIAN guide

Where to go... what to do

focus • music • dance • drama • museums • sites • tourist tips • sports • matter of taste • restaurants and night life

focus

art

The Pinakothiki and the Canadian Embassy are co-sponsoring a major retrospective of Canadian landscape painting over the last 70 years. **The Canadian Landscape** show is made up of paintings from the Firestone Art Collection of the Ontario Heritage Foundation in Ottawa and is made available through the Canadian High Commission in London.

Work by 33 artists representing Atlantic Canada, Quebec, Ontario, the Prairies and the West Coast traces the development of painting in Canada between 1912 and 1982. Among the earliest painters represented are members of the Group of Seven. Encouraged by the new nationalism of Canada at the turn of the century, members of this group abandoned traditional European styles in favor of something more particularly Canadian.

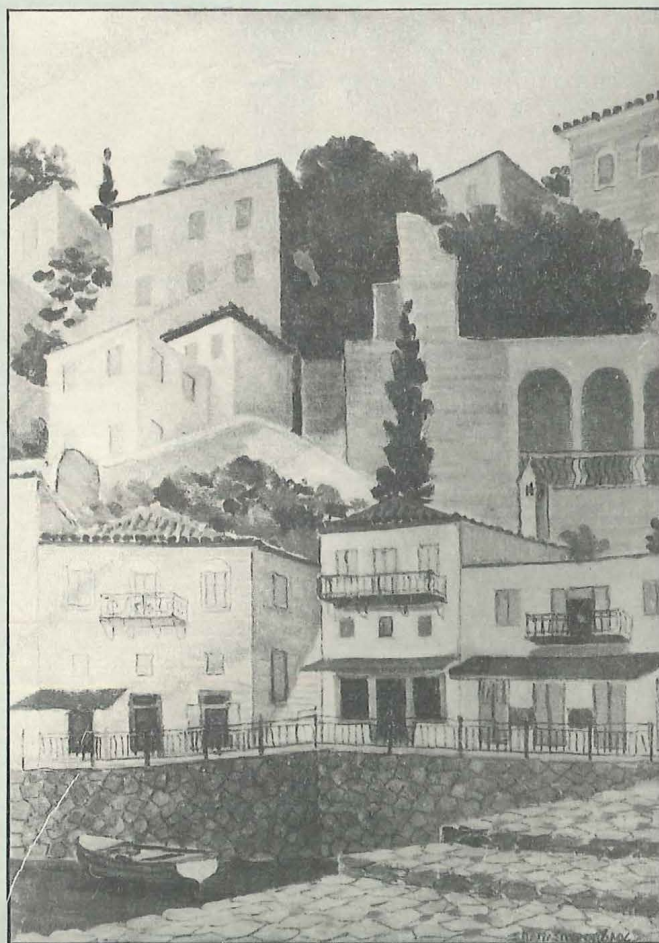
Other Canadian styles and schools will also be exhi-

bited at the Pinakothiki from March 4-31.

Landscapes by **Nikos Akri- vos** will be exhibited at Nees Morpheus until March 6. Akri- vos, who was born on Skiathos in 1946, has had five one-man shows and has participated in numerous group exhibits. The uncanny thing about his landscapes is that they resemble, in a sense, human portraits.

Astrid Kokka is a German who studied graphic arts at the Heiligendamm Art School and painting at Hochschule für Bildende Künste. In 1965 she came to Greece for her first one-woman show and has lived here ever since. For a more detailed critique of Kokka's work, see *Gallery Rounds* in this issue.

Katya Mitropoulou is an artist of wide range. She studied interior design at the Doxiades School under Spyros Vassiliou, but soon branched out into painting, ceramics and photography.



Oils by Sotiris Papaspyropoulos at Diogenes until Mar 13. See listings



A Venetian engraving of Corfu (exhibits)

Hydrohoos will host an exhibit, entitled *Cities-Time-Memories*, of her ceramic works from March 4-21.

Paradise Lost, Paradise Re-gained is the name of the show by 14 modern American artists at the Dimotiki Pinakothiki, held in cooperation with the American embassy. Each artist has contributed two works. The theme of the exhibit, which runs from Mar 22 until the end of April, is mankind's alienation from technology



Painter Vassilis Kypraios at Medusa from Mar 11 - Apr 11. See listings

and the hope of regaining Paradise.

Twenty-five works by the well-known painter, **Antony Apergis**, will be exhibited at Aithousa Tehnis Iakinthos from March 18 - April 6. The show, entitled *Memories*, is notable because it is composed of the artist's most, surrealistic works.

Galerie Kourid is holding an important exhibit of **Theofilos'** work until March 30. Six large-sized frescos, four icons of saints and a portrait of Androutsos will be shown to the public for the first time. After March 30, the exhibit will be transferred to the gallery's new address at Vassilisis Sophias 16, where it will then re-open on April 2 and run till the end of the month.



The Penn Glee Club at Athens College on Mar 4 and 5. See listings.

AFI is exhibiting the work of some very interesting and talented artists this month. Dutch ceramicist **Sjoera Siebers** is holding her first show here in Greece until March 13. Sie-

bers has spent many summers on Crete and other places in Greece, consequently her work has a strong touch of Greek light



Maria Callas and Giovanni di Stefano

and color.

From March 18 to 30, the gallery will be showing the work of three young Greek jewellers. **Vangelis Polyzos** works in bone and horn often adding metal.

Sometimes working with iron tubes to form bracelets **Erato Boucoyannis** also works in silver and brass using inlay techniques

and stones. **Daphne Krinos**, who also works in the more traditional metals of gold and silver, derives her inspiration from the new metals of niobium and titanium.

Aithousa Tehnis Psychikou is hosting two very interesting shows this month. **Gavrilos**, a painter who graduated from the School of Fine Arts in 1983, is currently mounting his first one-man show. Gavrilos studied design with D. Mytaras and painting with D. Kokkinidis while at the same time studying set design under V. Vassiliadis. His exhibit will end on March 6.

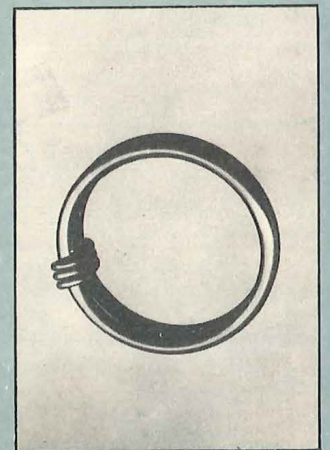
music

The Goethe Institute has planned a rich musical program for this month. Two

concerts, by **Ensemble 13** and **Stella Gadedi and Katerina Ktona**, are being given within the framework of the European Year of Music. Ensemble 13 is conducted by Manfred Reichhart and will perform works by Bach on March 1, 8:30 pm. Flutist Stella Gadedi and harpsichordist Katerina Ktona's program on March 3, 8:30 pm includes works by Bach, Scarlatti and Handel. On March 19, 8:30 pm the **Trio Belaros** will perform pieces by Haydn, Beethoven and Brahms.

An impressive group of Greek performers will give a **concert in memory of Diana Economidou and Kenneth Whitty** at the British Council on Thursday, March 28 at 8 pm. Performers include the duo of E. Asimakopoulos and guitarist L. Zoi, mezzo-soprano K. Kopanitsa, pianist Danae Kara and guitarist K. Kotsiolis.

Tenor Giuseppe di Stefano, close friend of Maria Callas, cancelled a singing engagement in order to chair the International Judges Panel in connection with the **Maria Callas International Musical Competition**, sponsored by the Odeion Athenaeum from Mar 9-17. The competition encompasses piano, three forms of song: opera, oratorio and *lieder*.



A ring by Erato Boucoyannis at AFI (art)

exhibits

The Museum of Greek Folk Art in cooperation with the Peloponnesian Folkloric Institute is presenting a show entitled **Greek Women's Clothing: Then and Now**. First displayed in Nafplion by the Peloponnesian Folkloric Institute to celebrate its tenth anniversary, this collection of women's clothing traces the popularity of various styles in Greece, starting with the very sexy look of Aegean civilization circa 1500 BC – full skirts,

is being held at the Athens Exhibition Center until March 5. The show will include 90 exhibitors of photo and video equipment.

Parallel activities include two photographic exhibits. David Em, in *Digicon*, creates surrealistic visuals using computer screens as canvas. *Paris of the 1930s* by Lucien Aigner features 75 black-and-white photographs which document the political and social climates of the period. In addition, there is an exhibit of old-fashioned

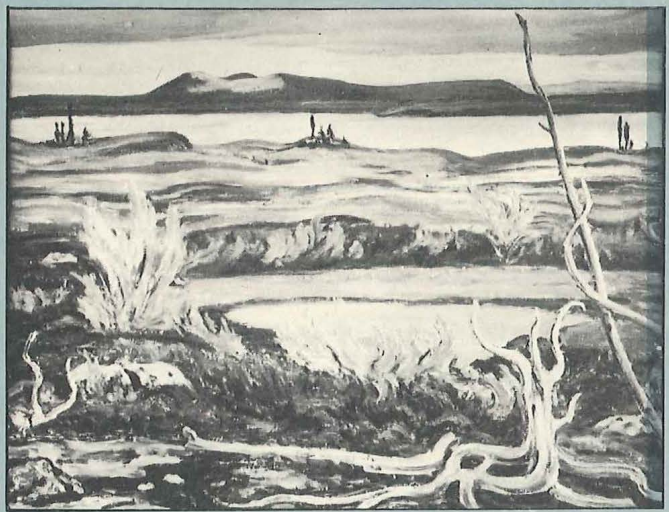


Yiannis Maillis exhibits photographs at Skoufa. See Listings.

the Athens College Theatre on March 30 under the joint auspices of the British Council and the Athens branch of the International Theater Institute. No words are spoken by the performers as they present startling images on stage in a show call *Charavari*. You see, they are all acrobats, circus performers and mime artists. Tickets are 500 drs.

Frinihou 14, once used for storing wood, into the new home of his **Theatro Tehnis**. The principal decorative motif is, of course, wood.

The theater opened last month with *The Theater, Actors, and the Audience* (To Theatro, Theatrini, Theates), a collage of excerpts taken from Greek and foreign plays, including works by Shakespeare, Ben



"The Canadian Landscape" at the Pinakothiki (art)

narrow waists and form-fitting bodices which exposed the breasts. The exhibit will run through April.

The second international **Photopia-Videon '85** show

cameras called *Photographica*, a photographic posters exhibit, a photo workshop, seminars and a series of video and cine shows. For further information call Moressopoulos and Associates at 363-5024 or 363-5096.

A selection of gravures and documents, on loan from the Corfu Reading Society, will be displayed at the Athenaeum Inter Continental as part of its **Corfu Food Festival**. Chef Dimitris Yiorgoulas of Corfu's San Stefano Hotel will be overseeing the kitchens from March 14-23. For further information and reservations telephone 902-3666, ext 8664.



Traditional dress of Sifnos circa 1930 (exhibits)

theater

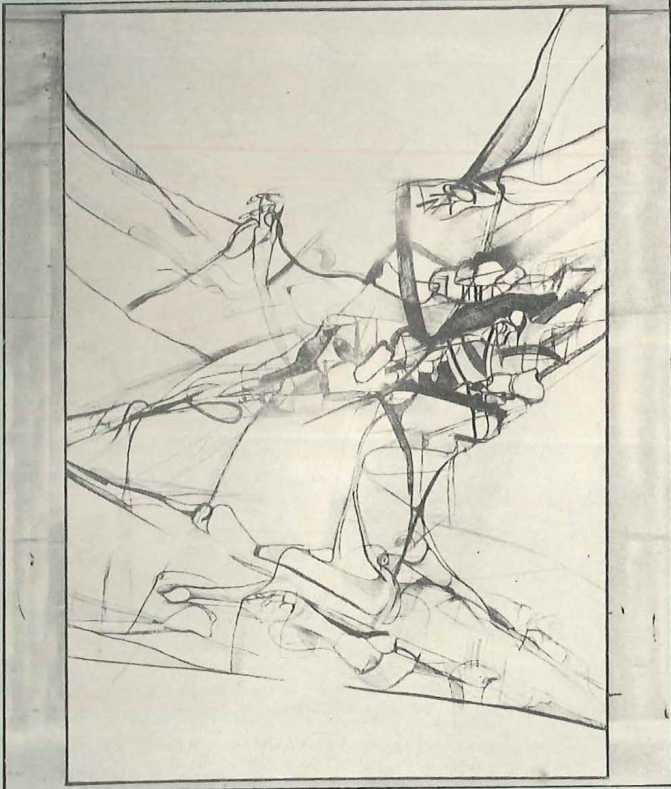
An entirely different type of theater company called **Trickster** will perform at



Ceramics by Katya Mitropoulou (art)

Plaka has become richer with the addition of another theater in the area. Karolos Koun has converted an old building, at

Jonson, Tennessee Williams, Euripides and Dimitrios Vyzantios. Yorgos Lazantis, the director, is one of the 25 actors per-



Gavrilos' first one-man show (art)

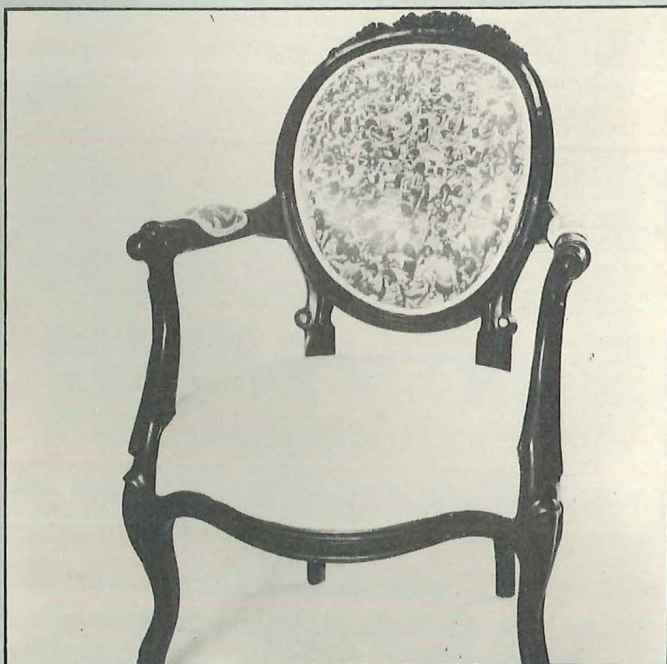
forming in this work. Call 322-2464 for information.

film

The Athens Centre will present a series of films by leading Greek film directors as part of several events scheduled to celebrate the selection of Athens as the cultural capital of Europe. Programs begin at 8:30 pm with

introductions by cinephile B. Samantha Stenzel. Discussions will follow with the possible participation of directors.

Nikos Koundouros' sensitive neo-realistic film, *Magical City* (1954) starring Yiorgos Fountas, Margarita Papayiorgiou, Manos Katrakis and Eleni Zaferiou will be presented on Fri, Mar 8. Koundouros'



Architects / Interior designers Kriton Zortzos and Panos Papamarios are exhibiting at Gallery F prototypical art in forms of objects whose harmony is upset by the use of stick-ons See Listings



Acrylic by Antonis Apergis (art)

first feature is a moving drama set in post-World War II Greece about a young truck driver whose love for a young neighbor is complicated by pressure from the underworld.

Feature-length documentary by Manolis Yamala-

largest bank in Austria. Among his other accomplishments, Dr Androsch can list a term as chairman of both the OECD and the IMF Interim Committee. For further information and reservations call the CPRI at 724-8289 or 724-8290.



K. Kapelonis, H. Sozos, L. Georgakopoulos, M. Katsiadaki and L. Dimitrakopoulou, (l-r), part of the cast of "Theatro, Theatrini, Theates".

kis entitled *In Athens* on Fri, Mar 22.

B. Samantha Stenzel

lectures

The former Austrian Minister of Finance will give a lecture, sponsored by the Centre for Political Research and Information (CPRI), entitled **Can Socialism and a Free Market Economy Coexist?** at the Grande Bretagne on March 19. Dr Hannes Androsch is currently the chairman of the Creditanstalt Bankverein, the



An important exhibit of Theofilos' work at Kourd (art)



The Leda Trio: violinist Peter Campbell, pianist Katherine Thompson and cellist Barbara Grunthall at the British Council on Mar 6. See listings

notes

Athenians are being treated once again to **free tours** of the city's museums and archaeological sites by the mayor's office for the fourth year in a row. The tours, which are conducted in Greek, take place every Sunday at 10 am until April 28. The following museums and sites will be visited: the Acropolis, the Archaeological Museum, the Byzantine Museum, the Ancient

Agora, the Benaki Museum, the Dimotiki Pinakothiki and different sites throughout Plaka. For information telephone 324-3023.

The British-Hellenic Chamber of Commerce is organizing its first **Annual Spring Ball** under the patronage of the British Ambassador, Sir Peregrine Rhodes, at the Athenaeum Inter-Continental on March 14. Cocktails begin

at 8:15 while dinner will be served at 9. Yiannis Tseklenis will unveil his Summer '85 collection during the evening. Besides the fashion show there will be a raffle with plenty of prizes. Dancing to the live orchestra will continue till 2 am. Price per person including pre-dinner drinks, dinner and wine is 3,000 drs.

For reservations contact the British-Hellenic Chamber of Commerce, tel 362-0168, Anthony Cook, Atlas AEEGA, tel 322-0057, Susan Falcone, Freelance Advertising, tel 778-0078, Irene Watson, International Business Service, tel 724-5541, Mike Pahis, Business and Finance Magazine, tel 770-6922 or Byron Veras, Lee Cooper, tel 681-5938.



Norman Kaye as Charles Bremer in "Man of Flowers", part of the Australian Film Festival. See listings

theater preview



Carrie Gerolymou stars in "The Perfectionist" at the British Council

The Perfectionist

The Athens Players will debut the Australian dramatic hit *The Perfectionist*, by David Williamson, at the British Council on Wednesday, March 20th. This event marks the first time an Australian play has been performed in Athens.

Written in 1982, *The Perfectionist* highlights David Williamson's ability to provide metaphors for social upheaval, growth and change in Australia. It explores the struggles of a couple to liberate their marriage from tradi-

tional sex roles. This play solidified Williamson's reputation as Australia's foremost dramatist and recently enjoyed a run on Broadway, starring the original Sydney cast.

The Players production features Carrie Gerolymou and Ian Robertson as Barbara and Stuart Gunn, a modern couple trying to balance the responsibilities of professional and family life. Carrie Gerolymou is well known in Athens for her polished performances in *Educating Rita*, *A Day in the Death of Joe Egg* and *Loot*, presented by the English Theatre Company. Ian Robertson, a founding member of The Players, has appeared in numerous productions and teaches English at Moraitis School.

Richard John, a diplomat with the Australian Embassy, will direct the play. Last season he directed The Players' presentation of *Man of Destiny* by George Bernard Shaw. Co-director of *The Perfectionist* is Kristina Nordstrom, a free-lance writer and filmmaker.

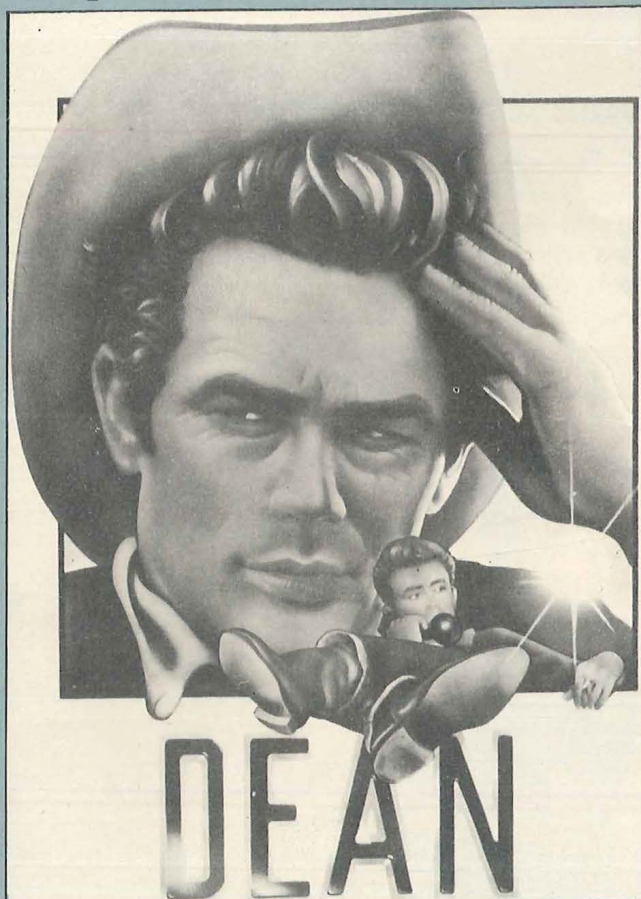
Kreg Schmidt, who plays the family's romantic, anarchistic Danish *au pair*, has acted in several dramatic series on American television. David Sergeant, an American History teacher at A.C.S., portrays the protagonist's conservative father. Anne Fanariotou plays the leading man's mother, a woman who gave up her acting career for marriage and is now an alcoholic. Producer for *The Perfectionist* is Christine Given.

The play runs from March 20-23 at the British Council. Performances start at 8 p.m. and tickets are available at the door. For reservations call 801-4301 or 671-0273.

A members' evening will take place at Studio 84 on Wednesday, March 6.

Kristina Nordstrom

film preview



James Dean Film Festival

The Hellenic-American Union is presenting a film series around the theme of **The Rebel** beginning with the three major films of **James Dean**. Dean, who died 30 years ago, rose quickly to stardom and acquired a cult following after his death in 1955 that rivalled that of Rudolph Valentino. His sensitive, brooding performances as a troubled teenager made him the symbol of the restless generation of the mid-fifties. But perhaps he is more appropriately labeled as a disenchanted romantic than as a rebel. He was vulnerable but not callow. In many ways Dean was more responsive and perceptive than the hollow, materialistic adults who condemned him. Introductions will be by B. Samantha Stenzel with an open discussion after the screenings.

East of Eden (1955). The memorable screen personality of Dean in his first starring role as Cal dominates this biblical allegory adapted from a Steinbeck novel. The film also stars Raymond Massey, Julie Harris and Jo Van Fleet (who won an Oscar). Directed by Elia Kazan. Monday, March 4, 7:30 pm.

Rebel without a Cause (1955). Dean gives a charismatic performance as a disillusioned teenager who can't and doesn't want to fit into the modern world. The supporting teenaged cast includes Natalie Wood, Sal Mineo, Mick Adams and Dennis Hopper with sensitive direction and scriptwriting by Nicholas Ray. Monday, March 11, 7:30 pm.

Giant (1956). Dean's last film in which he plays a lonely misfit tortured by his love for the gorgeous but unattainable Elizabeth Taylor, who is married to brawny cattle baron Rock Hudson. Directed by George Stevens. Monday, March 18, 7 pm.

B. Samantha Stenzel

Soviet Film Festival

The Ministry of Culture in cooperation with the Soviet Embassy will present a series of recently made Soviet films at the Alkyonis movie theater from March 14-20. Some of the films have been awarded Soviet and international prizes. In addition, a three-member delegation from the USSR will attend the film festival. Its members are critic and director Ribnikov, the well-known director Ryazanov and the actress Alentova, star of *Cruel Romance* but best known in the West for her role in *Moscow Doesn't Believe in Tears*. A simultaneous translation in Greek will be provided.

Thurs, Mar 14 – *Cruel Romance* (1984), directed by Eldar Ryazanov. The plot is about a girl who must be married and is based on a play by Ostravsky.

Fri, Mar 15 – *War Time Romance* (1983), directed by Pyotr Todorovsky. A romance about two people who fall in love after the war.

Sat, Mar 16 – *The Time of Desire* (1984), directed by Yuli Reizman. The tale of a middle-aged woman who finally finds love and happiness. A modern love story.

Sun, Mar 17 – *The Testimony of Professor Dowel* (1984), directed by L. Menaker. The film is based on the science fiction novel, *The Head of Professor Dowel*, by Alexander Belyaev. Scientist dies but his students manage to keep his head alive.

Mon, Mar 18 – *We are from a Jazz Band* (1983), Directed by K. Shakhnazarov. Comedy about the first days of jazz in the Soviet Union, circa 1930s.

Tues, Mar 19 – *Cucaracha* (1983), directed by S. and K. Dolidze. A Georgian drama about a classical romantic



A scene from «The Legend of Princess Olga».

triangle but with a twist. One man is a police officer and the other is a criminal.

Wed, Mar 20 – *The Legend of Princess Olga* (1983), directed by Yuri Iliencko. A historical film about Princess Olga, who brought Christianity to Russia in the twelfth century.

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 MARCH

In traditional Greek circles one's name day (the day of the saint whose name one bears) is more significant than one's birthday. An open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years).

March 25 Evangelos, Vangelis, Vangos, Evangelia, Vangelia, Litsa

DATES TO REMEMBER

March 17 St Patrick's Day
 March 25 Greek Independence Day
 The Annunciation
 April 1 April Fool's Day

PUBLIC HOLIDAYS

March 25 Greek Independence Day

AUSTRALIAN FILM FESTIVAL

The Australian Film Festival began on Feb 28 and will continue until Mar 6. A short and feature film will be screened twice, at 8 and 10 pm, at the Studio Cinema.

- Fri, Mar 1 *My Motherland*, directed by David Roberts. *Mangannin*, directed by John Honey. An aboriginal woman is separated from her tribe by the forces which tried to exterminate Blacks in 1830s Tasmania. She meets a white settler's child, to whom she imparts the secrets of survival in the bush and of the Dreamtime.
- Sat, Mar 2 *Saturday*, directed by Dean Semler. *Fast Talking*, directed by Ken Cameron. A comedy about a fifteen-year-old con artist from a Sydney suburb.
- Sun, Mar 3 *Ned Weathered*, directed by Lee Wilmore. *The Cars that Ate Paris*, directed by Peter Weir. After a serious car crash, Arthur comes to in the very strange town of Paris. It seems that the inhabitants are all hiding something.
- Mon, Mar 4 *Flamingo Park*, directed by Clyde Jessup. *Monkey Grip*, directed by Ken Cameron. Thirty-two year-old Nora has just gotten a divorce and must care for her ten-year-old daughter. Her quest for independence is endangered by her falling in love with a hero addict.
- Tues, Mar 5 *Leisure*, directed by Bruce Petty. *Man of Flowers*, directed by Paul Cox. Charles Bremer is a recluse who collects rare flowers and art. Mr Bremer's other hobby consists of having an artists' model do an erotic striptease to *Lucia* every Wednesday.
- Wed, Mar 6 *Stations*, directed by Jackie Mackinnee. *Strikebound*, directed by Richard Lowenstein. The true story of Scottish immigrants Watty and Agnes Doig. The couple helped organized and wage a miners' strike. Agnes later joined the Senate as a member of the Communist Party.

SCREENINGS

British Council

- Thurs, Mar 7, 8 pm *Nuts in May*, directed by Mike Leigh and produced by David Rose. The cast includes Roger Sloman, Alison Steadman and Anthony O' Donnell.
- Mon, Mar 11 and Thurs, Mar 15 *Henry Moore: Drawings and Graphics*. A documentary on the occasion of the Henry Moore exhibit at the Pinakothiki.

Goethe Institute

The Goethe will be screening films about the Third Reich made between the years 1959 and 1982 in the FRG. Bruno Fisi, Professor of Cinema at the University of Cologne, will discuss each film.

- Mon, Mar 11, 7 pm *Mein Kampf*, directed and written by Erwin Leiser.
- Tues, Mar 12, 7 pm *The Kids from Number 67*, directed and written by Usch Bartelmes-Weller and Werner Meyer.
- Wed, Mar 13, 6 pm *The White Rose*, directed and written by Michael Verhoeven.
- Thurs, Mar 14, 7 pm *From a German Life*, directed and written by Theodore Kotulla.
- Fri, Mar 15, 7 pm *Hitler: Part II*, directed and written by Hans-Jurgen Syberberg.

GALLERIES

- AFI, Tripodon 25, Plaka. Tel. 324-7146. Dutch ceramicist Sjoera Siebers' exhibit continues until Mar 16. Jewellery by Vangelis Polyzos, Erato Boucouyannis and Daphne Krinos from Mar 18-30. *See focus*.
- AITHOUSA TENNIS PSYCHICOU, Vas. Pavlou 30. Tel. 671-7266. Gavrilos continues his one-man show until Mar 6. Astrid Kokka presents a sculptural type of painting and lithophotographs from Mar 8 - Apr 5. *See focus and Gallery Rounds*.
- ATHENS ART GALLERY, Glykonos 4, Kolonaki. Tel. 721-3938. First one-man exhibition of Klironomos, recipient of the *Pericles Byzantios and Youth* prize, from Mar 5-24.
- DADA, Antinoros 31. Tel 724-2377. The paintings of Stavrianos Katsireas and the lithographs of Peris Thalassinos will be exhibited until Mar 8. Sculptor K. Domboulas and painter Simos Karafilis from Mar 11-29.
- GALLERY E-M in Volos will exhibit Katerina Marianou's photographic exhibit, entitled *Ziranna*, until Mar 5.
- DIOGENES, Nikis 33. Tel 323-1978. Oils by Soto Pappaspyropoulos until Mar 13. Irishman Robert Sears will present watercolors of the Cyclades and crayons from Andros from Mar 18 - Apr 12.
- ENCONOPOULOS, Dinokratous 53, Kolonaki. Tel. 722-3888. Group show from Mar 1-31.
- GALLERY "F", Fokilidou 12, Kolonaki. Tel. 360-1365. Photographs will be exhibited on the occasion of *PHOTOPIA-VIDEON '85*. *See focus*. Photographer Stathis Efsthadiadis from Mar 7-19. *Environment* is the name of Kriton's photo exhibit from Mar 20 - Apr. 3.
- GALLERY 3, Fokilidou 3. Tel 362-8230. A group exhibit organized by art critic Veatriki Spiliadi. Artists include Kanagini, Karras, Kensanlis, Botsoglou, Chrissa, Psychopedis, Mar 7-31.
- HYDROHOOS, Anapirou Polemou 16. Tel 722-3684. Ceramicist Katya Mitropoulou from Mar 4-21. *See focus*. Paintings by Kostas Dafos from Mar 26 - Apr 17.
- KOURD, Skoufa 37. Tel 361-3113. Folk art by Theofilos from Mar 1-30. The exhibition will continue at Vas. Sofias 16 from Apr 2 until the end of the month.
- KREONIDES, Iperidou 7. Tel 322-4261. Painter Michalis Michailidis and Lina Tsilage until Mar 16. Beginning Mar 18 through Apr 1, Marina Vassiloglou and Nikos Kiritis.
- MEDUSA, Xenokratous 7. Tel 724-4552. An exhibit entitled *Establishment* by Irlini Aperi until Mar 9. Painter Vasilius Kyraios will exhibit his work from Mar 11 - Apr 11.
- NEES MORPHES, Valaoritou 9a. Tel 361-6165. Nikos Akrivos will exhibit his paintings until Mar 6. *See focus*. Painter Aristidis Vlassis from Mar 7-26. Panayiotis Tetsis will exhibit aquarelles from Mar 28 - Apr 20.
- ORA, Xenofondos 7. Tel 323-0698. Painters Andreas Karayian, Mar 4-22, and Chissa Vouduourglou, Mar 27 - Apr 16.
- POLIPLANO, Lykavittou 16. Tel 362-9822. Painters Yorgos Harvalias, from Mar 3-17, and Ersi Hatzirygrou, from Mar 22 - Apr 10.
- SKOUFA, Skoufa 4. Tel 360-3541. The sea is the subject of the photo exhibit by Yiannis Mailis. Mar 5-24.
- SYLLOGI, Vas. Sofias 4. Tel 724-5136. *Document*, a group exhibit by five painters from Hania, Crete, until Mar 18. Norwegian painter Theano's show will follow from Mar 21 - Apr 8.
- THOLOS, Fillelinon 20. Tel 323-7950.
- TO TRITO MATI, Xenokratous 33. Tel 722-9733. Painter Yorgos Mavroides until Mar 16. George Costakis, the famed art collector of Russian Avant-garde, will exhibit his own work from Mar 19 - Apr 6.
- ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. Yiannis Zikas, a painter from Thessaloniki, will exhibit until Mar 19. The subject of a group exhibit is *Women*, with recent work by the painters Boulgoura, Migadis, Sideris, Papadoperakis, and Alas. Mar 21 - Apr 11.
- ZOUMBOULAKIS, Kolonaki Square. Tel 360-8278. Painter Yiannis Psychopedis exhibits until Mar 15.
- ZYGOS, Iofondos 33. Tel 722-9219. Landscape artist Elli Dracopoulou and black and white compositions by Nikos Kourouniotis, who also will exhibit jewellery, until Mar 14. Painter Vassilis Lambrinos from Mar 18 - Apr 4.
- AITHOUSA TENNIS IAKINTHOS, Zirini 23, Kifissia. Tel 801-1730. Twenty-five acrylics by Antonis Aperi from Mar 18 - Apr 6. *See focus*.

- ATHENAEUM ART GALLERY, Athenaeum Inter-Continental Hotel, Syngrou 89-93. Tel 902-3666.
- ARGO, Merlin 8, Kolonaki. Tel 362-2662. Painters Stefanos Daskalakis until Mar 12 and Zoe Skiadaresis from Mar 13-31.
- EIKASTIKOS HOROS, Dimokritou 21. Tel 361-1749. A group exhibit of landscape and nature paintings. Artists include Olga Valiatza, Despina Darzenta, Christos Dratsumis, Eleni Iakovidou, Froso Keravia, Dionysis Karatzas, Despina Monokrousou.

CLUBS AND ORGANIZATIONS

- AMERICAN CLUB, Kastri. Tel 801-2988.
- AWOG (American Women's Organization of Greece). Tel 865-2780.
- ATHENS COSMOPOLITAN LIONS CLUB. Tel 360-1311. Mar 11 - a men's only dinner at the Royal Olympic at 9 pm. Mar 15 - Charter night dinner-dance at the Royal Olympic beginning at 9 pm. Contact Mr P. Baganis for information and reservations.
- CROSS-CULTURAL ASSOCIATION. Tel 691-8182. On Tues, Mar 12 at 8:30 pm, Mariella Doumanis, author of *Mothering in Greece: From Collectivism to Individualism*, will speak at Anaryllidos 17, Palalo Psychiko. The lecture will be followed by an open discussion. For information call Angela Kiosoglou at 804-1212.
- DAUGHTERS OF PENELOPE. Tel 822-0197. Mar 13 - Meeting at 6 pm, followed by initiation of new members and tea at 7 pm. Mar 16 - White Elephant Sale. Mar 23 - Pinakothiki/lunch (optional).
- DEMOCRATS ABROAD. Telephone Joyce Clingen at 721-6521 for information.
- CANADIAN WOMEN'S CLUB OF ATHENS. For information telephone Margaret Murphy at 323-6677.
- HELIANTHOS YOGA UNION. Tel 671-1627.
- INTERNATIONAL CLUB. Tel 801-2587 or 801-3396.
- MULTI-NATIONAL WOMEN'S LIBERATION ORGANIZATION. Tel 281-4823. Discussions on Fri, Mar 1 and Thurs, Mar 14 at 8:30 pm. Party on Mar 21 at 9 pm.
- PROPELLER CLUB. Tel 522-0623.
- ROTARY CLUB. Tel 362-3150.
- REPUBLICANS ABROAD. Tel 681-5447.

MUSIC, DANCE, THEATER

- WHERE'M I GOIN', a production by the singing-dancing University of Pennsylvania Glee Club at the Athens College Theatre on Mar 4 and 5 at 8:30 pm. Tickets are 600 drs each. For information telephone 671-7523 or 647-4676.
- PIANO CONCERT by Ciprien Katsaris followed by a reception at the Athens College Theatre on Wed, Mar 13 at 8 pm. Tickets are 1500 drs.
- CONCERT by well-known Greek composer Demos Moutsis and Greek popular singer Manolis Mitsias at the Athens College Theatre on Mon, Mar 18 at 8:30 pm. Tickets are 700 drs.
- KEICHIN-JOSHI TAIKAKU ORCHESTRA OF TOKYO performs at the Athens College Theatre on Tues, Mar 26 at 8:30 pm. Tickets are 300 drs.
- TRICKSTER, a British group presents *Charavari* at the Athens College Theatre on Mar 30 at 8:30 pm. *See Focus*.
- THEATRO DELLA COMMEDIA DELL' ARTE A L' AVOGARIA interprets a seventeenth century fable by Carlo Gozzi at the Athens College Theatre on Sun, Mar 31 at 6 pm as part of the celebration of World Theater Day. Tickets are 500 drs.
- THE PERFECTIONIST by David Williams will be performed by The Players at the British Council. *See Theater Preview*.
- ENSEMBLE 13 will perform works by Bach at the Goethe Institute on Mar 1, 8:30 pm. *See focus*.
- FLUTIST STELLA GADEDI AND HARPSICHORDIST KATERINA KTONA will perform pieces by Bach, Scarlatti and Handel at the Goethe Institute on Tues, Mar 5 at 8:30 pm. *See focus*.
- TRIO BELAROS will give a concert at the Goethe Institute on Tues, Mar 19 at 8:30 pm. The program includes pieces by Haydn, Beethoven and Brahms. *See focus*.
- NEGRO SPIRITUALS by baritone Charles Foulton at the Hellenic American Union on Mar 5.
- SOPRANO ZOE VATIKIOTI AND PIANIST YOLANDA SEVERI will perform works by Mozart, David, Verdi, Karousatos and others at the Hellenic American Union on Mar 27.
- GREEK STANISLAVSKI THEATER continues its fourth season with *Valiou*, three one-act plays by Israel Horowitz and Anton Chekhov, and *Beckett*, a series of three one-act plays by Samuel Beckett. Performances are given every Fri, Sat and Sun (except on Mar 29, 30 and 31) at the Hellenic American Union at 9 pm. Tickets are 400 drs and may be obtained at the door.
- MARIA CALLAS INTERNATIONAL MUSIC CONTEST at the Odeon Athinon. *See focus*.
- THE LEDA TRIO, made up of Peter Campbell-Kelly (violin), Barbara Grunthall (cello) and Katherine Thompson (piano), will perform at the British Council on Wed, Mar 6 at 8 pm. The three young musicians from the Royal Northern College of Music will present a program which will include works by Beethoven, Goehr and Shostakovich.

this month

ALIKI KAYALOGLOU will perform an anthology of Greek songs by Theodorakis, Hadjidakis, Savopoulos, Xarchakos and others at the British Council on Mon, Mar 18 at 8 pm. The songs are based on verses by Ritsos, Elytis, Seferis and Gatsos. Kayaloglou will also perform traditional Italian, Spanish and English songs and will be accompanied by piano, classical guitar and flute.

A GALAXY OF DISTINGUISHED GREEK PERFORMERS will present a concert in memory of Diana Economidou and Kenneth Whitty on Thurs, Mar 28, 8 pm at the British Council. *See focus.*

EXHIBITS

PARADISE LOST, PARADISE REGAINED at the Dimotiki Pinakothiki from Mar 22 until the end of April. *See focus.*
THE CANADIAN LANDSCAPE at the Pinakothiki from Mar 4-31. *See focus.*

HENRY MOORE exhibit at the Pinakothiki from Mar 11 until early April. Woodcuts, etchings, aquatints, lithographs and engravings by Moore from 1931-1979 are included in the show.

GREEK WOMEN'S CLOTHING: THEN AND NOW at the Museum of Greek Folk Art. *See focus.*

PHOTOPIA-VIDEON '85 at the Athens Exhibition Center. *See focus.*

PAINTINGS AND PRINTS by Hilary Adair will be exhibited at Jill Yakas Gallery until Mar 2. The gallery is opened on Mon, 5-8 pm, Tues-Fri, 10 am-2 pm and 5-8 pm and Sat, 10 am-2 pm, and is located at Spartis 16, Kifissia. Tel 801-2773.
FOLK ART AND TRADITION OF THRACE at the Center for Folk Art and Tradition until May. The exhibit, held in cooperation with several museums from Thrace, is made up of traditional clothing and accessories, embroidery and woven fabrics.

FURNIDEC, international fair for furniture, decoration, equipment and machinery at the International Trade Fair in Thessaloniki from Mar 3-10.

INFACOMA, building materials, and construction equipment exhibit at the International Trade Fair in Thessaloniki from Mar 24-31.

PAINTER HENRI CHODQOWSKI at the Hellenic American Union until Mar 8.

OPENING TO SPACE, an exhibit of batik paintings by Marilena-Fifa Paleokrassa at the Hellenic American Union from Mar 26 - Apr 5.

SIX ARTISTS FROM HAMBURG will exhibit at the Goethe Institute from Mar 20 - Apr 4.

JOHN CRAXTON exhibit at the British Council continues until Mar 1. Viewing hours: 11 am-2 pm and 6-9 pm, except Sunday and Saturday.

A STROLL IN THE NATIONAL GARDEN is the name of an Kallia-Vitali's exhibit at the British Council from Mar 8-22.

HOTEL EVENTS

CORFU FOOD FESTIVAL at the Athenaeum Inter-Continental from Mar 14-23. *See focus.*

GERMAN CULINARY WEEK at the Athenaeum Inter-Continental in cooperation with Lufthansa until Mar 3. Music by the Bavaria Quartet from Munich. Photographic exhibit entitled *Spotlight on Germany* on display throughout the lobby.

BAVARIAN NIGHTS at the Chandris Hotel on Mar 13 and 14. Music by the Spatsen Housen Orchestra from Bavaria. Dinner, which includes three draft beers, is 1,500 drs. Call 941-4824 for reservations.

DODECANESE FOOD FESTIVAL at the Athens Hilton sometime in early March. There will also be an exhibition of handicrafts from the Dodecanese islands.

LECTURES AND SEMINARS

ACCELERATED GREEK I AND II at the Athens Centre from Mar 12 - Apr 9. Call 701-2268 or 701-5242 for information.

THEATER AND ILLUSION, a lecture by Artemis Matsas using the recorded voices of Veakis, Kyveli, Kotopouli, Makris and others at the Hellenic American Union on Mar 19.

AMERICAN PHILHELLENES AND THE STRUGGLE OF 1821, a lecture at the Hellenic American Union by Manolis Rounis on Mar 20.

FRAY-JUNIPERO SERRE will discuss one of the founders of California with the collaboration of the Spanish and Mexican embassies at the Hellenic American Union on Mar 26.

EDUCATING RITA author Willy Russell will read extracts from his works at the British Council on Mon, Mar 4 at 8 pm.

SEFERIS - HOMER'S READER, a lecture by Dr R.S. Padel of the Department of Classics at Birkbeck College, University of London, at the British Council on Thu, Mar 14, 8 pm.

MUSICAL THOUGHT: CONCEPTION AND EXPRESSION OF THE MUSICAL IDEA, a lecture by composer and musicologist Yiannis Ioannidis, currently the conductor of the Athens State Orchestra, at the Goethe Institute on Thurs, Mar 28 at 7 pm. Ioannidis will base his lecture on the first part of Beethoven's Quartet No. 132.

REFORMATION OF HIGHER SCHOOLS OF LEARNING IN THE FEDERAL REPUBLIC OF GERMANY AND GREECE - EXPERIENCES AND PERSPECTIVES, a seminar at the Goethe Institute on Mar 7 and 8.

JUSTICE IN AN UNJUST STATE, an open discussion at the Goethe Institute led by Professor Ullrich Eisanhardt, of the University of Hagen, on Wed, Mar 13 at 8:30 pm. The discussion is held in conjunction with a film festival examining the films of the Third Reich.

PANHHELLENIC DIABETICS UNION in cooperation with the Hellenic-German Medical Union is sponsoring a two-day seminar at the Goethe Institute. On Wed, Mar 20 at 7 pm, the Under-secretary of Health and Welfare, Mr Floros will open the seminar. Lectures by G. Frangoulis and Professor Petridis will follow. Professors S.A. Raptis and A. Vessing will give lectures on Thurs, Mar 21 at 7 pm.

INTERNATIONAL SOCIETY FOR SCIENTIFIC, ECUMENICAL AND CULTURAL COOPERATION (Hellenic-German Initiative) is sponsoring a lecture and a symposium at the Goethe Institute. Konstantinos Vakalopoulos will give a lecture entitled *The German Philhellenic Movement in the Pre-revolutionary Epoch and during the Greek Revolution of 1821* on Fri, Mar. 29. *Perspectives on Modern German Literature and the Problems of Translation* is the name of the symposium which takes place on April 2 and 3.

STRESS IN OUR FAMILY LIFE, a talk at the Center for Family Learning in Politia on Apr 3 at 11 am and on Apr 4 at 8 pm. The topic will be focused on from different perspectives. For information telephone 808-3120.

MICRO-COMPUTERS IN EDUCATIONAL ORGANIZATIONS Seminar conducted by Instrumental Computer Services in co-operation with Compendium Bookshop. At the British Council March 16-17, 6-10 pm. Tel. 362-5890 or 324-4449 for further information.

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.

AMERICAN LIBRARY (USICA, Hellenic American Union, Massalias 22 (4th floor). Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 am-2pm and Mon-Thurs, 5:30-8:30 pm.

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, 10-11, 5-7:45. Sat. closed.

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

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

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

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

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

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

The Hellenic American Union Greek Library, 22 Massalias St., 7th floor, tel. 362-9886 ext. 51, is opened Mon.-Fr. 9am.-1pm, and 6-9pm., and closed Saturday. A general-public library, it also functions as a reading room. Along with its 6,000 volumes of Greek books, it holds an impressive collection of English books on Ancient Greek Literature and Drama, Modern Literature, Greek History and Greek Art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs. per year for Greek

citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2-5 books for a period of 2-3 weeks.

MUSEUMS/SITES OUTSIDE ATHENS

Peloponnese

ANCIENT CORINTH, museum and site. Tel. (0741) 31207. Ruins of one of most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from prehistoric through late Roman period. Open weekdays and Saturday from 8 a.m. - 7 p.m. and Sunday from 9 a.m. - 7 p.m. Admission 100 drs.

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

EPIDAUROS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to healer god Asklepeios, date from the late classical period. Well preserved ancient theater seats 15,000 people; used throughout summer for festival events, is famous for excellent acoustics. Museum contains finds from the site, including interesting examples of reconstructed architectural fragments. Open daily 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. Closed Tuesday. Admission 100 drs.

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

OLYMPIA, the "Sacred grove of Altis", dedicated to Zeus, was considered the most important sanctuary in Greece. Olympic games were held here every four years. Museum contains outstanding works of ancient sculpture, including the pediment sculptures from the Temple of Zeus, the statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios. Weekdays 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. 100 drs admission to the site and 100 drs. admission to the museum.

Central Greece

DELPHI, seat of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 a.m. - 7 p.m. on weekdays and 10 a.m. - 4:30 p.m. on Sundays and holidays. The museum, tel. (0265) 82313, houses finds from the excavations. Open daily 8 a.m. - 7 p.m., closed Tuesday, and Sunday and holidays 10 a.m. - 4:30 p.m. Admission 100 drs. for site; 100 drs. for museum.

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

MUSEUMS AND SITES

ACROPOLIS, open 7:30 a.m.-6:00 p.m. weekdays and 8 a.m.-5 p.m. Sunday. The entrance fee of 150 drs. includes the museum.

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

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

AGORA MUSEUM, tel. 321-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilaou Trikoupi 31, Piraeus. Tel. 452-1598. Holds fine collection of Greek and Roman sculpture.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias). Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 a.m.-2 p.m. Closed Tuesdays. 100 drs. entrance.

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 Hadzimirhali 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 MUSEUM OF NATURAL HISTORY, Leviodou 13, Kifissia. Tel. 808-6405. Open daily, except Friday, from 9 a.m. - 2 p.m. and Sunday from 10 a.m. - 4 p.m. Entrance: 70 drs. for adults and 20 drs. for students.

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 Paparigopoulou, off Klafthmonos Square, Plaka. Tel. 324-6146. Open 9 a.m.-1 p.m. Monday, Wednesday and Friday. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens.

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

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission & Tossitsa Sts. Tel. 821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collection of ancient Greek art. Open weekdays (except Monday) 8 a.m.-6:00 p.m. and Sunday 8 a.m.-5 p.m. 150 drs. entrance, 70 drs. for students.

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

NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

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

Panellinos 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.

Panellinos 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.

CRICKET

The Ramblers Cricket Club, amateur cricket club playing in Halandri. Call Jonathan Weber, its treasurer, between 9 am and 3 pm, at 363-3617 for information.

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.

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

FISHING

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

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

GOLF

The Glyfada Golf Course and Club near the eastern International Airport bus terminal, tel. 894-6820, 894-6875. Open from 8 a.m. to sunset.

HIKING

Ipethrios Zoi (Outdoor Life), 9 Vassilis. Sophias, tel. 361-5779, is a non-profit mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes and a rucksack.

HOCKEY

FIELD HOCKEY CLUB OF ATHENS. For further information call 681-1811. 13-2853.

GYMNASTICS

Contact **SEGAS** for information, 137 Syngrou Ave., tel. 934-4126.

HORSE RACING

There are races every Mon., Wed., and Sat. at 2:30 p.m. at the **Faliron Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

HORSEBACK RIDING

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

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

Hellenic Riding Club, 19 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 **Panellinos Stadium**, Leforos Alexandras.

Panellinos 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.

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.

Panellinos 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.

a matter of taste

French Classical, Greek Provincial

Elaine Priovolos

Apocalypse, on the first sub-level of the Astir Palace Hotel off Syntagma Square, provides a quiet, relaxing refuge from noisy Athens in the afternoon (the restaurant is soundproof) and elegant dining in the evening. A soothing peach color predominates in the restaurant which looks onto the ruins of the ancient city walls of Athens. Built by Themistocles in the 4th century BC, these walls were unearthed when construction workers began to dig the foundation of the hotel, and provide a view very few restaurants can boast of. As if the interior design were not enough to get you into a cheerful mood, Yiorgos Niarchos begins to play dinner music at 9:30 pm.

Although the cuisine is international, Greek provincial and French classical dishes are prominently featured. So on our dinner menu, hot appetizers varied from octopus in red wine to snails bourguignonne; soups included lobster bisque and *trachanas*; entrées extended from *noix de veau farcie* to a chicken



casserole with *hilopittes*.

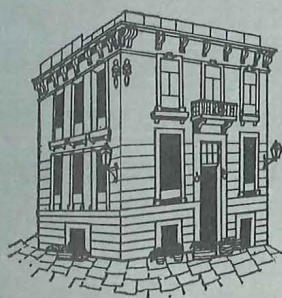
We began with mushrooms Provençale and avgolemono soup. Both were excellent. The main dishes, pepper steak and a filet "Astir" served with mushrooms, green pepper and onion, melted in our mouths - a rarity for beef in Greece.

Most of the wines are Greek, although imported wines and liqueurs are also offered. We picked a dry red wine exclusively bottled by Cambas for the hotel chain. At 650 drachmas a bottle, "Astir" was the least expensive wine but proved to be very good.

Dinner for two, including wine and dessert, comes to between 6,000 and 7,000 drachmas, a bit on the expensive side but well worth it considering the quality of the food and the excellent service.

Apocalypse is open daily for lunch, 12:30-4:30 pm, and dinner, 8 pm - 1 am. Telephone 364-3112.

restaurants and night life



FILOMOUSA

Coffee Shop • Tea Room
Snacks • Pastries

OPEN 11:00am - 2:00am

1 Filomousou Etaireias Square, Plaka, tel: 322-2293

TAVERNAS AND RESTAURANTS

CENTRAL

KENTRIKON, Kolokotroni 3, in arcade next to the Athenée Palace Hotel. Tel 323-2482. Greek and International cuisine with a huge menu from hors d'oeuvres, omelettes of all kinds, vegetable plates, grills, to ice cream, sweets etc. Logical prices. Open from noon until 10:30 pm.

SYNTRIVANI 5 Fillenion St., near Syntagma Square. Tel 323-8662 Greek Cuisine, extensive variety of dishes including souvlaki and mousaka (specialties). This restaurant also serves fresh fish.

DIONYSOS Across from the Acropolis Tel 9233-182 or 9231-936 Complete restaurant and pastry shop. The House specialties are: "Adriatica" charcoal broiled shrimps, "Lois" fillet of sole, "Vine-Grower's" baby lamb and veal mignonettes, oregano sauce garnished with noodles romaine.

note: *Dionysos-Zonar's* at the beginning of Panepistimiou St. near Syntagma Square also has complete restaurant service. Tel 3230-336

Dionysos on Lycabettus Hill opens March 1st for the spring season. Tel: 9233-182

FLOKA Panepistimiou 9, Restaurant, pastry shop Tel 3234-064

note: *Floka* Leoforos Kifissias 118, Tel 6914-001 also provides complete restaurant, pastry shop and catering services. Delicious club sandwiches and ice cream pies ("Black Venus" etc.)

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 noon-1 am.

DELPHI, Nikis 13. Tel 323-4869. Excellent lunchtime spot, very good food, reasonable prices, 11 am-11 pm

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

EVERYDAY, Stadiou St 4 and Voukourestiou corner. Tel 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am (Restaurant-cafeteria, pastry shop)

IDEAL, Panepistimiou Ave 46. Tel 361-4604, 361-3596. "The Restaurant of Athens" founded in 1922. Pleasant atmosphere in a succession of well decorated rooms, discreet stereo music, attentive service, extensive menu. Open for lunch at 12 pm. "Ideal" for late diners. Don't let the unobtrusive entrance put you off.

LENGO, 29 Nikis Tel 323-1127 Charming bistro restaurant, now has an outdoor garden dining alley; white tablecloths, white-jacketed waiters, good Greek cuisine; a little expensive. Open daily 12 pm-1 am

SAVORIES, (formerly Earthly Delights). Panepistimiou 10, (in the arcade). Tel 362-9718. Lunch and cocktails in a personalized environment. Nikos and Gail offer high quality and savory mezes accompanied by their own popular Santorini wine. Open daily, except Sun, from 12:30-5:30

STAGEDOOR, Voukourestiou 14. Tel 363-5145. Cosmopolitan ambience, oyster and sandwich bar on the ground floor, superb seafood and Greek specialties.

KOSTOYIANNIS, Zaimi 37 (Pedion Areos), Exarchia. Tel 821-2496. Large selection of appetizers. Main dishes are, among others, rabbit stiffado (stew with onions) souvlaki with bacon and quail. Closed Sunday.

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the US Embassy. Entirely personal, inventive approach to food. Daily from 8 pm-2 am. Closed Sunday.

FATSIOS, Efroniou 5, Pangrati (south of the Hilton). Tel 721-7421. Good selection of well-prepared Greek and International specialties. Daily from 12-5 pm

LE BISTRO, Holiday Inn Hotel, Michalakopoulou 50, Ilissia. Tel 724-8322. French and Greek cuisine. Piano, Teris lermias, songs old and new.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel). Tel 729-1689. Bar, snacks and full-course meals. Daily 12 pm - 2 am and Sundays, from 6 pm-2 am

OTHELLO'S, 45 Mihalakopoulou, Ilissia. Tel 729-1481. Specialty: Beef Stroganoff. Open daily, from 12 pm-2 am. Closed Sunday.

PAPAKIA, Iridanou 5 (behind the Hilton). Tel 721-2421. The specialty, as the name suggests, is duck. Daily from 8 pm-2 am.

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 pm until late. Bakaliaros, bifteki special, snails, baked fish (gavros).

THE ANNEX, Eginitou 6 (between the Hilton and U.S. embassy). Tel 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 pm and 8 pm-2 am. Closed Sunday.

THE PLOUGHMAN, Iridanou 26, Ilissia; (near the Holiday Inn). Tel 721-2044. Dartboard; English cooking, and reasonable prices. Open daily from 12 pm-2 am, kitchen closed on Sundays.

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 pm-1 am. Closed Sundays.

PLAKA

ANGELOS'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 pm to midnight.

BAKALIARAKIA (TA), Kydathinaion 41. Tel 322-5048. Basement taverna specializing in salt cod in batter usually served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS, where Kydathinaion meets Adrianou, basement

taverna offering quality meat, fresh vegetables, specialty bakaliaro with skordalia; extremely reasonable, friendly service. Closed August.

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 am.

HERMION cafe and restaurant, in a little alley off Kapnikareas (near the Adrianou St cafeteria square). Exquisite Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8 pm - 12 am.

MC MILTONS, Adrianou 19, Plaka; Tel 324-9129, air conditioned restaurant and bar; hamburgers, steaks, a few unusual salads. Open daily from 12 pm to 12 am.

PICCOLINO TAVERNA, Moni Asteriou between Hatzimichali and Kydathinaion, 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 am.

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 pm and 7 pm-2 am daily.

THESPIAS, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bitesized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from 12 pm-2 am.

THE CELLAR, Kydathinaion 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 from 8 pm-2 am daily.

XYNOS, Agg. Geronda 4. Tel 322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricasée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

KARAVITIS, Arktinou 35, Pangrati. Tel 721-5155. Traditional old taverna serving wine drinker's meze and meat with potatoes and vegetables served in an earthenware dish. Wine from the barrel.

MARKIZA, Proklou 41 (Varnava Square), Pangrati. Tel 752-3502. Known for its wine lover's meze, onion pie, Cypriot meat balls. Wine from the barrel. Closed Monday.

MAYEMENOS AVLOS, (Magic Flute) Kalevkou and Aminda 4 (across from the Truman Statue). Tel 722-3195. A gathering place for the theater and after theater crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut Open daily for coffee and cake. It also sells pies and pastries to take out. Pleasant chalet atmosphere.

MYRTIA, Markou Mousouri 35, Metz. Tel 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

ROUMBA, Damareos 130. Tel 701-4910. Specialties include filet à la crème with mushrooms and "Rombosalata". Closed Tuesdays.

THEMISTOKLES, Vas. Georgiou 31, Pangrati. Tel 721-9553. Extensive taverna fare, charcoal grills but the specialty is meat in lemon sauce. Delicious fried meatballs.

HOTELS

ATHENS HILTON, Tel 722-0201.

Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from 8:30 pm-1 am (last order taken at 12:30 am). Dinner and buffet lunch.

Ta Nissia, taverna, downstairs. Music. International.

ATHENAEUM INTERCONTINENTAL. Tel 9023-666.

La Rotisserie, highest quality French food prepared by Executive Chef Hervé Merendet. Lunch 12-3, dinner from 8. 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 and dinner buffet 1,295 drs. Special Sunday Brunch 12-3 pm to tunes of D. Krezos Jazz Quartet, 1,350 drs and 800 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). Mitch Mitchell on the piano, starting at 9 pm.

The Taverna, serving wide range of Greek and Cypriot mezes, meat and fish from the grill. Open for dinner from 8 pm. Music by D. Krezos Trio.

Club Labyrinthos dancing nightly.

ASTIR PALACE, Athens, Syntagma Square. Tel 364-3112.

Apocalypse Restaurant, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like *avgolemono* soup. Extensive wine list, including a very good house wine. Open every day for lunch, 12:30-4:30 pm, and dinner, 8 pm-1 am. Live dinner music



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIQU STREET, ILISSIA TEL: 723-3200.724-5746

(Between Caravel Hotel & University Campus)

restaurants and night life

with pianist Yiorgos Niarchos beginning at 9:30 pm.
Asteria Coffee Shop, open every day for breakfast, 7-11 am, lunch 12:30-4 pm, dinner, 7:30 pm-1:45 am.
Athos Bar, open every day from 11 am-1:30 am. Piano music.

ASTIR PALACE, Vouliagmeni. Tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 pm and from 8 pm-1:30 am.

KING GEORGE HOTEL, Tel 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12:30 pm and from 8 pm-12 am.

LEDRA MARRIOTT HOTEL. Tel 952-5211.

Ledra Grill, lunch daily except Saturday and Sunday, 12-3 pm; dinner daily except Monday, from 8 pm-12 am. 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.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12:30 am. 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 am-1:30 am; breakfast from 6:30 am, served a la carte or buffet, specially eggs a la minute; all day menu 11 am-11 pm; salad bar, geared to businessman lunches, wide selection of international local dishes; late night menu, 11 pm-1:30 am; Sunday brunch, 11 am-3:30 pm, buffet serving hot and cold dishes; wine on the house, guitar music.

MERIDIEN HOTEL. Tel 325-5301-9.

Brasserie des Arts, French cuisine, superb chef, tasteful portions, unique waiter service. Open for lunch, 1-3:30 pm, and dinner, 8 pm-1:30 am. Last order taken at 12:45 am.

The Athenian Bistro, snacks and buffet with Greek specialties, daily from 7-2 am. Great for business conferences.

CHANDRIS HOTEL, Tel 941-4825.

The Four Seasons, Greek and international cuisine, a la carte, drinks, music by the Trio Amantes, 9 pm.-1 am.

KOLONAKI

BRUTUS, Voulgaraktonou St 67, Lofos Strefi. Tel 363-6700. Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meat balls, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

DIONISSOS, Mi 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 9 am-11:45 pm.

DEKAOKTO, Soudias 51, Kolonaki. Tel 723-561, 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6:30 pm-2 am.

FAIYUM, 44 Kleomenous, Kolonaki, Tel 724-9861. Open every evening. Speciality: crêpes and desserts. A few Chinese and Arabian main dishes.

GEROFINIKAS, Pindarou 10, Tel 362-2719, 363-6710.

Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and vegetables, rich sweets. Specialties include lamb with artichokes and eggplant puree. Cosmopolitan atmosphere.

NOUFARA, Kolonaki Str 21. Tel 362-7426. Restaurant, Snack bar, Spagettaria.

REMEZZO, Haritos 6, Kolonaki, Tel 3627-426. Mainly French cuisine. A meal might begin with a shrimp-filled avocado half, continue with a fillet with green pepper sauce, tartare steak or "Remezzo" meatball (stuffed with feta cheese topped with gouda in a tomato sauce). Add a Caesar salad and special apple pie for a memorable dinner. Gerassimos Lavranos at the piano.

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 pm-2 am.

VLADIMIROU, Aristodimou 12, Kolonaki. Tel 724-1034 721-7407. Twenty years old this year and still going strong. Speciality entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantieos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken sti gastra. Daily, except Monday, from 8.15 pm-2 am and Saturday from 8.15 pm-3 am.

DENI'S DEN, Sarantaporou 5 (make right turn at Mesogeion Ave 200). Tel 652-0243 - mornings Tel. 647-2109. Piano restaurant. Greek cuisine. Guitars and singing.

ΝΟΥΦΑΡΑ



Restaurant
Snack Bar
Spagettaria

Dine indoors or out in
pleasant Kolonaki Square

Kolonaki Sq. 21 Tel. 361-4508

CHANG'S HOUSE CHINESE RESTAURANT

The most wonderful, comfortable and tasteful Chinese restaurant in the world, and the prices are reasonable.

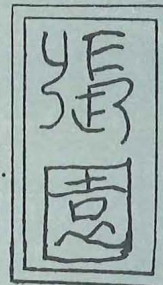
Fully air-conditioned.

Daily lunch 13:00 p.m. to 16:00 p.m. Dinner 7:30 p.m. to 12:30 a.m.
(No lunch served on Sunday)

TEL: 959-5191 959-5179

15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

Opposite Aghios Sostis Church 4th street down from Damon Hotel.
(parallel to Leof. Syngrou Ave. 190-192, turn right)



JE REVIENS

*Dine in Athens' own Parisian corner in the
heart of Kolonaki*

Specialty French and Greek Cuisine
HOME CATERING

Open for Lunch and Dinner, 49 Xenokratous St., Tel. 721-0535, 721-1174

NEWS·NEA·NEWS·NEA·NEWS NEA·NEWS·NEA·NEWS·NEA·

REGIONAL FESTIVAL - CORFU March 15-23

Corfu's rich history is evident in its architecture, local traditions... and its cooking. Soffrito, pastitsada bourdetto, psari bianco are all redolent of the island's mixed heritage. During Hotel Athenaeum Inter-Continental's Corfu Festival, The Taverna will serve island specialties to the accompaniment of Corfiot 'kantadori', nightly from 8:30. Reservations Tel. 9023-666, Ext. 8664.

THE TAVERNA

HOTEL ATHENAEUM INTER·CONTINENTAL
89-93 Syngrou Ave.

restaurants and night life

DOSKOURI, D. Vassiliou Neo Psychico. Tel 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal grilled fish, cooked specialties (casseroles and stews).
HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital). Tel 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.
KRITIKOS, Pendelis Ave/Frangoklissia. Tel 681-3136. Two fireplaces, short orders, dolmadakia beyerdi (a Turkish dish), retsina from the barrel. Open daily, except Mondays, from 8 pm-12 am and Sunday from 12 pm-12 am.
KYRANITA, 4 Ithakis, Halandri. Tel 682-5314. Greek cuisine, music. Daily from 6 pm-2 am, closed Sundays.
NICHOLAS, 28 Evangelistrias, Nea Erythra, (left of the traffic lights). Tel 801-1292. Open nightly from 8 pm - 2 am.
PAPAGALO, Plateia Ayia Paraskevi. Tel 659-1627. Same menu as the original Papagalo in Eden.
ROUMBOS, Aghiou Antoniou, Vrilissia. Tel 659-3515. Closed Fridays, pork with olives, beef au gratin, *gardoumba* (casserole liver, heart, etc.)
STEKI TOU ANDREA, Messinias/Kithaironos Frangoklissia. Tel 682-5041. Fried bakaliaros bifteki special, snails, baked fish (gavros). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.
THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant «village» atmosphere, good service. Specialties: lamb cooked over grapevines, frigandeli, charcoal broiled quail.

Central firepit sur rounded by classic Argentinian decor. No phone but open evenings. Reasonable prices.
EL GRECO, Cnr. Kyprou & Feves Strs., Glyfada. Tel 899-4249. Various fish dishes, baked and grilled.
EVOI-EVAN, behind the Zeus boat factory, Ano Glyfada. Tel 893-2689. International cuisine. Music.
FRUTALIA, Kelsou 5 from Athens, turn left at Vouliagmenis 63). Tel 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.
IMBROS, Selinis/Iliou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine.
KANATAKIA, 1 Metaxa/Pendoras Strs, Glyfada. Tel 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.
KASTRO BARBA THOMA, Vlahika, Vary. Tel 895-9454, open from 11 pm. Baby lamb, contrefilet, suckling pig, souvlaki, *kokkoretsi* (innards done on the spit), spleen, choice of appetizers.
KYRA ANTIGONI, Pandoras 54, Glyfada (near the swimming pool). Tel 895-2411.
L'AMBIANCE, 49 Friderikis Ave, Glyfada. Tel 894-5302.
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, dinner only.
MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni. Tel 896-1508. Open daily for dinner.
PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo). Tel 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds.
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.

PELARGOS, 83 G. Lyra, Nea Kifissia Tel 801-4653, closed Sundays. Specialties: skewered goat, also *kokkoretsi* (innards on the spit), apple pie dessert. Retsina from the barrel.
PICCOLO MONDO, Kifissias Ave 217, Kifissia. Tel 802-0437. Phone for Reservations. Piano-Restaurant with French cuisine. Main dishes include médaillons de boeuf and escalope with tropical fruits. Closed Sunday.
PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus. Tel 801-4283, open for lunch and dinner. *Bakaliaros skordalia*, (fish with garlic bread-sauce); snails.
SARANTIDI, Plateia Elaion, Nea Kifissia. Tel 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday.
STROFILLI, Panaghi Tsaldari, Kifissia. Tel 808-3330. Also open for Sunday lunch. Greek and international cooking.

DIOSCURI

restaurant



Charcoal grill - Fish
Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO
TEL. 6713.997 - SUNDAYS OFF




PALEO FALIRO/ALIMOS

CAMINO, Pizzeria-Trattoria, Posidonos 54 Paleo Faliron. Tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines" Not as pricey as neighboring Italian restaurants.
GASKON TOMA, 20 Posidonos, Paleo Faliron. Tel 982-1114. Open every evening. Appetizers, short orders, *plaki* (fish and vegetables cooked in wine). Ouzo and wine free.
KAPRI, Posidonos, Paleo Faliron. Tel 981-6379. Open for lunch and dinner, 12-4.30 pm and 7.30 pm-1 am.
MOUNA, 101 Ahillios, Paleo Faliron. Tel 981-3347. Specialty: young pigeons. Retsina from the barrel.
PAPAGALO, Leoforos Posidonos 73, Eden. Tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.
PANDELIS, 96 Naladon, Paleo Faliron. Tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.
PANORAIA, Seirinou/Tersiphoris Strs, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for dish and meat; shrimps.
SEIRINES, 76 Seirinou, Paleo Faliron. Tel 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).
STA KAVOURAKIA, 17 Vas Georgiou, Kalamaki. Tel 981-0093, open only at night 6 pm-2 am. Crabs (kavouria), octopus on charcoal, various fish.

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, 22 Armenidos, Glyfada. Tel 894-7423. Open for lunch and dinner. Shrimp ragout, wild boar, octopus charcoal grilled.
BARBA PETROS, 26 N. Zerva, Glyfada, (Aghiou Konstantinos). Tel 891-4937. On Sundays also open for lunch. Special cheese pies, young kid, chicken, short orders.
CHURRASCO, 16 Pandoras St, Glyfada. Slick dining, outdoor terrace dining and bar; specialty, Steak Tartare, fixed at table. Elaborate, fairly expensive, elite Athenian crowd.
DOVINOS, 2 Plateia Fleming, 2nd stop in Glyfada. Tel 894-4249. Various fish dishes, baked and grilled.
EL ARGENTINO, I. Metaxa, Voula. *Parilla* - specializes in delicious barbecued meats of atypical cuts. Lovely garden.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, Cordinias 11, Kifissia, Tel 8011-989 Spinach and cheese pies, brains, oven baked cutlets, baked kid, rabbit and / or hare stews. Open Sunday for lunch.
AUBERGE, Odos Tatoiou. Tel 801-3803. International and Greek cuisine.
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.
BLUE PINE, Tsaldari 27, Kifissia. Tel 901-2969. Country club atmosphere. Renowned for its fine assortment of hors d'oeuvres also favored for charcoal broils. Piano. Closed Sun.
CAPRICCIOSA, Pizza Restaurant, Kassaveti and Levidou 2. Kifissia. Tel 801-8960. Open daily from 10 am-1.30 am.
EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali. Tel 8132-685. a posh yet hospitable restaurant with a selection of some 20 wines mainly from small vineyards, the Ekali Grill will really provide a treat. Choose from a tantalizing salad bar with homemade dressings, continue on to a tournedo stuffed with ham and parmesan and topped with melted cheese, (or Chateaubriand or Filet of sole for example). Cream pies, cakes or fruit salad from the trolley will end your fabulous meal, or select a crepe Suzette and capuccino or Irish coffee. Soft piano music.
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 pm, program at 11. Closed on Sunday.
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 pm. Closed Sunday. Music, piano and songs.
HATZAKOU, 1 Plateia Plakas, Kifissia. Tel 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.
GRAND CHALET, Kokkinara 38, Politeia, Kifissia. Tel 801-4888. International cuisine with Greek specialties. Piano and songs. Dimitris Layios.
KATSARINA, 43 P. Tsaldari, Kifissia. Tel 801-5953. Specialties: fried cod with bread and garlic sauce, snails, savory pies and stuffed vine leaves.
LOTOFAGOS (Lotus Eater), 4 Aghiass Layras, 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.
MOUSTAKAS, H. Trikoupi and Kritis, Kifissia. Tel 801-4584. Also open for lunch on Saturday and Sunday.
NICHOLAS, 270 Kifissias Ave, Filothei. Tel 681-5497. On Sundays and holidays open also for lunch. Crêpes with cheese stuffing, snails, *dolmadakia* (vine leaves around rice and ground meat), *bekri mezés* (meat cooked in wine).
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.
PEFKAKIA, 4 Argonafton, Drossia. Tel 813-1273, 813-2552. *Youveltsakia*, *stifado* (rabbit stew) and large choices of *mezedes* (hors d' oeuvres).



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

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria. Tel 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (fava).
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 pm-2 am.
LANDFALL CLUB, Makriyianni 3, Zea Marina. Tel 452-5074. Open for lunch from May to October and for dinner all through the year. Seafood and Greek cuisine.
VASILENA Etoilikou 75 Tel 4612-457 A long-established taverna situated in a renovated grocery store. The owner provides a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.
VLAHOS, 28 Koletty, Freates. Tel 451-3432. Bakaliaros, bifteki done over charcoal. Known as the Garage locally for its big front doors opening on to a large courtyard. Open daily from 8 pm - 2 am.
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 pm-2 am.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts twenty-two seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxidriver knows where it is, but if you want to use local transportation, take the metro to Faliron station, one stop before the Piraeus terminal, and walk towards the Castella hill, following the sea around to the tiny port (a five-minute walk). If you use the green bus in Syntagma, again get off at Faliron train station. A few of the more popular tavernas:
ZORBA, (No. 1). Tel 412-5501; specialty is the tray of mezedes, offers stuffed mussels, shrimp, octopus and much more. 26 Akti Koumoundourou.
THE BLACK GOAT, at No 6, an old favorite, and one of the first tavernas in the marina, choice of fresh lobster, crayfish and clams. Yachtsman's hangout.
 Another less well-known and less expensive seafood row in Piraeus is at **Freates** around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood:
ANDONOPOULOS, Frederikis 1, Glyfada. Tel 894-5636; an old and comfortable restaurant with an extensive sea-food menu. Daily noon-midnight.
BOUILLABAISSE, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 am.
LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am Closed Mon.
PSAROPOULOS, Kalamon 2, Glyfada. Tel 894-5677. One of the oldest seafood restaurants, open year round, one of Karamanlis' favorite haunts for Sunday lunch; on the marina, tasteful service, tasty dishes, tasteful pocket-book.

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri. Tel 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St. Tel 777-8008. Open every day from 12 pm-2 am. Closed Sundays, businessmen's lunch menu (main dish beer or wine, and dessert).

STAGECOACH, Loukianou 6 Kolonaki. Tel 723-7902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12-3.30 pm and 8 pm-1 am. Closed Sunday.

STEAK ROOM, Eginitou 6, (between Hilton and US Embassy) Tel. 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.

FRENCH

BELLE HELENE, Politeias Square, Kifissia. Tel 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" (filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms) chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Square), Restaurant, bar. Open nightly from 7 pm-2 am., except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

ESCARGOT, Ventiri 9 and Hadziyianni Mexi (near the Hilton). Tel 723-0349. Piano. Open daily from 7.30 pm-1 am. 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 home-made desserts, crêpes stuffed with almonds, ice cream, hot cake with almond and crème anglaise.

JE REVIENS, Xenokratous 49, Tel: 7210-535, 7211-174 In the heart of Kolonaki. Specialty French and Greek cuisine. home catering. Open for lunch and dinner.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto mediterranée, seafood, seasonal salads. Piano.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton). Tel 722-7379. International cuisine. Full variety of seafood.

RIVA, Michalakopoulou 114. Tel 770-6611. Stereo and piano music. A winter restaurant (open Oct. to May) nightly 8 pm-1 am. Closed Sun.

ITALIAN

AL CONVENTO, Anapiron Polemou 4-6, Kolonaki. Tel 723-9163. Gourmet specialties: pasta and scaloppine. Nightly from 8 pm-1 am. 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 pm-2 am. Lunch Saturday and Sunday.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square. Tel 894-2564. Specialty: shrimp provencal.

CAMINO, Pizzeria-Trattoria, Posidonos 54 Paleo Faliron. Tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines". Not as pricey as neighboring Italian restaurants.

DA WALTER, Evzonon and Anapiron Polemou, Kolonaki. Tel 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise sauce madera, profiterolles. Nightly 8 pm-1 am.

FONDANINA, 31 Vas. Georgiou. Tel 983-0738.

IL FUNGO, Posidonos 68, Paleo Faliron. Tel 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scaloppine. Nightly from 8 pm-2 am, Sundays and holidays from 12.30-3.30 pm.

LA BOUSSOLA, Vas. Georgiou and Grigori Lambraki, Glyfada. Tel 894-2605. Italian cuisine and steak dishes. Daily from 12:30 pm-2 am. Saturday 12:30 pm-2:30 am. Closed Wednesday for lunch.

LA BOUSSOLA, near metro station Kifissia. Tel 808-3912. Formerly "Da Bruno". Under same management as "La Boussole" in Glyfada. Filet à la diavolo and "Trittico à la Bussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

TOSCANA, 16 Thisseos, Vouliagmeni. Tel 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert).

LA TARTARUGA, 25th of March 38 and Palaiologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.



Red Dragon

Kifissia's Chinese Restaurant
Authentic Cantonese Cuisine
Kyriazi & Zirini 12 Tel: 801-7034
(near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m.
Dinner in the garden
Take-away service with delivery within the area

Michiko

RESTAURANT

日本料理

TEMPURA SUKIYAKI
SUSHI SASHIMI

by Authentic Japanese Chef

27 KYDATHINEON ST. PLAKA
322-0980 — 324-6851



GLYFADA

KYPROU 78

九

龍

KOWLOON CHINESE RESTAURANT

TAKE AWAY SERVICE
TEL. 894-4528



RESTAURANT
GRILL ROOM
BAR
INTERNATIONAL
KITCHEN
with
Stereo Music

17 A. DIAKOU ST. - SYNGROU AVE. ATHENS
(NEAR THE TEMPLE OF OLYMPIC ZEUS AND
HOTEL ROYAL OLYMPIC)

please call for Reservations
92-29-773
Reservations Tel.
92-27-417

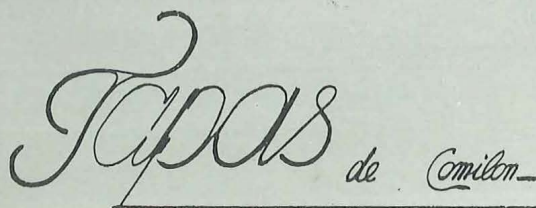


CHINESE RESTAURANT 北京大飯店 PEKING

- * TAKE AWAY SERVICE 10% DISCOUNT
- * SPECIALS FOR PARTIES
- * DELICIOUS CHINESE CUISINE

OPEN DAILY FROM 12:30 PM TO 1:00 AM

6 FEDRAS & KARAPANOU GLYFADA TEL. 8932628



Athens' Wine Bar
Kifissias 267, Kifissia
(Behind Olympic Airways)

restaurants and night life

CHINESE

CHANG'S HOUSE, Doiranis 15 and Athina, Kallithea. Tel 959-5191, 959-5179. Under same management as The China. Open daily from 12:30-3:30 pm and 8 pm-1 am. Closed Sun lunch.

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

GOLDEN DRAGON, 122 Syngrou Ave and G Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily for 12:30-3:30 pm and from 7:30 pm-12 am.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3. For lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, 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.

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 pm.

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

LEBANESE

MARALINAS, Vrassida 11 (between Hilton and Caravel Hotels). Tel 723-5425. Open for lunch and dinner from 12 pm. Lebanese meze, charcoal grills. Three and a half hour program (10:30pm-2 am) with live belly dancer and Lebanese singers.

JAPANESE

KYOTO, Garibaldi 5 (on Philopappou Hill). Tel 923-2047. Japanese delicacies in a comfortable setting. Daily 12-3 pm and 7:30 pm-12 am. Closed Sunday.

MICHIKO, Kydathineon 27, Plaka. Tel 322-0980. A historical mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 1-3 pm, 8 pm-12 am. Closed Sunday.

SHOGUN, Asimaki Fotila 34 and Alexandra Ave (Pedion Areos). Tel 821-5422. Specializes in sushi tempura and sashimi. Open for lunch and dinner.

KOREAN

ORIENT, Alimos Ave 45, Aryiroupolis. Tel 991-5913. Korean, Chinese and Japanese food. Korean beef, a specialty.

SEOUL, 8 Evriatianas, Ambelokipi (near President Hotel), 692-4669. Specialties: beef boukoui (prepared at the table), yatsse bokum (hors d'oeuvre), haimon gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms).

VEGETARIAN

EDEN, restaurant and cafe, 3 Flessa Str, Plaka. Tel 324-8858. Charming meeting place for travelers (backpackers); fireplaces and usually guitarists among the company.

ARABIC

KASBAH, (Caravel Hotel). Tel 7290-721. Entrees include chicken livers piquant and chickpeas with tahini. Closed Sunday.

CYPRIT

KIRKY, 1 Pendelis, Kefalari. Tel 808-0338. Specialties: *haloym* (fried Cypriot cheese); *sephthalies* (tasty village sausage). Fireplace.

BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, sephthalies.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Specialties include "«moghul", "«tadouri", curries.

PHILIPPINESE

MANILA GARDEN, Peristratou 60. Tzitzifies. Tel 942-5912. Philippine, Chinese, Japanese specialties.

SPANISH

COMILON, Polyia 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closes.

SEVILLA, Theognidos 11-13 (beginning Ag. Sostis Church). Tel 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos). Tel 901-8389. Specialties: sbilkova, knedlik, palatzinka etc. Closed Tuesday.

GERMAN

ALT BERLIN, Kolokotroni 35 Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.

RITTERBOURG, Formionos 11, Pangrati, tel. 723-8421. Boiled and grilled sausages, pork with sauerkraut.

AUSTRIAN

VIENEZIKI GONIA, Ventouri and Ouranias 13, Holargos. Tel 652-0275. Viennese and Greek specialties, soft music, fireplace.

SPECIALTY SWEET SHOPS

HIGH LIFE, Akti Posidonos 43, Paleo Phaliron. A specialty sweet shop with Turkish delights: Taouk Gioksu, chicken breast mousse, traditionally ordered with Kaimak ice cream; Ekmek, profiteroles, cream puffs topped with chocolate sauce. Take-out service.

FAROUK HANBALI, patisserie, Messinias 4 Ambelokipi. Tel 692-5853. Lebanese sweet shop specializing in baklava-dakia with almond and pistachio fillings. Near the President Hotel. Open daily from 8.30 am - 9 pm.

TEA AND MILK SHOPS

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.

DE PROFUNDIS, 1 Anghelikis Hatzimihali St. Tel 721-4959, 10:30 am-2:30 pm, 6 pm-2 am, cafeion with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug 1-20.

FILOMUSA, Filomusou Etairias Square and Kydathinaion, Plaka. Tel 322-2293. Remodeled neoclassic house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

OREA ELLADA, (Beautiful Greece), the charming mezzanine cafe of the Center of Hellenic Tradition, 36 Pandrossou St, Monastiraki; coffee, drinks and snacks; sit among pottery handicrafts and antique treasures and enjoy a view of the Acropolis, 9:30 am - 7:30 pm daily, Sunday until 2:30 pm.

LOTOS, Glafkou 14 and D. Vasiliou, Neo Psychiko. Tel 671-7461. Sweet and salty pastries and tarts, natural fruit juices, teas of all kinds (jasmine etc) Also serves sandwiches, crepes. Recently enlarged.

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 marmolade.

TO TRISTRATO, Ag. Geronda-Dedalou 4 Plaka Tel. 324-4472 Milk shop. Breakfast with fruit specialties, cakes, sweets, coffee.

OUZERIES

APOTSOS, Panepistimiou 10 (in the arcade.) Tel 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 am-10:30 pm and Saturday from 11:30 am-3 pm. Closed Sunday.

ATHINAIKON, Santarozia 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 - 3pm and 6-11 pm. Sunday from 10:30 am-2 pm.

GENOVEFA, 17th of November Ave 71, "Vlahou" bus stop, Holargos. Tel 653-2613. Large selection of appetizing appetizers to accompany wine, beer or ouzo. Choose from shrimps with feta cheese, eggplant, potato salad, lamb tongue with oregano, codfish balls, fried cheese etc. Closed Sunday.

BARS

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 rendez-oume spot. Open nightly from 9 pm.

ENTRE-NOUS, Alopekis 9, Kolonaki. Tel 729-1669.

GALLERIES, Amerikis 17. Tel 362-3910.

KAROLOU DIL, Loukianou and Ahaïou, Kolonaki. Tel 721-2642. Refined atmosphere, soft music (often "retro"). Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30-2:00 am.

MONTPARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ralka'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 pm-2 am.

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-2am.

TAPAS de Comilon, 267 Kifissias (behind Olympic Airways). Athens wine bar, cold plate.

TO GERANI, Tripodon 14, Plaka. Superb and substantial "mezes" make more than a meal. Try the sausages which you cook yourself in a dish of flaming brandy, and tasty salads. Accompany your meal with bulk wine (hyma) or ouzo.

DISCOS

A.B.C., Patission 177, Plateia Amerikis. Tel 861-7922. Disco music.

AKROTIRI, Agios Kosmas. Tel 981-1124. Disco music, food drinks, (restaurant).

AMNESIA, 45 Kifissias Ave, Paradissos, Maroussi. Tel 6823-326. Closed Tuesdays.

BARBARELLA, 253 Syngrou Ave. Tel 6425-601-2. Disco music, new wave.

ERGOSTASIO, 268 Vouliagmenis Ave. Tel 971-2852. The latest in European new wave.

DISCO 14, Kolonaki Sq., Tel 724-5938.

DIVINA, Kifissia Shopping Center. Tel 801-5884.

MAKE-UP, Panepistimiou Ave. Tel 364-2160. Disco music, new wave, rock.

RETRO, Mihalakopoulou 206. Tel 7701-618.

SAN LORENZO, A beach EOT Voula. Tel 895-2403. Open Friday, Saturday, Sunday.

VIDEO DISCO, 255 Syngrou Ave. Tel 252-5391. Disco music, new wave.

CREPERIES

MARIONETTA, 40 Ippokratous St and Diditou St (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crepe, "Marionetta" crepe, cold pork salad, wine barrel, beer, fruit juices.

PHAIDRA, Metsovou 14. Tel 883-5711. Neoclassic house decorated (as of this year) by young Greek artists. Large variety of unusual crepes. Closed Tuesday.

RUMOR'S, 35 Dimokritou St, Kolonaki. Tel 364-1977. Specialties: Tuna crepe, spinach and cheese crepe, salads (also restaurant).

TO ROLOI, (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.



Choice U.S. Cornfed Beef, at the Ledra Marriott.

INNOmedia

Just the Very Best. Consistently. At the Ledra Marriott

We'd like you to come by the Ledra Grill and sample our Choice U.S. Cornfed Beef. Try the top of the line, for example - our Prime Rib. Or one of our other fine cuts - a Filet, perhaps, or a New York Sirloin Steak. All cooked to perfection. You'll hardly need a knife.

You know, at the Ledra Marriott, we import only the finest beef because we're consistent. In other words, we strive to give you just the very best. Consistently.

Whether it's our doorman's bright hello, the live music at the Crystal Lounge...or the Choice U.S. Beef at the Ledra Grill, expect consistency.

After all, from a hotel that goes to the trouble to import an exclusive line of beef, wouldn't you expect only the very best, right across the board?



Ledra Marriott Hotel - Athens

"small details make a great hotel"

*Le temps Piaget
ne se mesure,
qu'en Or*



PIAGET
Polo

Modèles déposés ®

PIAGET

Chez les plus grands joailliers du monde

VOURAKIS

8. Voukourestiou Str. Athens